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Hugh Anson-Cartwright



A HARMONY IN MAUVE AND GOLD

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INDEX



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INDEX

A

Accident Cases, Nursing, 2659, 2779
  Nursery Accidents, 2901
Ackermann, Miss Jessie, 2580
" Adam Bede," 2602
Ague or Malaria—Cause and Treatment, 2304
Ailments—Common Ailments and their Treatment, 2303, 2424, 2546, 2663, 2784, 2904
Alexander, Mrs., 2835
American Peeresses, 2665
Amherst, Baroness, 2308
Anglesey, Marchioness of, 2667
Animal Painting, School of, 2598
Animals
  Law as to, 2947
  Pets, *see* that title
Aosta, Duchess of, 2338
Aquarium, Fresh Water, 2376
Ardee, Lady, 2698
Arts, 2358, 2478, 2598, 2719, 2838, 2958
  Music, Literature, Drawing and Painting, Stage, etc., *see* those titles
Ashburton, Baroness, 2669
Auction, Law as to, 2707, 2825
Australia, Women's Work in, 2525
Awemba—Marriage Customs in, 2773

B

Babies, *see* Children
Baird, Miss Dorothea, 2580
Bandaging, A Lesson in, 2900
Bath, 2659
Bathroom, 2387
Bayeux Tapestry, 2922
Beaconsfield, Viscountess, 2305
Bead Bags and Purses, 2566
Bead-embroidered Velvet Ribbon, 2805
Beaumont, Baroness, 2307
Beauty, 2269, 2389, 2509, 2629, 2749, 2869
  Beautiful Women in History, 2269, 2389, 2509, 2629, 2749, 2869
    Caton, Misses, 2749
    Eastlake, Lady, 2869
    Horneck, Mary, " the Jessamy Bride," 2269
    " La Belle Hamilton," 2629
    Montagu, Mrs., " Blue Stocking," 2509
    Walpole, Miss, 2389
Beauty Culture, 2272, 2392, 2512, 2632, 2752, 2872
  Eyebrows and Eyelashes, 2393
  Face Massage, 2392, 2512
  Figure, how to obtain a good Figure, 2514, 2632, 2754
  Freckles, cause and cure of, 2274
  Hair
    Curl, history of, 2272, 2752
    Evening Coiffure, *to face* 2617
    Styles of Hairdressing, 2633
  Thinness—Cause and Treatment, 2634
  Three Ages of Beauty, 2872
Bee-keeping, Law as to, 2947
Belgians, Queen of, 2820
Berkeley, Baroness, 2307
Berners, Baroness, 2309
Besant, Mrs., 2939
Bhopal, Begum of, 2340
Birds as Pets, 2493, 2733, 2973
Birthmark—Cause and Treatment, 2664
Blanche, Miss Ada, 2339
Blouses, Hand-painted and Embroidered, 2553
Books
  Famous Books by Women—" Adam Bede," 2602
  Love Scenes in English Literature, 2713
Brayton, Miss Lily, 2718
" Bride of Lammermoor," 2828
British Spas, 2657
Buchanan, Lady, 2786
Burdett-Coutts, Baroness, 2305
Burnside, Miss Helen Marion, 2819
Burton, Baroness, 2307, 2308
Burton, Sir Richard and Lady, 2587, 2709
Business Life
  Dress—Upkeep and Renovation, 2561
  Early days of, 2285, 2767
Butt, Madame Clara, 2959
Butterflies as Pets, 2854
Butterfly Embroidery, 2563
Buxton and Matlock, 2658

C

Campbell, Miss Stella Patrick, 2938
Canada, Nurses for, 2405
Canadian Canoeing, 2728
Candle Shades, Embroidered, 2443
Caravan, Holidays in, 2488
Carlisle, Lady, 2459
Carlyle, Thomas, and Jane Welsh, 2469
Caton, Misses, 2749
Chairs, 2503, 2623, 2748, 2846, 2866
Cheltenham, 2659
Children, 2276, 2395, 2516, 2636, 2756, 2875
  Accidents—Nursery Accidents, 2901
  Babies, Carriage Cover, 2327
  Baby's First Year
    Bottle Feeding
      Difficulties and means of dealing with them, 2545
      Preparation of Milk, 2416
      Safeguarding Milk and Cleansing Bottle, etc., 2302, 2423
    " Comforter," Use of, 2903
    Feeding Chart, 2416
    Hot Weather, How to keep cool in, 2662
    Outing, Baby's, 2783
  Christian Names for Girls, 2282, 2762, 2882
  Clothing—Pinafores and Overalls, 2519
  Dancing, 2279, 2401, 2516, 2639, 2756, 2875
    Irish National Dances, 2756
    Lancers, 2279, 2401
    Morris Dances, 2875
    Sailor's Hornpipe, 2516
    Scotch National Dances, 2639
  Fairy Stories, 2759
  Games, Amusements, Parties, etc., 2276, 2395, 2523, 2636, 2875
    Crazy Croquet Match, 2523
    Donkey Gymkhana, 2276
    Health-giving Games, 2636
    Singing Games, 2875
    Small Parties, Games for, 2395
  Home Kindergarten, 2399, 2521
  Nursery, Hygiene in, *see* Medicine
  Nursery Rhymes, History of, 2880
  Nursing Children, 2419, 2540
  Sunday for the Children, 2837
China, Old China, 2264, 2382, 2505, 2620 2745, 2860
  Elers, The, and their Wares, 2745
  Nantgarw Porcelain, 2264
  Staffordshire Salt-Glaze Ware, 2860
  Swansea Porcelain, 2382
  Wedgwood, Josiah, and his Wares, 2505, 2620
Chinese Embroideries, Uses for, 2673
Christian, H.R.H. Princess, 2818
Christian Names for Girls, 2282, 2762, 2882
Chrysolite or Peridot, 2678
Chrysoprase, 2678
Church Missionary Society, 2475, 2955
Clemens, Miss Clara, 2339
Clifford, Mrs. W. K., 2339
Clifton, Baroness, 2307
Clocks, 2262, 2380
Coiffure, *see* Beauty Culture—Hair
Colic in Babies—Cause and Treatment, 2301
Colonial Intelligence League (for Educated Women), 2943
Colonies, Openings for Women, etc., *see* names of colonies
Common Ailments and their Treatment, 2303, 2424, 2546, 2663, 2784, 2904
Concert, Platform Artistes, Special Hints for, 2958
Conservatory and Greenhouse, 2486, 2723
Contracts—Law, 2345, 2465, 2584, 2705, 2826, 2945
Corsets—Use in Figure Culture, 2632
Corsica, Marriage Customs, 2532
Crazy Croquet for Children, 2523
Crochet, 2326, 2382, 2885, 2800, 2926
Cromartie, Countess, 2306
Curl, History of, 2272, 2752
Cut-Work Embroidery, 2441

D

Dancing, 2279, 2401, 2516, 2639, 2756, 2875
  Irish National Dances, 2756
  Lancers, 2279, 2401
  Morris Dances, 2875
  Sailors' Hornpipe, 2516
  Scotch National Dances, 2639
Darwin, Mrs., 2655
David Copperfield and Dora, 2713
Decies, Lady, 2668
Denmark, Queen of, 2940
Dining-room, Furniture, etc., *refer* to title Home
Disraeli, Mrs., 2305
Dogs as Pets, 2373, 2495, 2613, 2735, 2852, 2973
  Breeding for Profit, 2495, 2613
Domestic Economy Teaching for Women, 2290
Donkey Gymkhana, 2276
Drawing and Painting, 2358, 2481, 2598, 2721, 2838
  Animal Painting, School of, 2598
  Black and White—Henry Blackburn Press Studio, 2721
  St. John's Wood Art School, 2481
  Sketching from Nature in Water Colours, 2358
  University College, Reading, 2838
Drawing-room, Furniture, etc., *refer* to title Home
Dress, 2310, 2430, 2553, 2670, 2790, 2910
  Accessories
    Chinese Embroideries, Uses for, 2673
    Embroidered Suède, 2316, 2670
    Lace, uses for scraps of real, 2555
    Ribbon Sashes, 2437
    Stock Collar Trimmed with Crochet, 2685
  Business Wear, Dress for—Upkeep and Renovation, 2561
  Care of Clothes, 2910
  Children—Pinafores and Overalls, 2519
  Corsets—Use in Figure Culture, 2632
  Dowdiness, 2794
  Embroidered Tunic, 2913
  Frauds on Shoppers—Bogus Sales, etc., 2438
  Gloves, 2919
  Gold and Silver Lace, 2430
  Hand-painted and Embroidered Blouses, 2553
  Jewels—Inexpensive Jewels, 2678
    Chrysolite or Peridot, 2678
    Chrysoprase, 2678
    Jade, 2679
    Olivines, 2678
    Tourmaline, 2879
  Little Economies of Dress, 2310
  Luggage, 2440,
    Ideal Trunks and Hat Boxes, 2672
    Jewel Thieves, Means of baffling, 2440
    Minimising Luggage, 2672
    Modern Requirements, 2440
  Sales and their uses, 2318
    Bogus Sales, 2438
  Scarf, Bead-embroidered (*to face* 2737), 2792
  Superstitions concerning dress, 2312
Dressmaking, 2313, 2432, 2556, 2674, 2796, 2915
  Bathing Dress, 2432
  Business for Women, 2283
    Grades of Work—Equipment, etc., required, 2283–4
  Dressing-gown, 2313, 2556
    Collar, 2313
    Girdle, 2556
    Sleeves, 2314
    Tucks, 2313

Dressmaking—Continued
Re-modelling
Blouse from partly worn Muslin Dress, 2796
Old-fashioned Silk Dress, 2674
Scarf, conversion of old Crêpe-de-Chine, etc., into, 2916
Sleeves, 2915
Droitwich, 2658
Dufferin and Ava, Marchioness of, 2667

E

Eastlake, Lady, 2869
Eden, Lady, 2699
Education—Home Kindergarten, 2399, 2521
"Ethe Deane," 2708
Egyptian Patchwork, 2924
Elers, The, and their Wares, 2745
Elocution, Art of, 2842, 2961
Embroidered Suède, 2316, 2670
Embroidery, Pattern Darning in, 2920
Essex, Countess of, 2668
Etiquette, *refer* to title Lady of Quality
Eyebrows and Eyelashes, 2393

F

Fairy Stories, 2759
Family Arrangements—Law, 2586
Faröe Islands—Marriage Customs, 2413
Fashion Drawing as a Profession for Women, 2286
Fawcett, Mrs. Henry, 2579
Figure, how to obtain a good figure, 2514, 2632, 2754
Fishing Tackle Dealers, 2528
Flower culture, etc.
Culture, *see* title Gardens and Gardening
Cut Flowers, Preservation, 2739
Decoration, use in, *see* title Home—Table Decorations, etc.
Language of flowers, 2474, 2834
Perfumes made from, at home, 2259
Pressing flowers, 2871
Fox Terrier, 2735, 2852
France, English Nurses for, 2768
Frauds on Shoppers, 2267, 2438
Bogus Sales, 2438
Freckles—Cause and Cure, 2274
Fresh Water Aquarium, 2376
Fruit Garden, 2487, 2725
Fruiterers—Shopkeeping for Women, 2643
Furnishing, 2257, 2262, 2377, 2503, 2617, 2623, 2737, 2748, 2857, 2865
For details *see* title Home
Furs—Frauds on Shoppers, 2439
Fushimi, Princess, 2939

G

Games, etc., for Children, *see* Children
Garden Parties, Refreshments for, 2328
Gardens and Gardening, 2363, 2483, 2603, 2723, 2843, 2963
Accessories, 2606
Cane Furniture for the Garden, 2846
Conservatory and Greenhouse, 2486, 2723
Flower Culture for profit, 2363, 2483, 2603, 2725, 2843, 2965
Capital, 2364
Commission Salesman, 2364
Digging, 2603
Etceteras of the Floral Farm, 2966
Fashions in Flowers, 2365
Flowers that pay, 2605, 2726, 2844, 2966
Glass, Question of, 2965
Hoeing, 2604
Knowledge, First hand, 2365
Labour—Boy helpers, etc., 2604–5
Manuring, 2725
Methods of Culture, 2364
Pathways, Care of, 2966
Picking and Packing, 2483
Planning, 2485, 2725
Potting Composts and how to make them, 2843
Rose Cultivation, 2484
Seed buying and Saving, 2726
Site, 2364
Sowing and Weeding, 2485
Specialising, 2843
Spraying, 2604
Time to start, 2365
Tying Plants, Method of, 2844
Winter, Work in, 2966
Flower Garden, 2486, 2723
Fruit Garden, 2487, 2725
Rock Garden, Wild Flowers for, 2367
Scented Garden, 2963
Vegetable Garden, 2486, 2724
Water Garden, 2367
Wild Flowers, 2366
Work for the Month—August, 2486; September, 2723
Gas Stove Improvements, 2688
Girls, Etiquette for, 2429, 2787, 2938
Gladstone, Mrs., 2775
Gold and Silver Lace, 2430
Goldsmith, Oliver, 2269
Granard, Countess of, 2668
Gray, Baroness, 2309
Greece—Marriage Customs, 2531
Guinea Pigs as Pets, 2615, 2736

H

Hackney, Miss Mabel (Mrs. Laurence Irving), 2819
Hair, Care of, Hairdressing, etc., 2272, 2752
Evening Coiffure, *to face* 2617
Styles of Hairdressing, 2633
Women as visiting Hairdressers, 2407
Hambleden, Viscountess, 2306
Hammond, Mrs. John Hays, 2938
Harrogate, 2658
Hautpoul, Marquise d', 2338
Havergal, Frances Ridley, 2715
Hawthornes, The, 2949
Headaches, Summer Headaches—Cause and Treatment, 2538
Henry Blackburn Press Studio, 2721
Heroines of History, 2703, 2704
Holidays
After the Holidays, 2777
Caravan, Holidays in, 2488
Dangers to Health, 2297
Seaside Holidays, 2417
Walking Holidays, 2972
Home, 2257, 2377, 2497, 2617, 2737, 2857
Bathroom, 2387
China, Old China, 2264, 2382, 2505, 2620, 2745, 2860
for details, *see title* China
Flowers, Cut Flowers, preservation, 2739
Furnishing
Bedroom, 2737
Bedroom Clocks, 2263
Chippendale Chairs, Embroidered Seats for, 2748, 2868
Dining-room
Chairs, 2503
Clocks, 2380
Sideboards, 2377
Tablecloths, 2259
Tables, 2257
Drawing-room
Chairs, 2623
Clocks, 2232
Loose Covers for Furniture, 2866
Palm-stands and Jardinières, 2865
Settees, 2857
Tea-tables, Urn Stands, Tea-poys, etc., 2617
Heat, Protection from, 2508
Laundry, 2628
Bran Water, 2628
Gum Water, 2628
Soap Jelly, 2628
Starch, 2628
Lighting, 2862
Electricity, 2864
Gas, 2863
Oil Lamps, 2862
Pewter, 2741
Plate—Marks on old Provincial, Scotch, and Irish Plate, 2499
Table Decorations
August, 2385
Charles I. Withdrawing Tables, 2258
Embroidered Ribbon, 2320
Rose Bowls, 2497
September, 2626
Tea—Return of sit-down tea, 2619
Home Arts and Industries Association, 2464
Horneck, Mary, "The Jessamy Bride," 2269
Hospital Almoners, 2646
Hot Weather Nursing, 2299, 2419
Housekeeping, *see* Kitchen and Cookery
"Huguenot, The," 2948
Humphreys, Mrs. Desmond ("Rita"), 2818
Hymns, Women Writers of Famous Hymns, 2715, 2835

I

Invalid Cookery—Cooling Drinks, 2301
Irish National Dances, 2756
Irish Terrier as Pet, 2973
Irish Wolfhound, 2373
Irving, Mrs. H. B., 2580
Irving, Mrs. Laurence, 2819
Isabella of Castile, 2704
Italy. Dowager Queen of, 2700

J

Jacobin Pigeons as Pets, 2975
Jade, 2679
Jam Frauds, 2268
Jeffreys, Miss Ellis, 2698
"Jessamy Bride," 2269
Jewels, Inexpensive, 2678

K

Kindergarten, Home Kindergarten, 2399, 2521
Kissing, Etiquette of, 2428
Kitchen and Cookery, 2328, 2448, 2569, 2688, 2808, 2928
Beverages—Recipes, 2335
American fruit drink, 2335
Badminton, 2335
Hopkos, 2336
Ice cream Soda Water, 2335
Lemon ice drink, 2335
Maitrank, 2335
Milk lemonade, 2335
Mulberry cup, 2335
Pineapple lemonade, 2336
Stokos, 2335
Strawberry water, 2335
Bottling Fruit, etc., 2450
Cherries and Gooseberries, 2452
Peas, 2452
Table for, 2452
Cake Making, A B C of, 2928
Cakes—Recipes, 2930
Dough cake, 2932
German Biscuits, 2931—Icing, 2932
Gingerbread cake, 2930
Madeleine cakes, 2932
Rice Buns, 2930
Rock Cakes, 2931
Soda cake, 2930
Sponge cake, 2931
Curds and Whey, 2937
Entrées—Recipes, 2332, 2690
Berlin Steaks, 2334
Calf's Liver braised, 2332
Cannelons of Veal, 2691
Cassolettes à l'Impératrice, 2691
Chicken à la Romaine, 2690
Chicken patties, 2332
Filets de Veau à la Princesse, 2334
Fillets of Beef à la Madrid, 2334
Lamb Cutlets à la Rothschild, 2691
Mutton Cutlets à l'Indienne, 2334
Mutton, Noisettes of, 2332
Quails à la Marseilles, 2692
Reform Cutlets, 2333
Sweetbread, Fritôt of, 2333
Timbales à la Celestine, 2692
Veal Cutlets à la Talleyrand, 2333
Fish—Recipes, 2812
Darioles of Fish, 2312
Cod steak, baked, 2813
Lobster à l'Ostende, 2813
Lobster Cream, 2813
Salmon patties, 2812
Whitebait, fried, 2812
Game—Recipes, 2569, 2809, 2932
Cassolettes of Game, 2932
Fried Crumbs, 2570
Game Cutlets, 2570
Game Pie, 2571
General Hints, 2569
Grouse, broiled, 2809
Grouse, fried, 2811
Grouse, mousséd of, 2810
Grouse, salmi of, 2570
Grouse scallops, 2570
Grouse, spatchcock of, 2811
Hare, braised, 2809
Hare, chartreuse of, 2810
Hare, salmi of, 2933
Potted Game, 2811
Quails, chaudfroid of, 2934

KITCHEN AND COOKERY—Continued
Rabbit in Spanish style, 2810
Rissoles of Game, 2811
Roast Game, 2570
Timbale of Game, 2933
Time-table for Cooking, 2560
Zéphires of Game, 2571
Garden Parties, Refreshments for—Recipes, etc., 2328
Coffee, iced, 2331
General Advice, 2328
Genoese Biscuits, 2331
Ham Sandwiches, 2330
Nut Sandwiches, 2328
Pineapple Cake, 2330
Savoury Cream and Cress Sandwiches, 2328
Strawberries and Cream, Novel way of serving, 2331
Vanilla Wafers, 2330
Gas Stove Improvements, 2688
Ices—Recipes, 2577
Coffee Cream, 2577
Pineapple Water, 2578
Raspberry Water, 2578
Vanilla—Three Recipes, 2578
Invalid Cookery—Cooling Drinks, 2301
Larder, Management of, 2336
Larding, 2808
Marketing, Art of, 2267, 2457
Frauds on shoppers, 2267
Groceries, 2457
Meals out of doors—Serving, etc., 2448
Milk Supply, Domestic, 2936
Omelets—Recipes, 2695, 2814
Apple, 2816
Cheese, 2814
Cheese omelet with cauliflower, 2814
Fish, 2814
General Hints, 2695
Ham, 2815
Omelette aux Fines Herbes, 2814
Omelette Soufflée, 2815
Oyster, 2815
Plain, 2695
Potato, 2815
Sardine, 2815
Savoury, 2695
Spanish, 2816
Sweet, 2816
Welsh, 2816
Oysters, How to open and serve, 2934
Paper Bag Cookery—Recipes, etc., 2572, 2817
Cod steaks, 2817
Cucumber in milk, 2574
Eggs in white sauce, 2817
Fowl, Roast, 2574
Grouse or Partridge, Roast, 2817
Halibut à la Conant, 2817
Lamb Cutlets with ham, 2574
Pommes Château, 2817
Soles, filleted, 2574
Veal, Cannelon of, 2817
Vegetable Marrow, stuffed, 2817
Picnic Hampers—Recipes, etc., 2576
Beef Galantine, 2576
Carmelite Eggs, 2577
Compôte of Fruit, 2577
General Hints, 2575
Savoury Rolls, Fish, 2576
Veal and Egg Pie, 2576
Vienna Sandwiches, 2577
Poultry—Recipes, 2337
Braised Duck and Turnips, 2337
Spatchcock, 2337
Sauces—Recipes, 2333, 2457
Aubois, 2457
Cucumber, 2457
Hard sauce, 2457
Horse-radish, 2457
Reform, 2333
Savouries, 2452
Anchovy Croûtons, 2453
Bâtons de Caviare, 2454
Bloater and Mushroom Toast, 2454
Canapés of Crab, 2452
Caviare and Prawns, 2454
Chutney Croûtons, 2452
Croûtes à la Windsor, 2453
Croûtes of Caviare à l'Orientale, 2453
Indian Canapés, 2453
Marrow Toast, 2453
Tartlets of Tunny Fish, 2454
Spanish Confectionery, 2458
KITCHEN AND COOKERY—Continued
Baba de Burgos, 2458
Fondant for Coating, 2458
Pastelitos (Petits Fours), I., II., III., 2458
Pineapple Pyramids, 2458
Sweets—Recipes, 2693
Cherry Pudding, 2693
Cold Cabinet Pudding, 2693
Petites Crèmes au Café, 2693
Pouding Glacé à la Japonaise, 2694
Raspberry Cream, 2693
Savoy Cream, 2694
Vegetarian Cookery, 2455, 2696
Casserole Cookery for Meatless Dishes—Recipes, 2696
Egg and Carrot Curry, 2697
Eggs en Casserole, 2697
Macaroni Campagnola, 2697
Potage Parmentier, 2697
Rice and Almond Pudding, 2397
Spring Vegetable Stew, 2697
Meatless Breakfast—Recipes, etc., 2455
Compôte of Fruits, 2456
Hazel-nut Porridge, 2456
Maize-meal Porridge, 2456
Milled Nuts and Cream, 2456
Proteid Clotted Cream, 2456
Savoury Scrambled Eggs, 2456
Savoury Toast, 2456
Spanish Eggs, 2456
Tomato Fritters, 2456
Kyasht, Mdlle. Lydia, 2338

L

"La Belle Hamilton," 2329
Lace, Scraps of real lace, uses for, 2555
Lace-making—"Old Bucks Point" Lace-Maker *to face* 2857
Lactometer, Use of, to Test Quality of Milk, 2937
Ladies' Chain, 2344
Lady of Quality, 2305, 2425, 2547, 2665, 2785, 2905
Etiquette
Correspondence, 2788
Girls, Etiquette for, 2429, 2787, 2908
Abroad, English Girls, 2787
Court Etiquette, 2429
Public, Girls in, 2908
Kissing, 2428
Restaurant, Entertaining at—Pay Parties, etc., 2552
Royal Garden Party, 2550
Women in Great Social Positions, 2305, 2425, 2547, 2665, 2785, 2905
Africa, South, Wife of Governor-General of, 2547
Britain's American Peeresses, 2665
Anglesey, Marchioness of, 2667
Ashburton, Baroness, 2669
Decies, Lady, 2668
Dufferin and Ava, Marchioness of, 2667
Essex, Countess of, 2668
Granard, Countess of, 2668
Manchester, Duchess of, 2667
Marlborough, Duchess of, 2665
Rosslyn, Ex-Countess of, 2669
Roxburghe, Duchess of, 2667
Suffolk, Countess of, 2668
Peeresses in their own right, 2305
Amherst, Baroness, 2308
Beaconsfield, Viscountess, 2305
Beaumont, Baroness, 2307
Berkeley, Baroness, 2307
Berners, Baroness, 2309
Burdett-Coutts, 2305
Burton, Baroness, 2307, 2308
Clifton, Baroness, 2307
Cromartie, Countess, 2306
Gray, Baroness, 2309
Hambleden, Viscountess, 2306
Macdonald, Baroness, 2306
Powis, Countess of, 2309
Ros, Lady de, 2306
Wentworth, Baroness, 2309
Yarborough, Countess of, 2309
St. Petersburg, British Ambassadress in, 2785
Sutherland, Duchess of, 2905
Vienna, Ambassadress in, 2425
Lancers, Lessons in, 2279, 2401
Language of flowers, 2474, 2834
Lapland, Marriage Customs, 2414
Laundry Work, Home, 2328
Laurier, Lady, 2460
Lavender Cushion, 2323
Law, 2345, 2465, 2584, 2705, 2825, 2945
Animals, 2947
Bees, 2947
Domestic Animals, 2947
Wild Animals, 2947
Auction, 2707, 2825
Agency, 2707
Authority, 2707
Conditions of sale, 2825
Licence, 2707
Time and Place, 2825
Unredeemed Pledges, 2825
Contracts, 2345, 2465, 2584, 2705, 2825, 2945
Associations, Contracts with, 2346
Champerty and its meaning, 2945
Definition, 2345
Maintenance, 2945
Moral consideration, 2346
Offer and acceptance, 2347
Partial performance, 2467
Past consideration, 2346
Professions and Trades, regulations of, 2946
Sale, Contract of, 2346
Seal, Contracts under, 2345, 2347
Tender, meaning of, 2946
Time in Contracts, 2946
Tradesmen, dealings with, 2584, 2705, 2826
Capacity of parties, 2706
Fit of clothes, dispute about, 2706
Husband's liability, 2826
Implied Contract, 2705
Market Overt, 2706
Receipts, 2827
Servants ordering Goods, 2827
Time, Not in, 2706
Value of £10, 2705
Warranty, 2705
Undue influence and duress, 2465
Valuable consideration, 2345
Void or Illegal Agreements, 2945
Writing, Contracts required to be in, 2466
Family arrangements, 2586
Leamington, 2658
Lehmann, Mme. Liza, 2459
Literature, 2602, 2713
Famous Books by Women—"Adam Bede," 2602
Love Passages in English Literature—David Copperfield and Dora, 2713
Liver, Diseases of—Cause and Treatment, 2303
Llandrindod Wells, 2658
Loan Funds for Training Women Workers, 2648
Love, 2348, 2469, 2587, 2709, 2828, 2948
English Literature, Famous Love Passages in, 2713
Falling out of Love, 2833, 2953
Illusions of early Love, 2472
Language of Flowers, 2474, 2834
Parents *v.* Love, 2591
Pictures, Love Scenes in
"Bride of Lammermoor," 2828
"Effie Deans," 2708
"Huguenot, The," 2948
"Ophelia," 2468
"Order of Release," 2254
"Proscribed Royalist," 2594
Songs, English Love, 2352
Superstitions, Lovers', 2592
True Love Stories of famous people, 2348, 2469, 2587, 2709, 2829, 2949
Burton, Sir Richard and Lady, 2587, 2709
Hawthornes, The, 2949
Mozart, Wolfgang, 2829
Schumann, Robert, and Clara Wieck, 2348
Welsh, Jane, and Thomas Carlyle, 2469
"Love has Eyes"—Love Song, 2352
Lowndes, Mrs. Belloc, 2580
Luggage, 2440, 2672
Lumbago—Cause and Treatment, 2303
Lungs, Bleeding from—Cause and Treatment, 2304
Lunn, Madame Kirkby, 2818

M

Macdonald, Baroness, 2306
Macleod, Miss Olive, 2938
Marquoid, Mrs. Katharine, 2939
Madagascar, Ranavalona III. of, 2581
Malaria or Ague—Cause and Treatment, 2404
Malvern, 2658
Manchester, Duchess of, 2367
Manicure Board, 2687
Marketing, 2457
Marlborough, Duchess of, 2665
Marriage, 2292, 2410, 2531, 2650, 2770, 2890
  Before and After, 2410
  Business Girl as Wife, 2890
  Customs in many Lands
    Ancomba, 2773
    Corsica, 2532
    Faroe Islands, 2413
    Greece, 2531
    Lapland, 2414
    Parsi Marriages, 2772
    Russia, 2892
    Samoa, 2893
    Sardinia, 2533
    Tunis, 2294
    Zealand, 2531
  Forty, Marriage at, 2895
  Household Purse—Advantages of Allowance Plan, etc., 2654
  Invalid Wife, 2894
  "Matrimonial Blend," 2292
  Quarrels, 2535
  Second Marriages, 2296, 2536
  Selfishness in married Home, 2415
  Small Attentions, 2650
  Trousseau, Inexpensive, 2770
  Wedding Day Anniversaries, 2533
  Weddings in Many Lands
    Spain, Royal Wedding in, 2652
    refer also to subheading Customs in Many Lands
  Wives of Famous Men
    Darwin, Mrs., 2655
    Gladstone, Mrs., 2775
Massage—Face Massage, 2392, 2512
Meals Out of Doors, 2448
Measles—Cause and Treatment, 2304
Medicine, 2297, 2417, 2538, 2657, 2777, 2897
  British Spas, 2657
  Business Woman, health of, 2897
  Common Ailments and Their Treatment, 2303, 2424, 2546, 2665, 2784, 2904
  Holidays
    After the Holidays, 2777
    Dangers, 2297
    Seaside Holidays, 2417
  Nursery, Health, and Hygiene in, 2301, 2901
    Accidents, 2901
    Baby's First Year, *see* Children
    Colic—Cause and Treatment, 2301
    Ears, Care of, 2543, 2544
    Infant Feeding Chart, 2416
    School Days, 2782
  Nursing, Home Nursing, 2299, 2419, 2540, 2659, 2779, 2899
    for details, *see* title Nursing
  Summer Aches and Pains, 2538
Melancholia—Cause and Treatment, 2424
Mending of
  Silk fabrics, 2324
  Table Linen, 2445
Meningitis—Cause and Treatment, 2424
Mental Defect—Cause and Treatment, 2424
Migraine, 2424
Millinery
  Economies in, 2311
  Embroidered Hatbands, 2560
  River Hat, 2790
  Suede Hat Trimmings, 2670
Missionary Society, Church, 2475, 2955
Moles—Cause and Treatment, 2424
Monkeys as Pets, 2375
Montagu, Mrs., "Blue Stocking," 2509
Moore, Miss Decima, 2460
Morphia Habit—Cause and Treatment, 2424
Morris Dances and Singing Games, 2875
Mothers of Great Men—Mrs. Tennyson, 2828
Mothers' Union, 2595
Mouth Breathing—Cause and Treatment, 2546
Mouth, Sore—Cause and Treatment, 2546
Mozart, Wolfgang, 2329
Mumps—Cause and Treatment, 2546
Music, 2361, 2478, 2601, 2962
  English Love Songs, 2352
  Pianist, Practical hints for, 2601
  Singing—Training of a Singer, etc., 2361, 2958
    Concert-Platform Artistes, Special hints for, 2958
    English Training, 2361
    Languages, Study of, 2362
    Openings, 2362
  Violin—First Violin Lesson, 2962
  Violinists, Special hints to, 2478
Myopia—Cause and Treatment, 2663

N

Nævus—Cause and Treatment, 2664
Nails, Affections of—Cause and Treatment, 2664
Nantgarw Porcelain, 2264
Nasal Catarrh—Cause and Treatment, 2664
Nausea—Cause and Treatment, 2664
Neck, Stiff—Cause and Treatment, 2664
Neck, Wry—Cause and Treatment, 2664
Needlework, 2320, 2441, 2563, 2800, 2920
  Baby's Carriage Cover, 2327
  Bead Bags and Purses, 2566
  Bayeux Tapestry, 2922
  Bead-embroidered Velvet Ribbon, 2805
  Butterfly Embroidery, 2563
  Crochet, 2326, 2682, 2800, 2926
    Bird Design, 2682, 2802
    Floral Crochet, 2326, 2800
    Purse, Safety Crochet, 2926
    Stock Collar Trimmed with Crochet, 2685
  Cut-work Embroidery, 2441
  Egyptian Patchwork, 2924
  Embroidered Candle-shades, 2443
  Embroidered Ribbon for Table Decorations, 2320
  Embroidered Suede, 2316
  Guide as to Materials required, 2927
  Lavender Cushion, 2323
  Manicure Board, 2687
  Painted Chiffon Scarf, 2807
  Pattern Darning in Embroidery, 2920
  Rose-leaf Cushion, 2322
  Seed Embroidery, 2444
  Silk, Darning of, 2324
  Silk Handkerchief, Possibilities of, 2680
  Table Linen, Mending, 2445
Nettlerash, Cause and Treatment, 2664
Neuralgia, Cause and Treatment, 2784
Neurasthenia, Cause and Treatment, 2784, 2904
Neuritis, Cause and Treatment, 2904
Newcastle, Duchess of, 2698
Night Blindness, Cause and Treatment, 2904
Night Sweats, Cause and Treatment, 2904
Night Terrors, Cause and Treatment, 2904
Nursing, Home Nursing, 2299, 2419, 2540, 2659, 2779, 2899
  Accident Cases, 2659, 2779
  Bandaging, A Lesson in, 2900
  Children, Nursing of, 2419, 2540
  Hot Weather Nursing, 2299, 2419
  Rest Cure, 2899
Nursing, Professional Nursing—Nurses for Canada, 2405
Nursery Rhymes, History of, 2880

O

Old China, *see* China
Olivines, 2678
"Ophelia," 2468
"Order of Release," 2254

P

Paderewski, Madame, 2698
Paper Bag Cookery, 2572, 2574, 2817
Parsi Marriages, 2772
Patchwork—Egyptian Patchwork, 2924
Peeresses, American Peeresses, 2665
Peeresses in their own right, 2305
Perfumes—Making Perfume at home, 2259
Peridot, 2678
Pets, 2373, 2493, 2613, 2735, 2852, 2973
  Birds, 2493, 2733
    Pigeons—Fancy Pigeons, 2973
    Ring-Doves, 2733
    Soft-billed Birds, 2493
  Butterflies, 2854
  Dogs, 2373, 2852, 2973
    Breeding for profit, 2495, 2613
    Irish Terrier, 2973
    Irish Wolfhound, 2373
    Smooth Fox Terrier, 2735
    Wire-haired Fox Terrier, 2852
  Fresh Water Aquarium, 2376
  Guinea-pigs, 2615, 2736
  Monkeys, 2375
Pewter, 2741
Pianist, Practical Hints for, 2601
Picnics and Picnicking, 2848
Pictures, Love Scenes in, 2354, 2468, 2594, 2708, 2828, 2948
Pigeons—Fancy Pigeons as Pets, 2975
Pinafores and Overalls, 2519
Plate—Marks on Old Provincial, Scotch, and Irish Plate, 2499
Poultry Farming, 2408, 2530, 2765, 2886
Powis, Countess of, 2309
Praed, Mrs. Campbell, 2699
Pressing Flowers, 2371
"Proscribed Royalist," 2594

Q

Queen-Mothers of Europe, 2461, 2700
  Italy, Dowager Queen of, 2700
  Russia, Empress Dowager Marie of, 2461
Queens of the World, 2581, 2820, 2940
  Belgians, Queen of, 2820
  Denmark, Queen of, 2940
  Madagascar, Ranavalona III. of, 2581

R

Recreations, 2368, 2488, 2607, 2728, 2848, 2968
  Canadian Canoeing, 2728
  Holidays in a Caravan, 2488
  Picnics and Picnicking, 2848
  Pressing Flowers, 2371
  Sculling, Art of, 2609
  Shooting, 2968
  Swimming and Diving, 2368, 2491, 2607
  Walking Holidays, 2972
  Wallpaper, useful articles made of, 2731
Religion, 2355, 2475, 2595, 2715, 2835, 2955
  Help given by Women in the Work of the Church, 2355
  Hymns, Women Writers of famous Hymns:
    Alexander, Mrs., 2835
    Havergal, Frances Ridley, 2715
  Missions—Church Missionary Society, 2475, 2955
  Mothers' Union, 2595
  Sunday for the Children, 2837
Restaurants, Entertaining at—Pay Parties, etc., 2552
Ribbon Sashes, 2437
Ring-Doves as Pets, 2733
"Rita" (Mrs. D. Humphreys), 2818
Ros, Lady de, 2306
Rose-bowls and how to use them, 2497
Rose-leaf Cushion, 2322
Rosslyn, Ex-Countess of, 2669
Roumania, Crown Princess of, 2579
Roxburghe, Duchess of, 2667
Royal Garden Party, 2550
Russia, Dowager Empress Marie of, 2461
Russia, Marriage Customs in, 2892
Rutland, Duchess of, 2459

S

Sailors' Hornpipe, Lesson in, 2516
St. John's Wood Art School, 2481
St. Petersburg, British Ambassadress in, 2785
Sales, 2318
  Bogus Sales, 2438
Samoa, Marriage Customs in, 2893
Sardinia—Marriage Customs, 2533
Sashes—Ribbon Sashes, 2437
Scarves
  Bead-embroidered (*to face* 2737), 2792
  Painted Chiffon Scarf, 2807

Schleswig-Holstein, Princess Victoria of, 2579
Schumann, Robert, and Clara Wieck, 2348
Scotch National Dances, Lesson in, 2639
Sculling, Art of, 2609
Seed Embroidery, 2444
Shooting, 2968
Shopkeeping for Women, 2283, 2528, 2643, 2763, 2883
for details, *see* title Work
Shoppers, Frauds on, 2267, 2438
Short Sight—Cause and Treatment, 2663
Sideboards, 2377
Silk Handkerchief, possibilities of, 2680
Singing, *see* Music
Sketching from Nature in Water Colours, 2358
Sleath, Mrs. Herbert, 2699
Smyth, Miss Ethel, 2580
Societies that help Women and Children, 2344, 2464, 2943
Songs—English Love Songs, 2352
Spain—Royal Wedding, 2652
Spas, British Spas, 2657
Staffordshire Salt-Glaze Ware, 2860
Stage—How to succeed as an Actress, 2719
Steele, Mrs. Flora Annie, 2460
Suède, Embroidered, 2316, 2670
Suffolk, Countess of, 2668
Sunday for the Children, 2837
Superstitions
Dress, 2312
Lovers, 2592
Sutherland, Duchess of, 2905
Swansea Porcelain, 2382
Swimming and Diving, 2368, 2491, 2607

T

Table Decorations, 2320, 2385, 2497, 2626
Table Linen, mending, 2445
Tablecloths—Dining Table, Cover for, 2259
Tables, 2257, 2617
Dining-tables, 2257
Tea-tables, 2617
Tailoring, 2314, 2436, 2557, 2676, 2797, 2917
Double-breasted Coat and Skirt, 2314, 2436, 2557
Button and Buttonholes, 2558
Collar, 2315
Facings, 2436
Putting together, 2314
Sleeves, 2558
Stitching seams, 2315
Remodelling and Renovation of Clothes
TAILORING—Continued
Coat and Skirt, 2676, 2797
Coatee from Old-fashioned Coat, 2797
Sports Costume with Norfolk Coat, 2917
Tennyson, Mrs., 2823
Toothache—Cause and Treatment, 2539
Tourmalines, 2679
Tradesmen, Contract Dealings with—Law, 2584, 2705
Training Women Workers, Loan Funds for, 2648
Tunis—Marriage Customs of Tunisian Jews, 2294

U

Unger, Miss Gladys, 2819
University College, Reading, 2838
Urticaria—Cause and Treatment, 2664

V

Vegetable Garden, 2486, 2724
Vegetarian Cookery, 2455, 2696
for details, *see title* Kitchen and Cookery.
Vienna, British Ambassadress in, 2425
Vincent, Lady Helen, 2819
Violin—First Violin Lesson, 2962
Violinists, Special Hints to, 2478

W

Walking Holidays, 2972
Wallpaper, Useful articles made of, 2731
Walpole, Miss, 2389
Wantage, Lady, 2339
Ward, Lady, 2939
Warrender, Lady Maud, 2460
Weddings, *see* Marriage
Wedgwood Pottery, 2505, 2620
Welsh, Jane, and Thomas Carlyle, 2469
Wentworth, Baroness, 2309
Weston, Miss Agnes, 2698
Who's Who, 2338, 2459, 2579, 2698, 2818, 2938
Wieck, Clara, and Robert Schumann, 2348
Women in great Social Positions, 2305, 2425, 2547, 2665, 2785, 2905
for details, *see title* Lady of Quality
Work—Occupations for Women, 2283, 2403, 2525, 2643, 2763, 2883
Australia, Women's Work in, 2525
Dog Breeding, 2495, 2613
Domestic Economy Teaching—Qualifications, Openings, etc., 2290
Early Days of Business Life, 2285, 2767
Fashion Drawing, 2286
WORK—Continued
Designing, 2290
Fabrics, 2288–9
Grouping Figures and Backgrounds, 2290
Materials and Method of Working, 2288
Fashion Writing—Training and Qualifications required, 2888
Flower Culture, 2363, 2483, 2603, 2725
for details, *see* title Gardens.
Hairdressers, Visiting—Training, etc., 2407
Hospital Almoners—Qualifications, Openings, etc., 2646
Loan Funds for Training Women Workers, 2648
Modest living without special training, 2405
Teaching of very young Children, 2406
Visiting Cooks, 2405
Nurses
Canada, Training, etc., 2403
France, opening for English Nurses, 2768
Poultry Farming, 2407, 2530, 2765, 2888
Diseases, Treatment and Prevention, 2530
Ducks, keeping for profit, 2886
Foods—Nutritive Values, Winter Dietary, etc., 2407
Illness, treatment during, 2765
Shopkeeping, 2403, 2525, 2763, 2883
Dressmaking, 2283
Fishing Tackle Dealers, 2528
Fruiterers, 2643
Fur Stores, 2763
Grocery Trade, 2883
World of Women, 2338, 2459, 2579, 2698, 2818, 2938
Heroines of History—Isabella of Castile, 2703, 2704
Mothers of Great Men, 2823
Queen-Mothers of Europe, 2461, 2700
Queens of the World, 2581, 2820, 2940
Societies which help Women and Children, 2344, 2464, 2943
Colonial Intelligence League (for Educated Women), 2943
Home Arts and Industries Association, 2464
Ladies' Chain, 2344

Y

Yarborough, Countess of, 2309

Z

Zeeland—Marriage Customs, 2531





WOMAN'S HOME

This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with :

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting
Heating, Plumbing, etc.
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc.

Furniture

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China
Silver
Home-made Furniture
Drawing-room
Dining-room
Hall
Kitchen
Bedroom
Nursery, etc.

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
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Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

THE DINING-ROOM TABLE

By LILIAN JOY

Charles I. Tables—The Long Refectory Tables much Used—Models on Chippendale Lines—Popularity of Round Tables—The Gate-legged Table—Small Tables for Dinner-Parties

MOST people, had they not considered the subject seriously, would place the dining-room table among the things which give little scope for beauty of line or colour, and it has been customary to hide what was considered its unavoidable ugliness under as voluminous a tablecloth as possible.

It was impossible, however, long to enjoy



The charming effect of a gate-legged table in the centre of a Jacobean room. Such tables are moderate in price and most suitable in rooms furnished in certain "oak" periods

Bartholomew & Fletcher *Photo, Booker & Sullivan*



An interesting example of an old Charles I. withdrawing table, with a double top. The underneath leaves pull out and the top drops down between them
Druce & Co.

the beautiful chairs and wonderful sideboards of to-day and not to see that tables must be had to coincide with them; hence the plain mahogany table that had to be kept covered up is giving place to something very different in design. It is to the old models, of course, that we must look for the finest patterns, and of these one of the earliest and most interesting is the Charles I. withdrawing table, as it is called. It has a heavy double top, of which the two underneath leaves—which divide in the centre—pull out, and the middle leaf drops down between them. The legs are very quaint, and are known as "bulbous," to describe the ponderous spheres that bulge upon each. They are connected by side stretchers. Truly a pleasing object is this table, and well adapted to harmonise with the picturesque chairs of the period which are so popular.

These tables, however, have certain disadvantages which make a modernised reproduction in some ways preferable. One is the height. They are about one inch and a half higher than the ordinary table, which measures 2 feet 5½ inches high. Also some people find that the side stretchers get in the way of the feet. Adaptations of the design are, therefore, made with cross stretchers underneath, and the table itself of the ordinary height, and these are really preferred to the originals. One is glad to say that it is now recognised that good design and workmanship are all-important, and that antiquity is a secondary question. It is merely a matter of sentiment, for the writer knows of a recent case where a table was actually sold at a shop for an old one, and neither salesman nor buyer discovered that it was a reproduction. When it was found out afterwards the firm wrote and told the customer, but the latter decided to keep the table. He realised that he had got something that thoroughly pleased him, and that he could enjoy, and this, after all, is the chief thing.

Next in point of interest come the old refectory tables, which are being more and more used. Here buyers have to pay dearly for antiquity. For one of these tables, twenty-eight feet long, £800 was recently asked; but smaller and very delightful ones can be purchased for about £20, and copies for even less. These tables have one great merit—they are so narrow that they save a great deal of space in a room. They are also, for this reason, pleasant when diners are carrying on conversation, and are adapted for beautiful schemes of floral decoration. It goes without saying that these old tables need simple arrangements of flowers. An old blue bowl or soup-tureen looks as well as anything when filled with flowers.

Charming as they are in themselves, however, neither of these tables will look well in a room with a mahogany sideboard and Chippendale chairs, as they are both of oak, and are, of course, in feeling and decoration, totally out of sympathy with the later period. The old tables of this date are, nevertheless, quite as delightful in their way, especially those made in three parts so that they can be divided up and used as three separate tables.



Another fine specimen of a genuine Charles I. withdrawing table of fine workmanship, with characteristic bulbous legs, connected by a stretcher
Druce & Co.

Sometimes each of these tables has a centre leg, and sometimes they have four tapered legs at the corners. The end tables are rounded so that when used separately and placed against the wall they form a semi-circular shape. These tables are of inlaid mahogany, and a fine reproduction in the Sheraton style can be bought for about £17.

Round tables are, of course, very much liked, and in a Georgian room one sees them with ball and claw legs. Sometimes the curved top part of the leg, technically known as the "knee," is also carved, and has a very handsome appearance. The ordinary square-topped expanding table, which many people prefer, is not very expensive. One measuring six feet by three feet six inches can be had for £5 5s. Another very good model, measuring eight feet by four feet, and with square, tapered, inlaid legs, costs £7 10s. This is designed to accompany Chippendale furniture.

For dinner-parties, however, the growing tendency is not to use one large table, but several smaller ones. Dividing up the party in this way into several groups seems to make conversation easier.

Both for this, and for quite small dining-rooms, gate-legged tables are much used. Old ones are not difficult to get, and are very moderate in price—from about £2 10s. It is good to hear of the return to favour of these tables, for they always give a delightful air of comfort and picturesqueness to any room.

Though, as has been said, with any of the better designed tables it is usual to discard the cloth, yet this question cannot be quite ignored, for many of us still have tables that have to be covered up. From the point of view of wear, one of the best things to get is a cloth of mohair with a curled centre and a plain plush border, edged with a fringe. These have the advantage that they show no mark if anything is upset upon them. As regards appearance, however, a plain cloth looks nicer than anything, and as it is extremely inexpensive, it does not matter if the wear is not quite so good. It costs about 8s. a yard, two yards wide, and a two-yard length is required for an average table. It may be simply edged with a cord or binding, which wears better and is less costly than a fringe.

A special cloth should always be provided to go under the damask dinner-cloth. It should be made of American cloth lined with felt, in order to make an adequate protection for a good table. The sets of table-mats are employed to an increasing extent, and women with any regard for their table will use little straw mats with these under hot plates.



An inlaid mahogany table, with square, tapered legs, designed to go with the ever-popular Chippendale chairs
Bartholomew & Fletcher. Photo, Booker & Sullivan

MAKING PERFUME AT HOME

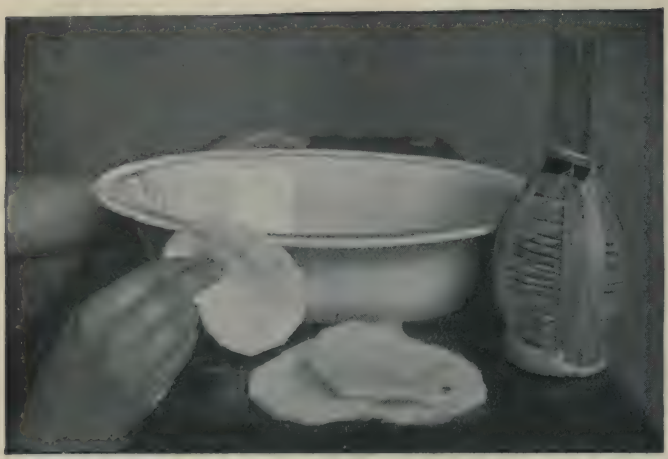
When to Gather Flowers for Perfume—Materials Required for Scent Making—Simple Methods—Blending Perfumes

Most of us as children must have attempted the manufacture of scent, but it is to be feared that these early experiments did not meet with a great measure of success, seeing that the evil-smelling liquid resulting from the admixture of flowers and water could not by any stretch of imagination be called a perfume.



The petals, which should be those of strong-scented flowers, should be spread out to dry upon a tray. All traces of dew or moisture must be eliminated

After all, however, most things are fairly simple if one only knows how to carry them out, and in its most elementary form the extraction of perfume need not present any real difficulty. To secure the sweet fragrance of our common garden



Cut eight or ten round pieces of cotton-wool wadding and soak them in a pie-dish in the finest Lucca oil

blossoms is a matter which a little care will render comparatively easy.

The perfume of flowers is such an elusive element that it is not an easy matter in every case to capture it. Blossoms which are fairly strong scented are the best, and four typical examples which invariably yield good results may be mentioned in roses, violets, lavender, and tuberoses. Of course, in all cases the flowers should be secured when they are at their best—that is, not immediately on opening, but a few hours later, when the bloom is well matured.

It is best to gather the flowers in the forenoon, before the heat of the day has faded the petals in any way. In the case of large flowers like roses, separate the petals, and in all cases spread the blossoms out on a tray for about fifteen minutes, so that all traces of dew or moisture may be dried away.

The Necessary Ingredients

It is now necessary to purchase a quantity of the best Lucca oil. Care should be exercised to see that this is really the purest article, as the final result of the experiment depends a great deal on the fineness of the oil, and there is much inferior stuff sold.

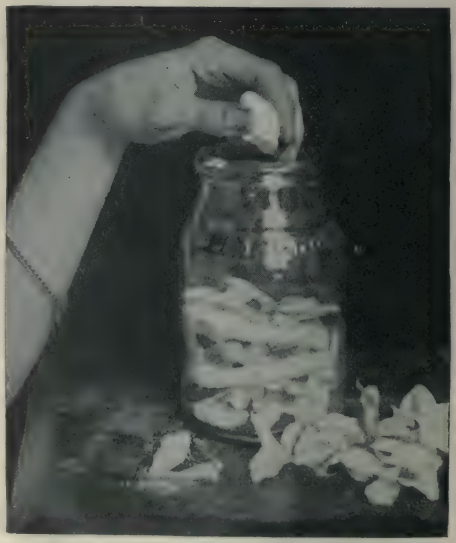
The only other article which it is necessary to purchase is a piece of wadding, as it is sold at a draper's stores in lengths. In every house it is an easy matter to find a wide-mouthed jar, such as a glass jam-pot.

With a sharp pair of scissors cut the wadding into rounded pieces which will fit into the jar, and then pour a quantity of the oil into a pie-dish, placing the cotton-wool in this, as shown in the accompanying photograph. Prepare eight or ten pieces in this way, and be quite certain that each one is thoroughly saturated with oil. Now take the jar, and make sure that it is absolutely clean; this, of course, can only be accomplished by repeated washings with hot soda and water, and then finally rinsing several times with cold water.

The next stage in the manufacture of the perfume may now be taken in hand, and at this point a quantity of salt should be available. First of all sprinkle a little salt in the bottom of the jar, and then scatter a layer of petals. Over the petals place a piece of oil-soaked wadding, then more salt, next another layer of petals, and so on until the jar is full. The pieces of wadding may be gently pressed from time to time, in order to be quite certain that the whole matter is packed together fairly closely. Steps must now be taken to exclude air altogether from the jar, and for this purpose a large cork answers well, but if this is not available parchment or grease-proof paper tied over the opening is all-sufficient.

Extracting the Oil

Now stand the jar on a sunny shelf, or in any place where the rays of the sun will fall upon it. Remember that the more sunshine, the more surely will the petals of the flowers yield up their fragrance. At the end of about ten days or a fortnight the jar should be unsealed, and the oil drained away through a piece of fine muslin fastened across the mouth. Before actually doing



Fill a clean wide-mouthed glass jar with alternate layers of petals and wadding soaked in oil. Salt must be placed at the bottom of the jar, then a layer of petals, followed by a piece of wadding and a layer of salt. This process is repeated until the jar is as full as possible



After the jar has stood for a fortnight in a sunny spot, it must be unsealed and the oil drained away through a piece of fine muslin fastened across its mouth

this it is well to press the wadding firmly with a spoon, so as to drive all the oil out of it. It will be found that the expressed oil is highly perfumed according to the kind of flower which has been treated. A few drops of this essence upon a handkerchief will give a lasting fragrance which will quite astonish those who are used to shop scents.

The Art of Blending Perfumes

Of course, a great deal of the art of scent-making depends upon the proper blending of perfumes, and for this some of the aromatic herbs may be used with good effect. Thus a very small proportion of rosemary leaves mixed with violet blooms will give quite a new flavour, and one which will please those who like a pungent odour. Before placing the leaves of rosemary, or, indeed, of any plants in the jar they should be well bruised, so that the fragrant oil may be free to escape. Lavender and rose petals may be blended with good success in the same manner as violets and rosemary; only, in all these compositions it is most important to remember that the stronger smelling element should be used very sparingly, or the delicate fragrance of the petals will be altogether swamped. It is often possible, by the addition of certain substances procurable at any chemist's shop to strengthen the perfume where only lightly scented flowers are to be obtained. Thus a few cloves added to a jar of rose petals will give a piquancy to the resulting perfume which will be very agreeable. Again chips of the well-known orris root, placed in with the violets in the jar, will give an enhanced effect to their scent, without in any way indicating that the fragrance is anything but quite natural violet scent.

Having thus instructed the amateur in the art of making simple perfumes at home, a few hints as to how to use the knowledge may not be found irrelevant.

It is often difficult for those whose means are limited, but whose generous instincts are strong, to find a gift for a friend that will be acceptable, novel, and yet that will not prove too heavy a drain upon their slender resources. In such a case, nothing could be better than a bottle of the future recipient's favourite perfume made by the giver. The cost will be trifling, though the pains bestowed may not be, and if a dainty cut-glass bottle or other suitable receptacle be procured, and the whole tied with a piece of white satin ribbon, bearing the name of the recipient, and an appropriate greeting, the result will be most successful. Should the sender be cunning with the brush, a spray of the flower represented by the scent might be painted upon the ribbon. Such a gift is equally appropriate to either sex.

Should it be so desired, a welcome addition to one's pocket-money might be found in disposing of such dainty wares amongst one's immediate friends and neighbours.



The leaves of any aromatic plants used must be well bruised, so as to allow their oil to escape, before they are placed in the jar

DRAWING-ROOM AND BEDROOM CLOCKS

By LILIAN JOY

Clocks of Gilt Bronze and Statuary Marble—Buhl—Miniature Writing-table Clocks—An Appointment Clock—The Reflected Dial—A Triple Dial

FASHION might be described as a series of reactions, and just as, in clothes, we pass from tight to voluminous sleeves, and from short skirts to long ones, so in furnishing the pendulum swings between opposite styles.

The drawing-room clock, once a monument of elaboration, was for many years reduced to the severest simplicity, and the perfectly plain model under a gilt-edged glass shade, that is so familiar to us all, was seen in nearly every drawing-room. Now, however, though these plain clocks are still very popular (1911), a demand is once more being felt for something more ornate, and French gilt bronze, either alone or combined with statuary marble, is being called into requisition, as well as the beautiful old fashioned Buhl.

A small clock in gilt bronze in the Louis XV. style, on a marble base, can be obtained for under £6 in a really very charming design. Other beautiful, elaborate models of white marble with applied designs and figures in mercury gilt, accompanied by vases to match, both copied from originals to be seen in the Louvre or at Versailles, will cost as much as £30 or £40 the set. Very few things are put on the mantelpiece nowadays, and it is considered desirable to have either candelabra or vases fitted with electric light made after the style of the clock. This trio of ornaments is sufficient on a fine marble mantelshelf, a more profuse display being liable to detract from the effect of the mantelpiece itself.

Small Buhl clocks are, again, less expensive, and quite a nice little one can be bought for about £3 10s. It is a great mistake to have a large clock in a small room, though some people go to the other extreme, and have so small a clock that it is impossible at a distance to read the figures upon the dial. The modern but charming tortoiseshell clocks, inlaid with gold or silver, are suitable for those who like something of moderate dimensions. One design in particular, with a plain silver border, is in excellent taste.

Much depends, however, on the general furnishing of the room as to what kind of clock will look well in any particular apartment, and very many people prefer the old mahogany inlaid clocks, or one of the excellent reproductions of them, to anything else. Pretty little satinwood clocks in somewhat the same style are also obtainable for a very moderate sum. Then, grandfather clocks specially made in a smaller size, are also a good deal used in drawing rooms.

A special writing-table clock is a thing much to be desired, not only because it is so eminently useful, for one so often wants to watch the time while letter writing, but because these clocks are apt to be either very ingenious or remarkably pretty. There are some tiny ones, for instance, about one and a half inches high by one inch wide



Clock and candelabra in French gilt bronze.[1] Such ornate designs are popular, but costly, and only suitable to rooms furnished in certain styles

Waring & Gillow



Clock and vases in statuary marble with applied designs and figures in mercury gilt. Such clocks, designed from originals in the Louvre and at Versailles, are beautiful and of the finest workmanship. No other ornaments should be placed on the mantelpiece, and it also should be of marble

in mother-of-pearl of the natural shade, or dyed the most exquisite rose or blue. They are of square shape, and are the most fascinating things. Then there are paperweight clocks with a block of rose crystal, green aventurine, or moss agate, in which the face of the clock is set, and which is mounted in silver or silver gilt. A clock is also sometimes let into the front of a stationery case, and arranged with a double face so that the time can be seen when the case is open or shut. In another instance, the clock is found in the lid of the inkstand.

A capital notion for a writing-table, or elsewhere, is an electric clock with an alarm to remind people of the hour for catching a train or keeping an appointment. It is made of polished mahogany or oak, and is quite inexpensive.

When choosing a clock for a room, it is important to decide where it shall stand. Many people object to the old arrangement which was at one time *de rigueur*—the placing of a clock immediately in the centre of the chimneypiece. A certain stiffness is inevitable with this arrangement. A clock may sometimes be placed on one side of the mantelpiece with good effect. In one instance, the clock was an ornate one of the First Empire period, and a stiff little posy of flowers in a good cut-glass vase of the same period was put next to it, and after that some fine Chelsea and Sèvres figures were displayed along the length of the chimneypiece.

Another variation is to place the clock on a bracket over the chimneypiece, or in any other part of the room. If this plan is intended, it is best to purchase a clock which has a suitable bracket for the purpose. A handsome inlaid mahogany shelf may sometimes be found the right size for a mahogany eighteenth century or early nineteenth century clock, a bracket inlaid with brass for a Buhl clock, or a black lacquer bracket for an old lacquer clock. Cromwell brass clocks look very well on a dado bookshelf of carved oak, or even a special niche in the shelf itself may be set aside for the clock.



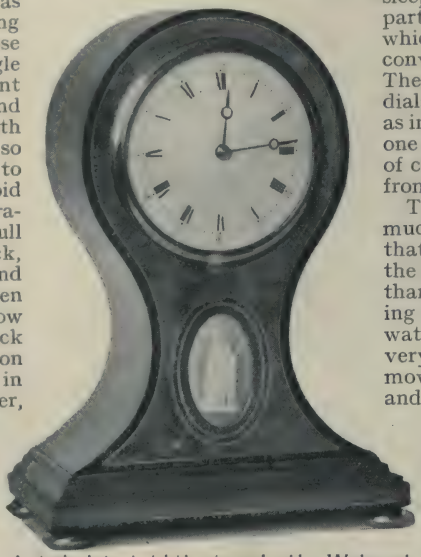
A modern Buhl clock, eminently suited for a drawing-room

In considering the question of bedroom clocks, there are two difficulties to contend with. One is how to see the time in the dark, and the other is how to have the clock placed so that in the daylight it can be easily seen from the bed or from any other position in the room. Very often it is put where

the light falls upon the glass so that the hands and figures on the dial cannot be distinguished.

With regard to the first of these problems, in the old days it was met by the pull-string bracket clock. These were the times of single windows, on account of the window tax, and of flint and steel with which to light a dip, so that people were glad to find some way to avoid this last tiresome operation. They used to pull the string of the clock, and it played up and down the scale, and then gave the last hour. Now we have the electric clock that reflects the time on the ceiling. It is in polished wood or leather, and one only has to press a button and look aloft to see the hour plainly shown on the ceiling above our heads.

To get over the difficulty of the light falling on the glass so that the dial cannot be seen from the bed in daylight, several designs have been evolved. One is for a little hanging clock that can be put on the wall well within reach of the sleeper's vision. In the lower part of this is a thermometer, which is sometimes a great convenience in a bedroom. There is also a clock with three dials, one on each side, as well as in front, all controlled by the one movement. In this way, of course, the time can be seen from every direction.



A simple design in inlaid satinwood, with a Wedgwood plaque. Such a clock is harmonious in design and of moderate cost *Waring & Gillow*

Travelling clocks are very much used in bedrooms. One that has the dial set so that the clock is a good deal wider than its height, makes a pleasing change. The little folding watch-clocks in a case are also very nice, as they can be removed from the mantelshelf and put by the side of the bed at night. Those that chime the last hour are the best, as they will thus tell the time in the dark. Many people, however, use one of the little electric torch-lights for this, and thus avoid causing the slightest disturbance to others.

NANTGARW PORCELAIN

By MRS. WILLOUGHBY HODGSON

Author of "How to Identify Old China," and "How to Identify Old Chinese Porcelain"

Establishment of a Porcelain Factory at Nantgarw—The "Palissy" of English Potters—Features of Nantgarw Porcelain—Spurious Pieces—How to Identify Billingsley's Work—Marks on Nantgarw Porcelain

At Nantgarw, some ten miles from Cardiff, a small porcelain factory was established, about the year 1811, by William Beely (Billingsley) and his son-in-law, Samuel Walker.

Mr. Dillwyn—of whose work at the Swansea pottery an account was given in Part 18 of EVERY WOMAN'S ENCYCLOPÆDIA, page 2148—visited these works in 1814, and found that porcelain of very fine quality was being made. He says:

"My friend, Sir Joseph Banks, informs me that two persons, named Walker and Beely, had sent to Government, from a small factory at Nantgarw, a specimen of beautiful china, with a petition for their patronage, and that, as one of the Board of Trade, he requested me to examine and report upon that manufactory. Upon witnessing the firing of a kiln at Nantgarw, I found much reason for considering that the body used was too nearly allied to glass to bear the necessary heat, and observed that nine-tenths of the articles were shivered, or more or less injured in shape, by the firing.

"The parties, however, succeeded in making me believe that the defects in their porcelain arose entirely from imperfections in their trial kiln, and I agreed with them for a removal to the Cambrian pottery, at which two new kilns, under their direction, were prepared. While endeavouring to strengthen and improve this beautiful body, I was surprised at receiving a notice from Messrs. Flight and Barr, of Worcester, charging the parties calling themselves Walker and Beely with having clandestinely left an engagement at their works, and forbidding me to employ them."

This man Beely was indeed William Billingsley, that wandering artist who has been truly called the Palissy of English potters. He had begun his career (as described in Part 14 of EVERY WOMAN'S ENCYCLOPÆDIA, page 1664) as an apprentice under Duesbury, at Derby, where he first made his mark as a painter of flowers.

In 1793, we are told, he was landlord of the "Nottingham Arms" at Derby, and here it is quite possible he may have saved a little money, for we next hear of him at Pinxton, in 1796, where, with the assistance of Mr. John Coke, he invented a beautiful porcelain body. For some years his career is more or less obscure. He is known to have painted china at Mansfield, and to have manufactured and painted porcelain at Torksey, in Lincolnshire. In 1808 he settled at Worcester, under the name Beely. It is believed he was in hiding from his



A Nantgarw plate, beautifully painted by William Billingsley, showing his treatment of the rose, the tulip, and the butterfly. The work of this inimitable artist is rare and often unsigned
From the Cardiff Museum

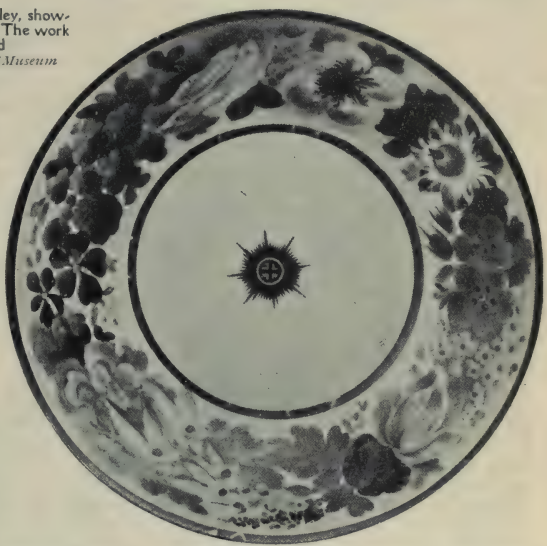
creditors, living under the guise of Beely to avoid a debtors' prison, which would have been his fate had his identity been discovered.

Later on he settled, as we have seen, at Nantgarw, and afterwards at Swansea, returning three years later to Nantgarw, at which place he remained till 1819, when, at the invitation of Mr. Rose, he migrated to Coalport. Here he worked for some years, and died in 1828.

Nantgarw porcelain is very glassy and translucent. Indeed, so fine is the texture that Billingsley experienced almost insurmountable difficulties in firing it. The decoration generally takes the form of flowers—roses, auriculas and tulips being the most popular. These were painted by clever artists, William Billingsley himself being the chief. A large proportion of the Nantgarw porcelain to be bought to-day is more or less spurious. Some is true Nantgarw, with the mark of the factory, but has been painted anywhere and by anybody. Other pieces were made and painted at Coalport, after Billingsley had settled there. Some is real Nantgarw porcelain, sold undecorated, which, after being used for years till scratched and soiled, has been cleaned and painted, and is now offered and bought by the unwary as genuine. Sometimes very high prices are given for such pieces.

The only safe guide for the collector is a knowledge of the styles of the painters employed here. Very ornate and richly gilt pieces should be rejected, for William Billingsley used gold sparingly, perhaps of necessity; though there is a tradition at Nantgarw that, gold being scarce, he melted down guineas to gild with.

It is strange that we have very few authentic specimens of Billingsley's painting; it would seem that he rarely signed his work, and yet we are frequently invited to purchase Nantgarw and Swansea porcelain painted with "the Billingsley rose," a rose painted in a style which proclaims another or other artists, and which is quite unrecognisable as his work by students of this man's mannerisms.



Saucer of Nantgarw china, signed by Thos. Pardoe, painter of the design thereon. Pardoe's work shows hard lines of shading, and lacks the soft, broad washes of Billingsley's style
From Mr. Alex. Duncan's collection



A Nantgarw cup, painted with roses and other flowers, by Thomas Pardoe, who copied Billingsley's style, but without achieving his artistic touch
From Mr. Alex. Duncan's collection

Mr. Robert Drane, the greatest authority upon Nantgarw and Swansea porcelain, uses these words in describing Billingsley's work in Mr. Turner's book, "The Ceramics of Swansea and Nantgarw": "The petals of the tulip have the very sap of life in them. The rose has the soft bloom of youth and floats into being, not by the agency of his brush, but by the painter's volition. . . . No man in the history of porcelain ever painted roses as this man did!"

Thomas Pardoe, who was also employed at Nantgarw, copied Billingsley's style; but whereas Billingsley's rose is painted in broad, soft washes with no hard lines, and is

the colour of a freshly gathered flower, Pardoe's shows hard lines of shading, and is the colour of one which has been in water and has faded. Then Billingsley's butterfly is instinct with life, whilst Pardoe's is a mere suggestion of this insect, and is frequently incorrect in drawing.

William Weston Young, who helped to finance these works, painted his flowers upon Nantgarw porcelain as botanical specimens in the style adopted by him upon the Swansea "opaque china" described in another article.

Latham painted sprays and groups of natural flowers, and frequently one flower—a rose, or it may be a large tulip—protrudes beyond the rest of the group. W. H. Pardoe painted flowers and birds upon branches. Another painter at Nantgarw treated flowers in the French style. His work bears a strong resemblance to that of Sèvres, but his name is unknown.

The owners of country houses in Monmouth, Brecon, and Glamorgan financially assisted Billingsley, and it is in these houses that a large quantity of the finest Nantgarw porcelain may still be seen. It is said that the county families were so anxious to secure this beautiful porcelain that they waited in their carriages at the oven's mouth till it was cool enough to be carried away.

A great deal of Nantgarw porcelain was bought in the white by Mortlock, and was painted by artists in London. Such pieces are generally more elaborate in decoration than those painted at the factory, and some might be described as purely cabinet specimens.

Some Nantgarw services were decorated with scroll patterns, flowers and other devices moulded in low relief, and used as borders. These remained in the white, flowers being painted in the centre and upon and between this raised border; but as the same form of ornamentation was used at Swansea, Coalport, and by Spode, it must not be looked upon as a means to identification.

Coffee-cups were shaped as mugs, and were sometimes supported on three feet, the handles were of an ornate description, placed high upon the rim of the cup. Dessert-dishes frequently had a fan-shaped handle at one end only, and *sucriers* were oval in shape, with double gilt handles rising above the rim.

The illustration below gives a very good idea of the decoration found upon Nantgarw porcelain, and of some of the shapes used. The round plate in the centre is painted with roses and other flowers and foliage, and is the work of William Billingsley.

The dessert-dish is a specimen painted in London, while the coffee-cups and saucers at either side of this were the work of Thomas Pardoe. The large dishes to right and left of the Billingsley plate are painted by artists unknown, the small cup and saucer and coffee-mug on the same line being the work of W. H. Pardoe, who is also responsible for the coffee-mug below, painted with birds. In the centre at the bottom is a beautiful cup and saucer painted with flowers and foliage by Thomas Pardoe. The names of the London artists who decorated the remaining pieces are unknown.

After Billingsley finally left Nantgarw, in 1819, the works were carried on by William



Some typical specimens of Nantgarw porcelain. This ware is very glassy and translucent, and its decoration generally takes the form of flowers, roses, auriculas, and tulips being the most popular

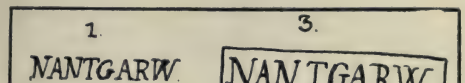
From Mr. Alex. Duncan's collection

Weston Young till 1822; but of the porcelain made at this period nothing is at present known.

It will be readily understood that a mark upon this porcelain cannot be looked upon as a guarantee that the piece so marked was a finished product of the Nantgarw factory. Indeed, it would seem that the mark was used equally upon porcelain sold in the white and decorated in London and other places and upon pieces which were decorated at the factory.

As at other places, a proportion of the porcelain made here was unmarked. The word "Nantgarw" printed in red is a mark to which connoisseurs give a wide berth. A rare mark sometimes met with is a crown, under which is the word "Nantgarw," both being painted in puce.

The name Nantgarw printed in large gold letters, surrounded by a line, is also a somewhat uncommon mark, the one most frequently used being the name Nant-garw, impressed in the paste under which appear the letters C.W. These letters were at one time said to denote Billingsley's son-in-law, but as his name was Samuel Walker, the story was a bad one. In these days they are taken as meaning "China Works," which seems much more likely.



Marks found upon genuine Nantgarw porcelain. The most usually seen is that marked 2 in the illustration. Much of this ware was unmarked

FRAUDS ON SHOPPERS

How Housewives are Defrauded when they Buy "Coffee"—Tea-Dust Frauds—Butter and Margarine—Bread—"Home-made Jam" Frauds—"Black Currant Jam" made of Apples—Adulterated Pepper—Bottled, Potted, and Tinned Goods

In this article I propose to deal with food frauds practised by some grocers, provision merchants, and others, whose business it is to retail the food upon which the people live, and I shall endeavour to show the purchaser how she may avoid the fraudulent, and often the dangerous, article palmed off upon her by unscrupulous shopkeepers when she goes a-shopping.

First I will take an article which is purchased by nearly every housekeeper—coffee.

My readers know that when chicory is mixed with coffee the mixture must be labelled accordingly, and must not be sold as pure coffee.

How, then, you may ask, can there be any difficulties about that? Surely we know that we get either coffee or chicory, or a mixture of both! The law says the packet must be so labelled—what more do we need?

But, please, just a moment.

How do you know that the stuff mixed with the chicory *is* coffee, even though it be labelled so?

As a matter of fact, there have been cases tried in the police courts which show that, in spite of the vigilance of public inspectors, there are unscrupulous tradesmen who, if they think they are not likely to be found out, will mix anything with chicory, and call it coffee and chicory.

Recently, the Inland Revenue Commissioners prosecuted a London grocer for selling as coffee something that was very, very different from the real article. Having received complaints from one or two customers, an inspector visited the man's shop. Stowed away in the cellar he found a huge quantity of carefully packed coarse brown powder; it was alleged to be coffee. Investigation brought to light the fact that the powder was a concoction from Germany made from burnt vegetable matter, and that, beyond a deceptive flavouring, there was no trace whatever of the coffee bean in it. Of course, the grocer was heavily fined, as he deserved to be, but that did not alter the fact that a large number of housewives in the neighbourhood had actually purchased from this fraudulent shopkeeper the German mixture, which he had sold for the purpose of making more than legitimate profit.

Neither is tea free from the evil work of the unscrupulous trader, although in this case he practises his nefarious work upon the poorer classes only, who purchase tea-dust because they cannot afford tea. But very little of that dust is *tea!* The factors and tea-blenders sell cases of tea-dust which is perfectly wholesome, but the dishonest shopkeeper is not satisfied with the profit he may make upon this—he sweeps his own shop floors, and adds the darkest of the sweepings to the chest! What dangers to health must lie in those sweepings!

Butter was formerly an article that was the subject of endless fraud upon the unwary shopper; but vigorous work on the part of inspectors has brought about a much better and more frequent exhibition of margarine labels.

The Standard bread agitation has probably done more than any other food movement

of recent years towards purifying bread, for in the face of so much attention, both millers and bakers have doubtless been doing their best to "keep their houses" in order, lest the searchlight of the public eye be turned more particularly upon them as individuals than upon bread as a product of food for human consumption. For the moment we may therefore leave bread to the shopper's own discretion, with the note that the concensus of opinion, both medical and otherwise, is that Standard bread is the correct, most nourishing, and natural article.

Fraudulent Jam Makers

Of jam, however, a serious note of warning must be struck, and in saying that I do not allude to the products of the several firms whose names are household words, and who have good names to lose, names valued much too highly to be risked for the sake of a little extra profit. The "jam fraud"—if so I may call it—is a particularly artful and pernicious one, one which amounts to a conspiracy between unscrupulous traders and manufacturers.

This is how it is worked.

A jam manufacturer buys the cheapest fruit he can get; sound or unsound, he does not mind, so that it may be called fruit. If apples are the cheapest fruit he can get, he buys apples and proceeds to turn them into *black currant* and other kinds of jam. The apples are dealt with in the ordinary jam-making machinery, and then coloured and flavoured with black-currant essence. Pieces of peel and finely chopped core take the place of the small things you expect to find in black currant jam which are in the genuine article—the skins of the fruit. Even the currant essence itself has most likely had very little acquaintance with the fruit after which it is named—it is more often than not a chemical concoction.

You see, in the case I have quoted here—an actual one, by the way, which was before the police-court—that the manufacturer by these nefarious methods multiplies his legitimate profit on jam-making many times, for whilst the apples may cost him only about £2 a ton, the black currants would probably have cost him more like £20!

Dishonest Labelling

But this class of jam-maker does not put labels on the jars into which he packs his fraudulent "black currant" jam. He has a better way of distributing it than under the cover of his own or firm's name. Instead of this he deliberately sets about conspiring with grocers throughout the country. His travellers go round and offer the retailer the jam at a low price, with the privilege of putting on his own name, and calling the concoction "home-made"!

This is just the scheme that pleases the dishonest grocer, for he wants to buy cheaply, he wants to push his name in the district, he wants to make his customers believe that he makes the jam himself—that he has a fruit farm in the country, and a jam factory in town, and so on. And if he be an unscrupulous man he takes the jam with little or no inquiry as to its quality, providing that its taste will pass muster on the palate. Here he is tolerably safe, for, after all, jam is largely purchased for the children. Well, that is the story of how many shoppers are defrauded when they set out to purchase jam.

Of course, if you know your grocer to be a man of integrity, with a well-established family connection in a district where he values his name, you will be proof against this kind of fraud. But do not be led away from the man you can trust by a wondrous display of cheap "home-made jam." Pay a little more and obtain the article which has a reliable name upon it as a guarantee of good quality.

There is no item apparently too small for the attention of the adulterator, for we find cases on record of grocers being fined for selling pepper adulterated with ten per cent. of a foreign powder that had no more relation to pepper than a battleship has to a boot.

And so the tale might be continued until we had included nearly every item of food and drink.

But the examples I have given will, I think, serve to bring home to women who go a-shopping the great care which they must exercise in making their purchases. They should remember that a penny saved is, in reality, ill spent if the result be a long doctor's bill for one of the children particularly fond of jam.

Advice to Buyers

"But," you may ask, "how am I to know when my shopkeeper is defrauding me? The provisions he gives me look all right."

My answer is this:

Firstly: Don't rush too eagerly to the cheapest market. Remember that a good article cannot be produced for nothing.

Secondly: Deal from a tradesman who has a name to lose, and who has a personality that impresses itself upon you as that of a fair-dealing man.

Thirdly: Make open complaint to your tradesman the instant you suspect him of foul dealing. That will warn him if he is in the wrong; it will be fair to him if you are mistaken. In any case, it will show that you are not the sort of person to be imposed upon with impunity.

Fourthly: Remember that it is a public duty for you to communicate with your local food inspector if you are certain that your tradesman is defrauding you. Your public-spirited action will be of service to others as well as yourself.

Fifthly: In the case of bottled, potted, or tinned goods, buy only the products of well-known makers who have names to lose.

In case of complaint, such firms are usually willing to act with all fairness and proper consideration.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Godiva Carriage Co. (Baby Cars); Thomas Keating (Keating's Powder); Price's Patent Candle Co., Ltd. (Clarke's "Pyramid" Night Lights).



WOMAN'S BEAUTY BOOK

This section is a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents :

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure
The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods
Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure,
etc., etc.

BEAUTIFUL WOMEN IN HISTORY

THE JESSAMY BRIDE

By PEARL ADAM

Sir Joshua Reynolds, well accustomed to painting beautiful women beautifully, was so pleased with one picture in particular that he kept it hanging in his studio till the day of his death. "It is the best I ever painted," he said.

The picture is still extant. It shows a young girl, half-kneeling, half-sitting, in a flowing robe of the period, to which a turban and a scarf knotted round the waist give a semi-Oriental air. She has a pointed, oval face, dark eyes, fine features, and an indescribable look of mingled thoughtfulness and fun.

The Jessamy Bride

This was Mary Horneck, "the Jessamy Bride," whose nature was as lovely as her face. That Reynolds was right in his estimation of the picture is evident from the fact that, sixty-three years after it was painted, a lady, who had owned a small engraving of it since she was a girl, met the original for the first time, and recognised her at once!

Mary Horneck was the younger daughter of Mrs. Kane Horneck. Her elder sister, known as "Little Comedy," was almost as beautiful as she; and as they were very well-born and comfortably off, they were well known, and very great favourites. When her portrait was painted Mary was only eighteen, and if she had needed anything to make her famous, it would have been supplied by Sir Joshua's painting and its success.

The Hornecks were quite an ordinary family; they were not specially preoccupied with art or literature, but lived the ordinary life of a well-to-do family who mixed in various societies. The girls were high-spirited, lovely, intelligent, full of fun, and altogether charming. Sir Joshua Reynolds had known them from babyhood, and when they were in London they were frequent guests at his house.

One day they were at a gathering there, when Sir Joshua came towards them, followed by a remarkably ugly man. He had a long neck, plain features, an enormously high forehead, and prominent eyes. He moved awkwardly, and spoke with embarrassment, although he was so finely clothed that his plainness became quite ridiculous. Sir Joshua presented him as "Dr. Goldsmith."

This was Oliver Goldsmith, the "Poor Poll" of Garrick, the butt of Boswell, the tolerantly regarded friend of Johnson. Always hard-up, getting through an enormous amount of work, for ever being crushed and snubbed by men not worth his little finger, lonely, with deeps of melancholy in his nature—this was "Goldy."

Oliver Goldsmith

We know many good things of the Horneck girls, but nothing is so certain a proof of their sterling natures than that they made a close friend of Oliver Goldsmith, welcomed him into their family, and treated him as one of themselves. They were not, in the first place, attracted by his genius, for they were not sufficiently literary to be lion-hunters; he was everything which girls of their status are taught to find ridiculous; but through his ugliness and awkwardness, through his

clumsy speech and incongruously fine clothes, they could see his rare character, the lovable, great-hearted man whose real self we can read in every line of his writings.

It is almost incredible that he should have been so misunderstood. His gayest and most harmless remarks were taken by the solid-minded Englishmen about him as the real sentiments of his heart. Perhaps the most famous instance of this—an instance so flagrant that even in his lifetime it was only a spiteful few who believed it—occurred when he was in France, with the two Miss Hornecks and their mother. It will serve as an example of the way in which his sayings, his mock seriousness, the grave countenance with which he would make a joke—he had too much sense of the dramatic to spoil its point when it depended on mock gravity for its fun—misled the ponderous minds about him. In many, many other cases the mistake persisted, and was never cleared up.



The beautiful sisters, Catherine and Mary Horneck. The younger was the original of Sir Joshua Reynolds' famous picture, "The Jessamy Bride," and the devoted friend of Oliver Goldsmith. She died in 1844, at the age of ninety-two

From the picture by Sir Joshua Reynolds in the collection of the Earl of Normanton

The party was staying at Lille, and some soldiers were passing under the windows of the hotel. The two Miss Hornecks came out on their balcony to watch, with the faithful Goldsmith in attendance. But when these exquisite girls, their faces and figures blooming with every grace, appeared on the balcony, everyone will agree how natural it was for French officers to be carried away by enthusiasm. They gazed up at the balcony, the crowds followed their gaze and looked, too, and at last every creature in sight was engaged in rapt admiration of the lovely visions. They, on their side, were well accustomed to being looked at, and received the tribute with the serenity that comes of combined good-breeding and a knowledge of beauty.

Who more delighted than the strange-looking, awkward gentleman with them? He beamed upon the girls, upon the officers, upon the crowd, until the situation threatened to be prolonged to the verge of embarrassment. Then, putting on a tremendous frown, shrugging his shoulders with mock petulance, he relieved the tension by exclaiming, "Pooh! Elsewhere I also have my admirers." And with a general laugh the moment passed by.

And this, according to Boswell, was an ebullition of uncontrollable jealousy because they received more admiration than he did! Could human stupidity further go?

But this friendship with the Hornecks, and especially his love and admiration for "The Jessamy Bride" (the Horneck nicknames were taken from popular prints of the day), gave Goldsmith the nearest approach to calm happiness he was ever to enjoy. Mary Horneck understood him through and through. She, almost alone among his friends, saw how thoroughly he was a boy. In those days ponderosity was the fashion—the days of Johnson. But Johnson could roll his great self down a hill for the joy of doing it, and quite delight Boswell by his condescension in so doing; while Goldsmith could not try to leap a pool without being put down for a vain fool. It was only the Jessamy Bride whose laughter had no sting in it. Goldsmith always fell into whatever water he was near; it seemed like a kind of fate. All the spectators used to find this highly ridiculous and diverting; but the Jessamy Bride laughed with him, not at him—and there is all the difference in the wide world.

It is no wonder that the hard-worked, lonely, misunderstood man, suddenly received into intimacy with such enchanting creatures as the Hornecks, soon found his whole heart

bound up in the exquisite Mary. Although she was only eighteen, she had already shown her capability of understanding and sympathising with him, of being a staunch friend. She could play jokes with his dress, and tease him ; but at a pinch she stood by him and proved her mettle. She has put it on record that when he came to visit her newly married sister at Barton, in Norfolk (he had to borrow the money to do so), he was always the leader in recreations, devised new games, was gay, the life and soul of the party. At loo he played wildly, betted absurdly, lost amazingly ; and everything he did was the means of keeping people merry and happy. " Come now, let us play the fool a little," he would say. It is a strange picture, the ungainly man of lowly birth among these gracious, high-bred women.

" She Stoops to Conquer "

" She Stoops to Conquer " was about to be produced by Coleman, in the face of bitter sneers and actual enmity from critics and rivals. It was produced at a week's notice, so rehearsals were scanty ; but at every one of them the Jessamy Bride was present with her people. They cheered him and supported him under untold difficulties. One can imagine Mary Horneck burning with loyal indignation when Coleman abused her friend. For by this time he was recognised as her faithful slave and adorer. She seems to have felt the liveliest friendship for him, tinged perhaps with that motherliness that even the youngest girl feels for the man she loves as a friend, but who loves her in a different way. So far as we know, Goldsmith never told her of his feelings, fearing to disturb his friendship with her ; but, of course, she knew.

So she stepped into her place as a mixture of goddess and friend to him ; and Coleman, who wanted to withdraw the piece, and said it would ruin them all, had perforce to go on with it. Even a theatrical manager would hardly be brave enough to risk displeasing two famous beauties, the celebrated caricaturist who had married one of them, their mother (known as " the Plymouth Beauty " in her time), their brother, a captain in the Guards with a strong arm, and through them all the wits and beaux and great men of the day. So Coleman grudgingly produced " She Stoops to Conquer." The next morning it was a classic.

A Lock of Hair

This was the brightest time for Goldsmith. From then on he declined in health, and the Jessamy Bride saw her friend getting ever more haggard and worn and melancholy. He always roused himself in her presence, and fooled and laughed, but he was obviously ill. His financial difficulties increased. He worked hard, but he was deeply in debt, and he felt old and tired out.

He died in 1774, when he had known the Hornecks for a little over five years. Mary was then twenty-two—quite an advanced age for so famous a beauty to be unmarried. Perhaps, although she could not love Goldsmith, he filled a place in her heart which kept lovers out till after his death.

He died in his dark little rooms in the Temple. After his coffin had been nailed down, there was a stir on the staircase, and two heavily veiled ladies made their way up through the weeping men and women who crowded it. Homeless, destitute, friendless women were on that stairway, weeping for the only soul who had been kind to them ; outcast men mourned their only friend, and then there came the Jessamy Bride and her sister from that other world where he had been loved.

The coffin was opened and the Jessamy Bride cut a lock of hair and went weeping away ; and there properly ends the story of " The Jessamy Bride." No one called her by that name again.

But she had a very brilliant life. Some years later she married a very handsome man, Colonel Gwyn, an Equerry to the King. She idolised him, and they seem to have been very happy. She was Lady of the Bedchamber to the Queen, and became so much beloved by the Princesses that when she died she was buried in the Royal vault. We get glimpses of her from contemporary memoirs, especially from Madame d'Arblay's " Journal." There she is frequently mentioned, and her amazing beauty, which she kept to the end of her long life, is always mentioned too.

Her Death

Her years were passed in the most brilliant society. Everyone loved her. She had no children, but adopted a relative of her husband's as a daughter. In her old age she lived at Kew, and thence used to make excursions to see her friends. One of these was Northcote, the sculptor—the last remaining link with the friends of her youth. She used to spend hours in his studio, talking of Johnson and Reynolds and Garrick and the rest. Hazlitt met her there, and immediately fell captive to her beauty and charm. He said she " had gone through all the stages of mankind, and lent a grace to each." But what he liked best about her was the way she spoke of Goldsmith, the man who had been dead fifty years, but lived in her memory as freshly as ever. She talked of him with love and respect and enthusiasm, and her indignation was hot against those who had misrepresented him.

She died in 1844, at the great age of ninety-two. She was buried by the side of the Princess who had valued her friendship so much ; but perhaps in her long life the thing she valued most was the brief friendship of her girlhood with that rare and lovable man. Among her jewels, which she bequeathed to her adopted daughter, is one which is reverently cherished to this day. It consists of a lock of hair in a glass locket, and on the golden rim is inscribed : " Oliver Goldsmith."

HISTORY OF THE CURL

Continued from page 2157, Part 18

Many Variations of Style in the Eighteenth Century—Plaits and Curls—Hairdressing to Suit the Bonnet of the Day—A Childish Effect Secured by Felicia Hemans—The End of the Coalscuttle Bonnet—Styles of 1840—Total Suppression of the Curl

WE are often inclined to think that the smooth-parted hair, with plaited coil upon the crown and the two spaniel ear



Fig. 1. Viscountess Castlereagh, a famous beauty of the Regency (1807), wearing a coiffure of curls arranged to fit alike the wide open bonnet or the evening-dress turban of the period

bunches of curls at the temples, was a fixed and unvarying fashion for all during the first quarter of the eighteenth century, but this was by no means the case, in spite of the preference given to that style by the majority. The stylish and modish woman used many adaptations of this style.

A pretty variant of the curls clustered at the temple is shown in a charming portrait of the Viscountess Castlereagh (Fig. 1), a famous beauty of the Regency. Here a third group of curls is supported by the fillet which retains the plaited mass of the back hair at the crown. No doubt this extra bunch was arranged to appear within the brim of the wide open bonnet of the period, and to combine with the turban generally worn with evening-dress.

The coiffure of this period was profuse in variations of this theme, and the curls were worn sometimes in unevenly balanced groups, sometimes in symmetrical balance, combined with plaits and fillets or from a straight parting, but in the main fairly high up on the temples.

The extravagances of invention of the early century hairdresser became almost as marked as during the *poudré* period which preceded it, but in a totally different way. The plait was an immense feature in the new structures, and tight, slim excrescences supported feathers, and gave apparent height and importance to the woman of George IV.'s reign.

The next illustration (Fig. 2) is a good example of this new style of capillary architecture, in which a stiffened plait writhes like a snake through a rigid arch of hair, and the whole effect ends in a bunch of feathers for Court or ball dress.

The accompanying curls are short and tight, worn rather high up and in uneven masses, and it is easy to see that this very egregious design was full of a certain sort of style.

Our picture of the bonnet of the epoch explains a good deal more completely the strange phantasies and freaks of adornment (Fig. 3); and in this, again, we find the plait combined with the curls, and this time supporting them. The curls are higher than ever, and the little gem suspended over the forehead adds to the curiously symmetrical effect.

This fashion of hairdressing remained, with slight modifications, until the reign of Queen Victoria. A very similar waving of the hair is found in the pretty portrait of Queen Adelaide (Fig. 4), although in this



Fig. 2. A fashionable mode of the reign of George IV., in which the plait, stiffened, plays an important part. The feathers add height and dignity to the wearer's appearance



Fig. 3. An arrangement of plait and curls worn with the bonnet of the period (George IV.), whose stiffly symmetrical appearance is enhanced by the gem on the forehead

head a scarf of some filmy material is interwoven with the hair and droops picturesquely upon the shoulders. A pearl or jewelled slide on the left is a variation from the plait in the previous picture.

One other example of this phase of hairdressing will suffice to show the strong family likeness in all varieties of the mode. That popular poetess Felicia Hemans made a little change in the adjustment of her curls, which was doubtless greatly admired by her



Fig. 4. A portrait of Queen Adelaide, showing a stately and dignified coiffure, rendered more effective by the gauze-like scarf and jewelled slide that are combined with it

contemporaries, although to modern eyes it has rather the effect of the short curled hairdressing of a child (Fig. 5).

In the two last illustrations we see the curls beginning to be longer again and to come lower upon the face. In both there is a certain formality, but the tendency is seen to be towards a more natural drooping and less stylish method of headdress, although both of these examples show much more taste than the fashions which succeeded them.

The long reign of the coalscuttle bonnet was almost over. The crown was shrinking and the brim contracting, and very soon the teaspoon bonnet and the pork-pie hat were to replace the stately headgear of the young century. The change was, of course, gradual, but, in effect, sprightliness and gaiety of adornment were giving way to the sort of languid grace which



Fig. 5. The childlike coiffure of the popular poetess Felicia Hemans. It marks an inclination towards a more natural and drooping style of head-dress

characterised the early Victorian epoch, and the hair reflected the change of ideals.

The large Restoration hat, as it was named in France, was fashionable at the time of the coalscuttle bonnet, and the curled hair of the Parisian belle in 1830 was much in the mode of that affected by Queen Adelaide.

In 1835 fashion discarded grace, and adopted clumsiness, not only in hairdressing, but in clothes and architecture. The great wave of material prosperity which succeeded the accession of Queen Victoria obliterated a great deal of what was fine in the decoration of life, and brought about a dulness of sentiment for style and beauty, from which we are only now emerging, and the renascent sense of style is accompanied by the curl as an index of remarkable accuracy. The ladies in 1840 wore shapeless, untrimmed skirts and unsightly bonnets, under which the hair was dressed in flat bands, which made a cold, hard framework for the face.

To be continued.

BEAUTY CULTURE FOR WOMEN

THE CAUSE AND CURE OF FRECKLES

The Type of Complexion which Freckles—Prevention is Easier than Cure—Emollients and Astringents—The Removal of Permanent Freckles

Freckles have been called sun-kisses, but they are, more correctly, small spots of the pigment or colouring matter of the skin, which rise as though to protest against this action of the sun upon the skin.

The fact that the skin on the face will freckle more readily than the skin on the hands is due to the former being the finer and more sensitive. It is perhaps not much consolation to the woman whose complexion soon freckles to know that this is because her skin is fine, but this is so, and a skin that soon freckles is seldom the skin troubled with the more unsightly "blackheads." Fair complexions freckle sooner than do dark ones.

It is not an encouraging fact that, although freckles seem to disappear in the winter, this is not really the case. What has happened is that the skin, in its natural effort to resist the cold, has thickened, and so somewhat hidden the discoloration just beneath.

Cause of Freckles

There are two kinds of freckles, or, more correctly, two causes of freckles. "Summer" freckles, caused by the action of the sun's rays, can be banished if taken in hand at once, or so modified as to be almost invisible; "cold" freckles, caused by liver or some internal derangement, once marked on the skin, can only be removed by caustics. But these also can be modified, in many instances, by good treatment.

Summer freckles are lens-shaped and nearly flat; cold freckles are better defined, probably darker in colour, and appear on the forehead and round the mouth as well as on the cheek-bones.

Prevention of Freckles

Nothing ages a woman's fine skin and withers a delicate complexion so much as residence under a tropical sun. But Orientals keep their skin supple, firm, and in that healthy condition which will defy the scorching sun by a plentiful use of oil after (or instead of) cleansing operations with soap and water. It is upon this plan an Englishwoman must work to keep her skin free from the sun blemishes of redness, tan, and freckles. She must favour shady hats, sunshades, and veilings of green and blue.

Though a green veil is not becoming, a dark blue sunshade and veil are more bearable, whilst a white veil is better than none.

Always smear the face with a good cream before going out. Some women, not afraid of superfluous hairs, use with great benefit olive or linseed oil, but the average Englishwoman prefers a fine emollient of vegetable extraction.

When coming home hot and tired never subject the skin to the irritating influence of soap and water, for what is wanted is not a further deprivation, but a restoration of the moisture stolen by the heat. Dust may be removed by an application of milk if washing seems necessary, and cucumber freshly cut is soothing. Such measures as these prevent and remove tan and sunburn, they also help in the avoidance of freckles.

Powder of some sort is a necessity, and the most scrupulous can find no fault with a cream-tinted rice-powder for use after a slight application of a cream before facing the sun. Better still, because remedial, is a finely powdered starch powder, its whiteness toned down with powdered fullers'-earth.

But certain complexions, those with the slightest tint of red, even though it be only the red-brown of a brunette, need more than protection. As these complexions freckle easily, they need assistance in the form of some astringent which will render the skin firm before its enemy. To this class of remedy belong recipes containing lemon-juice, benzoin, eau-de-Cologne, borax, glycerine, alum, and toilet vinegars. These must be used—and this applies particularly to the alum and the vinegars—at a time when soap is not being applied, or the fat of the soap will be curdled and an irritant set up on the skin.

Some Recipes

As a general rule, the class of complexion under consideration is better without soap, and for these the refreshing and soothing power of milk, cream, strawberry juice, cucumber juice, and a slice of melon are noted, whilst *Lait Virginal*, for which a recipe was given on page 711, Vol. I., a slice of a freshly cut lemon and a simple astringent for occasional use, made by dissolving an ounce of alum in a pint of elder-flower water, are recommended as cheap, mild, and harmless remedies for slight freckles and preventives of summer freckles. More elaborate recipes are here given, the choice being left to the user, who must study the special idiosyncrasies of her own sensitive complexion, since the mildest of freckle cures is more or less of an irritant.

Here are two old-fashioned ones that have stood the test of time:

Two tablespoonfuls of lemon-juice.

Two tablespoonfuls of elder-flower water or rose-water.

A heaping teaspoonful of powdered borax.

Mix and leave for a while to dissolve.

Apply several times a day by dabbing on with a soft towel or sponge. Leave on the

skin for fifteen or twenty minutes, and then use an emollient cream :

Two parts lemon-juice.
One part Jamaica rum.

Apply in the same way.

If eau-de-Cologne is substituted for the rum, and the resulting mixture diluted at discretion with elder-flower, we have another simple recipe used by our grandmothers, whilst one for the removal of tan is :

A pint of elder-flower water.
Two ounces of lemon or strawberry juice.
Half an ounce of eau-de-Cologne.

Another popular and reliable freckle cure is the following :

One ounce of lemon-juice.
One quarter drachm of powdered borax.
Half a drachm of sugar.

Put in a well-corked bottle and leave for three days. Apply occasionally.

Many freckle lotions on the market have a basis of rectified spirit and distilled water in equal parts. This is given some chosen characteristic by means of a perfume. The woman who makes up her own recipes relies a good deal upon essence of bergamot, an essential oil with which she gives a dainty touch to creams and lotions, but, of course, there is a wide choice.

A Useful Lotion

Here is a recipe which appeared years ago in the "Chemist and Druggist." The result is a pleasing and efficient lotion :

Musk	½ grn.
Oil of cloves	1 drm.
Oil of neroli	2 drms.
Oil of Portugal	2 ,,
Oil of bergamot	4 ,,
Oil of lavender	4 ,,
Rectified spirit	3 pints.
Distilled water	3 ,,

Mix, and set aside for a week, then filter through magnesia.

This recipe is given as a typical one.

The Cure of Freckles

The recognised cures for freckles which are found to be permanent are drastic. By them the outer skin is removed, but, of course, a subjection of the new skin to the old conditions results in the creation of fresh freckles. Modifications of these cures are bleaches, and the writer saw a cure effected by the nightly application of peroxide of hydrogen applied with a camel-hair brush. These, by outward application, lessen the dark tint of the stain, and render it less noticeable, or it may be in time removes it altogether. To this class belongs the freckle cure of Dr. Erasmus Wilson, who advised the use nightly of :

Elder-flower water	1 oz.
Sulphate of zinc	20 grains.

Leave on the skin in a thin coating, and after washing in the morning apply a little of this lotion :

Infusion of roses	½ pint.
Citric acid	20 grains.

It is best to apply sparingly, and remove after a time by the application of a cold cream.

Dr. Anna Kingsford's remedy for freckles of a permanent character is :

Hydrarg. chlor. corrosivi. ..	gr. v.
Ammonii chloridi purificati. ..	½ drm.
Mist. amygdalæ amar.	4 oz.

Misce et fiat lotio.

As this is a poisonous preparation readers are cautioned to keep it under lock and key.

This lotion is to be applied twice daily, and its action assisted by an aperient "liver" pill, preferably of podophyllin.

If the action of this lotion be irritating—as it probably will be—she advises for after use the following ointment, which any chemist will make up :

Bismuthi sub-nitratis	1 drm
Unguenti hydrarg. ammon.. ..	1 ,,
Unguenti aquæ rosæ ad.	1 oz.

Misce et fiat ungentium.

"Chronic" Freckles

The above recipe and another drastic one by Unna is given to show the *rationale* of treating freckles which are permanent blemishes of the skin, and only to be removed by removing the skin itself :

Distilled water	10 grammes.
Dextrine	10 ,,
Glycerine	15 ,,
Oxide of zinc	10 ,,
Oxychlorate of bismuth ..	2 ,,
Sublimate	30 centigrm.

To heat this preparation would be dangerous, unless skilfully done, as sublimate is volatile. Owing to this sublimate (corrosive sublimate), it is a poisonous preparation and should be treated accordingly. Apply to the freckles every evening.

An English beauty "specialist" first steamed the face, and further prepared the skin by the application of an ointment which killed the outer skin and caused it to peel off. After a week or so the freckle lotion was carefully applied, and each freckle became a sore. In any case, there is always the risk of inducing eczema in the removal of permanent freckles by this the only authentic treatment, and thus a woman must take the choice of two evils. The use of lotions and creams to help the skin resist freckles is strongly advised, but if the evil be in existence certainly a good lotion will at least modify them. A removal of the internal cause—often to be accomplished by the doctor—will, of course, prevent further pigmentary deposits under the skin.

The following are good firms for supplying materials, etc., mentioned in this Section : Messrs. Antipon Co. (Obesity Cure) ; T. J. Clark (Glycola) ; Koko-Maricopas Co. Ltd. ("Koko" for the Hair) ; Oatine Manufacturing Co. (Oatine Preparations) ; A. & F. Pears, Ltd. (Soap).



CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned :

The Baby
Clothes
How to Engage a Nurse
Preparing for Baby
Motherhood
What Every Mother Should Know, etc.

Education
How to Engage a Private Governess
English Schools for Girls
Foreign Schools and Convents
Exchange with Foreign Families for Learning Languages, etc.

Physical Training
Use of Clubs
Dumb-bells
Developers
Chest Expanders
Exercises without Apparatus
Breathing Exercises
Skipping, etc.

Amusements
How to Arrange a Children's Party
Outdoor Games
Indoor Games
How to Choose Toys for Children
The Selection of Story Books, etc.

A CHILDREN'S DONKEY GYMKHANA

A Novel Amusement for the Seaside—The Events of the Gymkhana—The Grand Stand—Needful Accessories—Stick-and-Carrot Race—Ball-and-Bucket Race—Riding Backwards on a Donkey—The Comic Hat Race—A Battle of Flowers on Donkey Back

A CHILDREN'S donkey gymkhana affords the greatest possible fun, and at the seaside, where donkeys can be hired for about ninepence an hour, the cost of getting up what will assuredly be voted a "perfectly ripping" party will be comparatively trifling.

Certainly it would be hard to find a more novel or exciting way of celebrating an August or September birthday.

The competitions may be held on the sands, if the place be a sufficiently secluded one to admit of this without collecting undesirable and uninvited audiences.

Or, better still, the use of a convenient field may be begged, borrowed, or hired for an afternoon from an obliging farmer, to be turned into a gymkhana ground for the occasion.

Seaside holiday parties are usually impromptu affairs, and in giving one the great thing is to make sure of securing the moving spirits of the place, who will be sure to enter into the fun, and make things go with a swing, before inviting the less enterprising boys and girls and smaller children. Those under seven or eight must be bribed into contentedly watching the gymkhana games and competitions with promise of donkey rides after tea.



Stick-and-carrot race. Each competitor tries to incite her steed to its top speed by dangling a fine carrot before its nose

The oldest variety of seaside clothes that the invited guests possess should be donned for the occasion, for a donkey gymkhana is apt to be a very rough-and-tumble affair indeed. The children, accompanied by parents and guardians, who will thoroughly enjoy looking on at the fun, and will make a most enthusiastic audience, should be asked to arrive punctually by 3.15 p.m.

A couple of grown-up men and girls should be secured, to arrange courses, act as time-keepers and starters, and help generally.



In the ball-and-bucket race each boy catches a polo ball thrown by a girl partner stationed at a third of the distance down the course

A list of events should be printed on a big board and stuck up where all can consult it beside the grand stand. This latter will probably be contrived from planks held up by flower-pots, with a row of hammock-chairs for the accommodation of older and specially honoured guests, and adorned with flags.

The list of events might run somewhat as follows:

1. Stick-and-carrot race.
2. Ball-and-bucket race.
3. Boy and girl three-legged *versus* a boy or girl riding backwards on a donkey.
4. Comic hat race.
5. Battle of flowers on donkey-back.

The accessories needed for the competitions should be collected together and put in readiness before the guests of the gymkhana arrive. They will comprise half a dozen long, forked hazel switches, and a basket containing a couple of dozen well-scrubbed, luscious-looking carrots with their feathery green tops left on for the purpose of hanging them to the forked sticks, for the stick-and-carrot race; a bucket, half full of water, and a white polo ball (procurable for ninepence from any sports shop) for each pair of competitors, a boy and a girl for the ball-and-bucket race; half a dozen gentleman's large pocket handkerchiefs for ankle binding for the competitors in the three-legged race; and half a dozen gorgeously decorated hats, each one provided with an elastic or strings by which to fasten it on under the competitor's chin, packed in a cardboard box gaily tied up with coloured ribbons or a strip of satin of brilliant hue, for the comic hat race.

Each hat must be adorned in the wildest travesty of the reigning fashion, and kept as a deep secret, so that it may burst with unimagined splendour on the eyes of the spectators at the gymkhana.

Tissue paper of every hue will make the blossoms for the battle of flowers. Each blossom should be attached to one of the little burrs which can be collected on any country walk, so that, when the flowers are thrown, the burrs stick, and the flowers remain where they hit, instead of falling down again.

The gymkhana ground should be decorated on the morning of the great day with flags at the entrance gate, and, if possible, at either corner of the field. A lawn-tennis marker will be very useful for marking out long chalk lines for the starting-post and winning-post, and indicating by blobs of white the spots on which the buckets are to be placed for the ball-and-bucket race, and where the girl throwers are to stand.

At either end of the winning-post and starting-post lines plant a flag mounted on a long stick, to make the course as gay as possible.

The donkeys, on arrival, should be decorated with huge paper flowers over either ear, and a gay hat may adorn those steeds willing to wear them.

When the guests arrive, direct the first six competitors for the stick-and-carrot race to go at once behind the starting line and arm themselves with a stick and carrot apiece; they are then to mount their donkeys ready for the first heat, while the audience are being seated.

"One, two, three—Go!" cries the starter (a lively undergraduate of twenty), waving a white handkerchief in true professional style, and off scuttle the donkeys, their riders urging them on with their rubber-shod heels and with the carrots held temptingly just in front of their noses. Thus urged and encouraged, the donkeys are at last persuaded into a swift canter, and the leader



The ball safely received, the rider must gallop on and drop it into a bucket of water further along, then ride to the winning-post

—ridden by a boy of fifteen—crosses the winning line at a gallop, amidst cheers from the entire field.

When a second race, for children under twelve, has been run, and won by a boyish-looking damsel of eleven, the course is cleared for the next event.

For the ball-and-bucket race, the buckets are put in a line halfway down the course, and six boys and six girls are invited to come forward and take part in the competition.

Each boy mounts a donkey, and each girl, having been given a polo ball, is directed to stand at a spot marked a third of the way down the course. As the riders are started down the course, each girl makes ready to toss her ball to her partner, who catches it as he rides by, and drops it into the bucket of water a little farther on down the course, before riding on to the winning-post.

Meanwhile, six pairs of boys and girls have had their legs tied together, and are standing about on the outskirts of the field, practising for the next event. The donkeys are arranged behind the starting line, and the riders, each armed with a carrot on a stick, come forward to mount their steeds *backwards*—by no means an easy feat to perform. At last, they are all up, and the race begins.

Steering a donkey when riding face to tail is an extremely difficult feat, and soon many of the precariously mounted competitors are careering round the field, clinging on wildly for dear life, while one or two couples of three-legged runners have fallen and lie prone upon the ground, too weak with laughter to get up again. The race is finally won by a small boy on donkey-back, who has guided his mount with much skill, and easily outdistanced his big pair of three-legged competitors. For the comic hat race, six boy competitors mount donkeys and range themselves in a row behind the starting line, while six huge, gaily beribboned hatboxes are arranged several yards apart on the winning line.



Comic hat race. Each boy must gallop down the course and find the hatbox allotted him, dismount, don the headgear in the box and then ride back to the starting-post. If he arrives hatless, he is disqualified

Each competitor must gallop to his special hatbox, dismount, open the box, and don whatever headgear it may chance to contain. Then, remounting his steed, he must travel back to the starting-post as swiftly as may be. Any competitor arriving back at the starting-post without his headgear is promptly disqualified.

A comic hat race in full swing is a sight for the gods, for the girl hatmakers will have probably made the most of this matchless opportunity of getting even with teasing brothers and cousins, and paying off old scores. The winner will perhaps come dashing "home" in a jet-covered "charlady's" bonnet, with a long and terrible feather flying in the breeze, while hot on his heels follow the wearers of a baby boy's cotton hat with a lace ruche inside it; a pink muslin sun-bonnet; a matinée hat like a cartwheel, adorned with a huge bunch of barnyard feathers; and a toque made of huge paper roses. Far in the rear, on foot, pulling a stubborn donkey after him, comes a big boy adorned by a pink paper baby hat just like a lampshade. A wild roar of applause greets each hero on his return.

The hostess now comes forward with a huge box of paper flowers; those who can secure steeds mount them, and everyone joins in the battle of flowers until both donkeys and riders are a mass of blossoms.

A loud peal on the gong announces tea, and, after a merry meal, spread picnic fashion out of doors, the smaller children claim the promise of donkey rides made them earlier in the day. The bigger boys and girls now spend a vigorous half-hour in trotting and cantering bevies of laughing babies about the field. Then the gymkhana prizes are awarded, and good-byes are said, and the guests disperse regretfully after what they all pronounce to have been a most exhilarating and delightful afternoon.

If it be thought desirable, and there is time when the events have been decided, a pretty and somewhat novel feature may be added to the gymkhana in the shape of a march past of the competitors on their steeds, and, as a grand finale, the distribution of laurels and prizes to the respective victors by a Queen of Beauty. To avoid any heartburnings, this office may be filled by a baby girl, or by the hostess herself, under the title of Queen of Hearts. Or, again, the Queen may be elected by the guests themselves. She should, of course, be enthroned as suitably as can be managed under the circumstances, and wear a floral wreath and carry a sceptre.

DANCING

Continued from page 2162, Part 18

By MRS. WORDSWORTH
Principal of The Physical Training College, South Kensington

THE LANCERS

The Correct Dance that Children Should Learn—The Invention and Introduction of the Lancers—Original Names—The Five Original Figures, and Some Alterations

SINCE 1850, the Lancers have been the most popular English square or figure dance. Much more generally known and performed than the quadrille, from which they were derived, the Lancers speedily became popular from highest to lowest. From Court balls to Whitechapel "hops" is a long step, but the Lancers found a place in both, and in the many degrees between. Quadrilles have always been too elaborate and supposedly difficult for adoption by the masses, but Lancers present little difficulty, since there is now no etiquette, rule, or form attached to them. They are danced universally, and incorrectly; numerous abuses having arisen from this general and untutored popularity.

A lady invented the Lancers. In 1850 Madame Sacré was the most fashionable dancing mistress in London. At the Hanover Square Rooms she held assemblies and classes; and such was the enthusiasm of those whom she taught that her older pupils used to look in and join in her fanciful and novel dances. Madame Sacré evidently possessed an inventive mind. So in 1850, at the summit of her success, she first thought out and suggested the Lancers, as a novel and welcome addition to ball programmes. Her dance was frankly based on the Parisian quadrille, which had reached London some thirty-five years earlier. The energetic teacher persuaded four young society ladies to learn her figures, and the young ladies induced four young men to join them. It was then considered an honour to be the pioneer of a new dance. Imagine modern young men taking so much trouble over a mere dance!

Doubtless these eight young people were encouraged by the fame which followed Lady Jersey's daring in 1815, when she first danced the Parisian quadrille. If so, their ambition was gratified, for they have gone down to posterity as the original dancers of the Lancers. The elaborate figures—as they were then—first fascinated the public at the Turkish Embassy, danced by Lady Georgina Lygon, Lady Jane Fielding, Mdlle. Olga de Lechner (daughter of Baroness Brunnow, wife of the Russian Ambassador), and Miss Berkley. The names of the four brave young gentlemen are not recorded, though they deserve due honour.

The Lancers were danced at Bath House and at Lady Caroline Townley's by the four



Introduction to the Lancers. The four couples, standing face to face, turn to their partners and bow and curtsey
Photos, Martin Jacolette

expert couples; and soon became very popular. The due observance of the original stately steps was gradually relaxed, and the style changed to a more frisky measure. It has gone on changing steadily, until the final product is a mere romp, known as the "Kitchen Lancers." As a matter of fact, most Lancers nowadays cannot be called anything but "kitchen."

Periodicals in 1850 enlarged on the etiquette of dancing the Lancers; and it was then the custom for those who did not know how to perform the novelty to become lookers-on, while the initiated few demonstrated the figure with correctness, grace, and style. If that custom had only survived, the Lancers would never have reached their present level. Grace, ease, and prettiness were once the characteristics of this figure dance. To-day our principal aim and object seems to be to whirl, and whiz, and "charge" whenever and wherever possible, with a far from pleasing result.

As the number of those attempting the Lancers increased, the rigid observance of the original form was of necessity dispensed with, and alterations swiftly changed the whole style of the dance. In 1850, as to-day, the Lancers comprised five figures, with a break between each. These figures were originally called La Châine, Lodorska, D'Orset, L'Etoile, and Finale des Lancers. To-day they are known as corners, sides divide, ladies to the centre, visiting, and grand chain. French names were doubtless applied to the Lancers because of the vogue of the other French figure dance, the quadrille.

Though the Lancers were danced regularly in private houses, ten years elapsed before they received the final seal of public approval, by inclusion on the programme of her Majesty's State Ball. Only at similar functions can we hope to see the Lancers danced with any of their old grace and courtliness. It is doubtful if the original arrangers and dancers of the Lancers would recognise some of the figures as now performed, or if they would appreciate the change.

At the present time (1911) there are two distinct ways of dancing the Lancers. The first is to "walk" them — which means dancing them in practically the original form. The second is to "valse" them, which means that modern, would-be smart dancers, ignorant of the real steps, seize their partners and valse every figure. This is sometimes done by one couple alone, or by all four couples at once. The youth of to-day does not believe in standing still and "wasting the music," so they valse vigorously, regardless of time, step, or the other couples.

The correct and genuine Lancers are "walked," and in that way this figure dance is still performed at Court balls. Since other courtly dances no longer figure on our ball programmes, it is not unnatural that we should resent and dislike this stately



Figure I. Corners. The top lady and opposite gentleman advance and retire four steps, re-advance and turn round, holding hands and finishing in their own places. The couples then change places and set to corners. The eight dancers advance and retire four steps with their corner partners and turn round and resume their original places. The whole figure is repeated by each couple



Figure 2. The sides divide. The dancers, in two straight lines of four, joining hands, advance and retire four steps

promenade, the more so because the average dancer has not the faintest idea how to dance the Lancers. The introduction of valsing, though utterly opposed to the original scheme and conception of the Lancers, is quite understandable. It would not have been so terribly misplaced if we only had the sense to valse with definite intention.

Every figure of the Lancers can be valsed in correct time, and with a certain definite shape. But grown-up dancers do not take the trouble to learn how this may be accomplished, and the result is pandemonium. It is a general saying that "nobody knows the Lancers." Lancers are little danced nowadays, because most people do not care to risk injury, nor to be whizzed, whirled, or charged by excited prancers. If all children were well taught, the more courtly style might some day be revived.

The following description of the Lancers, as walked, gives the original conception and form of this dance, which is, or was, very like the quadrille.

Introduction (Illus. A). The four couples, standing face to face, forming a square, turn to their partners, and bow. Eight preliminary bars of music are allowed for this introduction.

Figure 1 (Illus. 1). CORNERS. The top lady and opposite gentleman advance and retire four steps. Re-advance, and turn completely round, holding hands, finishing in their own places. The couples then change places, the top couple passing *between* the bottom couple, while coming back the bottom couple pass between the top. Then follows "corners," each dancer facing their *corner* partner; this being the



Figure 3. Ladies to the centre. After the gentlemen have formed a ring behind them, the ladies curtsey, rise outside their partners, and, placing their hands upon the gentlemen's wrists, gallop once round

gentleman on each lady's right, and the lady on each gentleman's left. The eight dancers advance and retire four steps, with their corner partner, afterwards turning round, holding both hands (see Fig. 1). They return to their original places and partners, and the whole of this figure is then repeated by each couple in the following order: (1) The bottom lady and opposite man; (2) the right-hand lady—on right of top couple—and opposite man; (3) the left-hand lady and opposite man. Each figure is danced by the couples in that order, the top couple always starting.

Figure 2 (Illus. 3). SIDES DIVIDE. The top lady gives her right hand to her partner; they advance and retire four steps. The gentleman places his partner in the centre of the figure, and they bow and curtsey. They then walk four steps to the right, four to the left, take both hands, and turn once, finishing in their original places. The two side couples then divide, a lady and gentleman from each joining the top and bottom couples. The dancers are then in two straight lines of four (see Fig. 2). Joining hands, they advance and retire four steps, give both hands to their partners, and turn back to their places. The third time this is repeated—by the right-hand couple—the *top and bottom* couples divide, thus forming lines in the reverse direction.

Figure 3 (Illus. 4). LADIES TO THE CENTRE. The ladies advance to the centre and form a small circle, the gentlemen advancing behind them, and joining hands in a ring. The ladies curtsey, rising outside the gentlemen; and each lady places her hands on the gentleman's (see Illus. 4). They gallop round the figure once, finishing in their original places.

To be continued.

GIRLS' CHRISTIAN NAMES

Continued from page 2046, Part 17

Mariana—Portuguese and Spanish variants. Tennyson has immortalised this form in his two poems, "Mariana" and "Mariana in the South"; "Mariana in the Moated Grange," in "Measure for Measure," the betrothed of Angelo, found favour with Shakespeare's pen.

Marica—Illyrian form of Mary.

Marica (*Latin*)—"Water nymph."

Marie—French, German, and Bavarian form of Mary.

Marion and **Marionette**—French derivatives; Marion also Scottish.

Mariquita (*Hebrew*)—"Bitter." Portuguese diminutive of Maria.

Marpesia (*Greek*)—"Strength." This was the name borne by a celebrated queen of the Amazons, who distinguished herself by waging a victorious war against the inhabitants of Mount Caucasus.

Marpessa (*Greek*)—"Dearly loved."

Marta—"Becoming bitter." Italian and Bohemian form of Mary.

Martha—Same meaning as above. This form is used in England, Hungary, and Portugal; and has become a synonym for an energetic, busy housewife, in reference to the Gospel Martha, the sister of Lazarus and Mary, of whom we read she "was cumbered about much serving" (Luke x. 40).

Marthe and **Marthon**—French forms of above.

Martina (*Latin*)—"Of Mars," or "brave and warlike." Martina was a young Roman maiden who suffered martyrdom under the Emperor Decius, and in her memory maidenhair (the plant sacred to her) has ever since been planted by many a Roman fountain. Martin and Martyn are the masculine forms.

Mary (*Hebrew*)—"Bitter." English form of the name.

Mathilda (*Teutonic*)—"Mighty battle-maid."

Mathilde—German variant.

Matilda—English and Italian form, in which the "h" is dropped.

Matilde—French derivative.

Mattea (*Hebrew*)—"Gift of the Lord." This is the Italian feminine of our familiar Matthew and Matthias.

Matty—Diminutive both of Matilda and Mary.

Matuta (*Latin*)—"Bright as morning," or "dawn."

Maude—English contraction of Mathilda.

Maun (*Hebrew*)—"Of Magda." English contraction.

Maura (*Latin*)—"Dark." Derived from the Greek ἀμαυρος (amauros), which, from its original meaning of "twilight," or "dim," came to mean simply "dark," or "black." Popular in Italy and France.

Maureen—Irish diminutive of Mary.

Mave (*Celtic*)—"Mirth." Allied to Meabdbh, and Meave.

Mavia—Russian variant of Maura. See above.

Maxine (*Latin*)—"Greatest."

Mawdwen (*Welsh*)—"Mannerly."

May—Popular English contraction of Mary. Often used baptismally in this form, then probably in reference to the hawthorn bloom.

Mechtild—Bavarian form of Matilda.

Médé (*French*)—"My joy," or "my delight."

Medea (*Greek*)—"Cunning" or "wise-planned one." This celebrated sorceress was the daughter of Æetes, King of Colchis, and beloved by Jason the Argonaut. She assisted her lover to obtain the Golden Fleece, enabling him to overcome all enemies and obstacles by her wonderful knowledge of herbs, enchantments, and incantations, which subdued them. She fled to Greece with Jason, and when her brother, Absyrtus, pursued them, she seized and killed him, strewing his limbs upon the sea, that the pair might make good their escape while Æetes stayed to collect the mangled limbs of his son.

Medina (*Latin*)—"Economy." From "medium."



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include:

Professions	Woman's Work in the Colonies	Little Ways of Making Pin-Money
Doctor	*Canada*	*Photography*
Civil Servant	*Australia*	*Chicken Rearing*
Nurse	*South Africa*	*Sweet Making*
Dressmaker	*New Zealand*	*China Painting*
Actress	*Colonial Nurses*	*Bee Keeping*
Musician	*Colonial Teachers*	*Toy Making*
Secretary	*Training for Colonies*	*Ticket Writing,*
Governess	*Colonial Outfits*	*etc., etc.*
Dancing Mistress, etc.	*Farming, etc.*	

SHOPKEEPING FOR WOMEN

By ALFRED BARNARD

Author of "Every Way of Earning a Living," "Our Sons and Daughters," etc.

Continued from page 2168, Part 18

HOW TO START IN BUSINESS AS A DRESSMAKER

Dressmakers and "Dress-spoilers"—Many Grades of Work—Training Required—Apprenticeship—The Choice of a Shop—Fittings—How to Gain a Connection—Profits

TALKING to a well-known dressmaker who has had a very wide experience upon this subject, I was much amused to hear her say: "There are two classes of dress*makers*. The first I call dress*makers*, the second 'dress-*spoilers*.'"

As the object of readers of these articles is not to become "spoilers," we may dismiss that section with a word of sympathy for those who have been unfortunate enough to entrust good material to them, and turn our attention to the distinct class of dress*makers*.

Probably few other professions have grades so clearly defined, the reason being, of course, that the work runs in patches, exactly according to the distribution of wealth, which is, with perhaps the single exception of brains, the most unequally distributed thing on earth.

For present purposes it will be convenient if we divide dressmakers into the following grades—namely:

Grade A—those who, working in country villages, make a dress complete for 7s. 6d.

Grade B—those in the poorer suburbs of towns, who make for 10s. 6d.

Grade C—members of the nomadic tribe, who visit clients in their own homes at 2s. 6d. a day and food.

Grade D—the great army of middle-class dressmakers, who charge 15s.

Grade E—the "better-class," who charge anything over £1 1s.

Before deciding which division of this extensive field she will enter, the young dressmaker must consider the following points:

1. In which grade has she received her training?

2. In which division are her circumstances—financial, education, personality, etc.—most likely to make her successful?

3. Has she more possible customers in one grade than the other?

Of course, if the idea be only to put up a brass plate and depend upon the chance work of an immediate and small personal connection of people who are more or less personal friends, these points need not be seriously considered, for one's personal friends are naturally drawn from the grade in which one lives.

But, for those who are going to set up in business in the fullest sense, these points must be carefully considered before the start is made. It does not follow, for instance that a "middle-class" person could not cater very successfully for a first-class *clientèle*, providing she has natural aptitude for that work.

But supposing you have decided which grade you will exploit, the following particulars will be of great value in opening up your establishment.

Dressmakers in Grade A

That 7s. 6d. for turning out a dress complete is not a high figure will be apparent to all, but in villages the price usually runs at that figure. The outfit at the start will include a sewing machine, a dress-stand, tailor's goose, irons, skirt-board, table, and a wardrobe or cupboard. The village dressmaker will probably have served her apprenticeship with another village dressmaker, where a couple of years' training will have fitted her for her work. When starting, she will lose neither time nor opportunity in spreading the news around through every available channel both in her own village and those surrounding. She will have to work hard, and her income will not be large even though she supplies all the Sunday frocks in which village maidens on bright sunny days so happily disport themselves; but there will be a livelihood to be made, and the cost of living will not be as great as in a town.

Dressmakers in Grade B

The equipment in this case will be much the same as for the last, and the work generally much of the same order. There will, however, be considerable competition, and therefore, the better the training, the more likely is the young dressmaker to make a successful career. The larger the field of her personal acquaintances the better, and she must not be above taking every possible advantage of making known the fact that she is starting in business.

Dressmakers in Grade C

Some dressmakers go out to work at the homes of their clients for a charge of 2s. 6d. a day, making a dress in about three days. For the widow with children who has started on her own account, or for the woman with an invalid husband, this plan has many advantages, for she gets her meals without the trouble of putting aside her work to cook them, and, working six days a week, she will make 15s. a week, all of which is clear profit. If the dressmaker is a good hand, her name will soon spread among a set of clients, who see that this method of getting a dress made has many advantages, both as regards cost and otherwise. Her success will depend much, too, upon her personal adaptability to the ways of her various clients and their households.

Dressmakers in Grade D

The training which will have been undergone by anyone starting out in this grade will probably be somewhat as follows:

At the age of 15, or maybe 14, she will be apprenticed in a good house, probably paying a small premium and receiving a small wage of 2s. a week for two years. At the end of that time the apprentice will have become an improver, at 8s. a week, a position which she will have left later for that of an assistant, earning from 9s. to 16s. a week, according to her proficiency.

If she is a good fitter, the rate will be higher, and certainly, if she has determined that ultimately she will start in business on her own account, she will take pains to become a good fitter.

With a training of this kind she should do well in "Grade D." She should start in a private house or shop, where she has good floor space, not overcrowded with furniture, but so arranged that her clients may find no difficulty in surveying themselves satisfactorily in long mirrors, of which there should be at least two. These mirrors may be picked up very cheaply secondhand, and are an essential part of a dressmaker's stock in trade.

No great amount of capital is needed, for cash business only in this grade should be cultivated and any risks of bad debts should be avoided.

Dressmakers in Grade E

First-class and complete training combined with business experience are the qualifications needed for this grade. Capital will be required, for credit may have to be given. Good businesses have been established in provincial towns, with *clientèles* of the best county residents, but no dressmaker should venture into this grade who has not had a first-class training or who is unacquainted with the ways of the circles in which her future clients move.

A shop, with windows artistically draped, will be necessary; the words "Madame" and "Robes" are sure to be part of the signs of the establishment. The situation chosen must be in the best part of the town, and everything in connection with the establishment must have a general appearance of high quality. The workrooms will be entirely apart from reception and fitting rooms, both of which will be well appointed.

It is, of course, not easy to secure a connection in this grade, and the methods adopted to do so must vary with the circumstances of the case. In some of the better class parts of towns and suburbs there are still opportunities, but the dressmaker must take care that she does not risk her capital upon an expensive but ill-chosen establishment, for which there is in reality very little demand, and for which she herself is not altogether fitted.

After the consideration of these grades, the reader will have touched upon all the essential points, and it will remain for her only to see that her first step towards opening up her own business is taken in strict accordance with her own particular character and circumstances.

THE EARLY DAYS OF BUSINESS LIFE

By H. LANGFORD HOE

Continued from page 2173, Part 18

Evening Classes in Technical Schools—The Value of Certificates—Domestic Subjects—Ambulance and Nursing—Thorough Knowledge Essential

PERHAPS the pleasantest way of gaining experience abroad is to go to a foreign branch of some firm already established in Britain.

Every opportunity, of course, must be taken to speak the language of the country, and it is well to board with native residents who speak correctly, if the full benefit of acquiring the language is to be obtained.

Excellent evening classes in languages are, however, held at the various technical schools and polytechnics in towns all over this country, and it only remains for the would-be student to make inquiries at the centre nearest her office or home.

The fees for such classes are exceedingly reasonable, especially those under the control of the county councils. There are also circles formed by private persons for the study and practice of various languages, notices of which appear from time to time in various journals. Should more private instruction be preferred, it is a good plan to arrange with a teacher to give such lessons to a guaranteed number of students.

The Object in View

If possible, the woman clerk should aim at the passing of some examination and the attainment of a recognised certificate, such as are offered by the London Chamber of Commerce, Society of Arts, Board of Education, and other educational authorities.

It is impossible to mention all the subjects that can be studied, as these must vary with the positions held. A change of work may discover the need of some special knowledge. A girl who had worked for years on purely commercial lines obtained a post on a fashion paper which led to some amount of editorial work, when the need of knowledge of the technicalities of dress-making soon made itself felt. A couple of pounds spent on a course of scientific dress-cutting and the actual making of garments soon proved to be money well spent, and the evenings and Saturdays thus occupied were by no means wasted if only considered in regard to the immediate necessity. As a fact, she has gained knowledge which will be of value all her life, whether in business or at home.

Domestic Subjects

It may be that there is no apparent advantage in studying languages, or evening work presents too great a tax on the strength; for the fact must not be lost sight of that after a long day in the office the brain must be more or less fagged, and it is folly to expect it to undertake too arduous tasks.

There are, however, other more recreative subjects which tend to the improvement and cultivation of any natural gifts.

It may be the case, too, that there has been little opportunity to devote time to the domestic subjects which every woman, whatever her occupation or profession may be, is bound to find stand her in good stead. Some lessons in scientific dressmaking will not be time and money wasted, for they will enable a girl at any time to cut out and make her clothes; or perhaps millinery may appeal to another with nimble fingers and good taste, and many a shilling will be saved when she trims and renovates her hats.

A very favourite class with many is the cookery class, the week-end affording an opportunity for practice.

The St. John's ambulance and nursing courses are both interesting and practical, the possession of certificates and medal showing a visible result of the necessary study.

Artistic Studies

Another girl with musical or dramatic gifts will find her recreation and relaxation from office work in taking up the serious study of some musical instrument or singing and elocution. Many have entered for examinations and gained coveted honours entirely by means of evening work. Such attainments can also be turned to monetary account, and the basis of an entirely new and more congenial profession be formed.

Wood-carving may appeal to the artistic girl, while a course of modelling will satisfy the cravings of another.

These last subjects may not bear directly on the more serious work in hand, but, inasmuch as they tend to the general cultivation of the powers of mind and body, they are valuable.

The girl who is in earnest will not be content with a smattering of the subject selected, whatever it may be. The world is full of women who have a superficial knowledge of many things, but do nothing well, or who are content to go on in the same groove year after year without any initiative of their own.

The Girl Who Succeeds

The girl who is appreciated by those over her is the one who shows herself capable of rising to an emergency and who can think.

Such an one will find her work become interesting, although in its nature it may consist of doing the same thing day after day. The girl who is continually forgetting what was done in a similar case a week or month previously not only betrays her lack of interest in her duties, but adds greatly to the burden of those responsible for the conduct of the office.



FASHION DRAWING AS A PROFESSION FOR WOMEN

By S. E. BELL

Fashion Designer, Art Class Teachers' Certificate, South Kensington

Chief Points Necessary to Achieve Success—How to Draw the Figure—Line and Wash Work—Materials Required—Fabrics, Millinery and Furs—How they may be Indicated most Successfully and Realistically

PART I

THERE are three essentials in fashion drawing, without which it is impossible to achieve success. These are :

Talent, because without a natural taste for figure-drawing, no amount of training will be of much use.

Perseverance, because the difficulties of technique are great.

Good eyesight, because the amount of small detail required in the drawings is most trying to any but the strongest sight.

A good deal of misconception has existed in times past as to this occupation. It has been regarded as a perfect Eldorado, and numbers of students have entered the ranks of the fashion artists, expecting to make their fortunes sooner or later; but this idea has somewhat abated, as a juster estimate of the amount of work and training necessary to ensure success has become more widely known.

There are various branches of fashion work, first of which are the

Illustrated Catalogues

These are brought out by wholesale and retail drapers, and the drawings for them are required to be exact portraits of the garments advertised, strict attention being given to detail in every part.

Secondly, there are the

Ladies' Papers

In these, garments from the various shops are sketched, but a more pictorial effect is aimed at.



In fashion drawing the figure should be carefully sketched out in pencil first of all

Thirdly, there are the many illustrated

Fashion Papers

where the artist is required to design the garments.

In addition to these branches, some West End shops employ an artist regularly to make sketches to show to customers.

There are also large studios where artists are engaged at a fixed salary varying from 15s. to £2 weekly, and private studios which employ a few workers during the busy season in spring and autumn.

A beginner will find it a good plan to enter one of these studios, even if it is necessary for her to give her services free for a time, as she has the advantage of gaining experience from the great variety of work always on hand which she could obtain in no other way.

Prices paid for sketches vary considerably. An artist who has already made a name can command very high figures. As a rule, from 7s. 6d. to 10s. 6d. for a half-length figure, and from 10s. 6d. to 15s. for a full-length figure are considered fairly good for an average worker. Line work, unless *very* good, is not paid for so well.

Drawing the Figure

Except in exceptional cases, no one should attempt this work without a preliminary training in drawing and light and shade. To this should be added, if possible, a knowledge of the figure from life.

If this is not obtainable, a good idea of the figure can be gained by making sketches of figures in tight-fitting under-garments, which are given in many high-class catalogues.

Sketch as many of these as possible, then re-sketch them from memory till a thorough knowledge of the figure is obtained.

Next take these figures and draw simple dresses on them, rubbing out the figure lines afterwards. The figure should always be roughly sketched in before drawing the costume.

Proportions

As regards proportion, fashion figures still rejoice in a stature seldom under six feet, as it is much easier to make a tall figure look graceful than a short one. Six or seven heads into the whole length are the natural proportions, but in fashion figures ten or eleven are not too many.

The length of the arms should be carefully studied, and the hands should not be too small. In drawing blouses, the waist-line should be made a little lower than on a full-length figure.

An easy and graceful pose helps to show off a costume to advantage, and though fashion figures are still somewhat conventional, there is a distinct feeling for more natural work.

The Head

The most difficult part of the work is the head, for unless the head is pretty, the drawing will not appear attractive.

All types should be studied, and for this purpose picture postcards will be found most useful.

Pretty heads, in as many different positions as possible, should be copied, first in pencil, lightly shaded, then in pen and ink, or wash.

At the commencement, avoid putting in too much shading. Be content to work up the eyes, nose, and mouth, and leave the remainder until you are more experienced.

Careful attention should be paid to the drawing of the eyes. The amount of white round the iris should be slightly exaggerated, or it may entirely disappear in the reproduction.

As prominent eyes are not beautiful it is well to put plenty of shadow under the brow, but this should not be overdone.

The light on the bridge of the nose should soften and diffuse as it approaches the tip, and the underpart should not be shaded too dark. The shape of the nostril is very important, and the wing of the nose should not be made too pronounced.

A common fault with beginners is to make the faces too sad, but this can be avoided in the following way.

Turn the corners of the mouth slightly up, and do not make the lips too full. The eyes should not be too widely open or the outer corners turned down. The muscles on either side of the nose should be shaded up carefully to give the cheeks a rounded appearance.

The depression under the lower lip should be shaded in rather dark. There is always a certain amount of reflected light under the chin, but it should be kept subdued.

It is usual to keep the forehead in tone and the eyebrows clear and well defined.

Few people are aware of the amount of drawing there is in the human face until they begin to study it. When it is realised that the slightest turn of the head alters the drawing of every feature, it is not surprising to learn that much study and practice are required before a really well-drawn and pretty head can be produced.



The sketch with the shadows washed in. The edges of the shadows must be toned down so as to avoid hard lines

Line Work

Line work has been coming to the fore lately, but it is not nearly so much in request as wash drawings.

The chief feature in line work is accurate drawing and a bold, clear outline. Every line must express something, but the fewer lines there are the better, so long as all details actually required are put in.

Drawings are sometimes made in line with a wash of colour. These are first drawn in fixed Indian ink and clear washes of colour afterwards applied. These sketches are used mostly by shops and dressmakers to show to customers, and are not employed for reproduction.

Wash Drawings

The best paid work is undoubtedly wash drawings.

The chief thing in these sketches is a clean

method of working and scrupulous attention to detail.

Materials

A good make of materials should always be used. Fashion boards can be obtained at prices varying from 1s. 3d. per dozen, according to size; a very useful size is 14½ by 9½ inches for full-length figures; these can be cut in two for half-lengths. A paint named "Persian Black" is excellent for reproduction. This, together with a bottle of Chinese white, and one of "Albernine" are all the paints required.

Never be persuaded to use cheap brushes, as they are of no use whatever; good sables are indispensable. Three sizes should be purchased, No. 7, No. 4 and No. 1 or 0. Good pencils should also be used, and very soft indiarubber.

Method of Working

The figure should be carefully sketched out in pencil, then the head worked up to a certain point to be finished later on.

The dress or blouse to be sketched should be placed on a stand, and the light arranged to fall on one side only. Then proceed to wash in the shadows of the dress, softening the edge of the shadows so as to do away with the hard lines. This applies to soft materials only, silk and satin being dealt with differently.

The light and shade should be very strong, as reproduction has a tendency to soften the effect. As a rule it is well to work up the shades and shadows to the required depth before putting on the wash.

Mix a wash of colour the required tint, making a sufficient quantity to go over the whole drawing, as it is very difficult to match a wash exactly.



The finished drawing, in which the whole is firm and clear, and yet there are no hard lines

With the board sloped at an angle of about forty-five degrees, run the wash quickly and evenly over the drawing, taking up the superfluous wash with a brush as it runs to the bottom of the drawing. Do not touch the wash while it is wet. Allow it to dry, and if the surface is not quite even it can be washed down with clean water or stippled.

When the wash is thoroughly dry, strengthen any weak shadows and go over the whole outline, making it firm and clear, but not showing an actual line.

PART II

Fabrics

Having mastered the ordinary light and shade required in all drawings, the student should now begin to study the various textures which have to be represented.

The generality of materials such as cashmere, serge, etc., may be shown in much the same way, with soft shadows, avoiding sharp lights and shades.

Silk and Satin

Silk and satin can be shown best by a very slick and sharp treatment of lights, darks, and half-tones.

A good plan is to first work in the shadows, leaving the lights very sharp and clear; then put on the half-tones, finally working up the high lights with Chinese white and albernine. By another method the shadows can be put in, then a light clear wash run over the whole, and the high lights added last. The latter method is preferable in black silk or satin, where the lights should be put in with grey (Chinese white and black), and only the most brilliant ones in pure white.

Velvet

In velvet a wash of water should be put on first, then pure black paint run on while it is wet, not taking the colour to the edge, but allowing it to spread, so that it is lighter at the edges. The lights can be taken out with a brush and clean water and thin grey lines added at the edges of the folds.

Net

This should be worked with the pen and Indian ink. The pattern should first be drawn, then a network of lines put in, and the folds and shadows should be washed in with paint. A crisp treatment should be sought.

Chiffon

Here the material is soft though transparent, and should be worked up with soft shadows with a sharp line here and there.

Leather

This should be worked like silk but with softer lights.

Knitted Garments

Work as soft as possible with thick edges, but with no sharp lines.

A careful study of the characteristics of all these fabrics is essential. Once having grasped the salient points of the material,

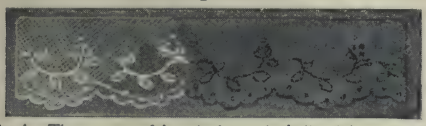


Fig. 1. The pattern of lace is drawn in Indian ink, and when dry a dark wash of paint or ink is put over it. When that is dry the pattern can be painted in with white paint

though you may not immediately succeed in representing it, you will have gone more than half way towards doing so.

Detail

The most important detail in fashion work is lace. Its representation has been carried to great perfection, and in some originals it is marvellous to find how exactly and beautifully it is copied; yet there is need for caution here.

Some drawings, very beautiful in themselves, are entirely lost when reproduced. This is because an attempt has been made to portray too much. What is required is selection. Pick out the most important lines of the pattern, slightly exaggerate them, and keep the remainder in the background.

Method of Working Lace.—A good plan, especially for the beginner, is to draw the pattern in Indian ink, and, when dry, put a dark wash of black paint or ink and water over it. When dry the pattern can be seen through the wash, and can be painted in with white paint, albernine for the principal parts, Chinese white for the others. (See Fig. 1.)



Fig. 2. For embroidered muslin use a thin wash of Chinese white, and work in the pattern with albernine

When the lace is in folds, as in flounces, the folds should be first worked up in the same manner as black material, then the pattern put on in white. The parts in shadow should be worked in grey.

Embroidered Muslin.—This can be treated with a thin wash of Chinese white over the whole, then the pattern worked in albernine. (See Fig. 2.)

Broderie Anglaise.—Here the small holes should first be worked in ink, then outlined with albernine. (See Fig. 3.)

Black Lace.—This should be worked with pen and ink, and so should sequined net. Put the sequins in solid, and add brilliant high lights with pure albernine.

Braid.—Draw the pattern with pen and ink; then put a clean wash of black over it, and finally touch up with grey. (See Fig. 4.)

Patterns.—In representing patterned materials, a good idea of the whole pattern should be given; but it is often impossible to put in the whole of the pattern, this again being a case of selection.

Millinery and Furs

Millinery is generally admitted to be somewhat "tricky," as so much depends upon the angle at which the hat is viewed. The chief object should be to select the best point of view for exhibiting its beauties, and also to see that the face over which it is worn is not only pretty, but one suited to the hat; in this case the face being suited to the hat, and not the hat to the face.

The technical part of millinery is perhaps easier than that of other parts of dress, as a certain amount of freedom is allowed, but the effect should be crisp and to the point.

For catalogue work the material of the shapes, straw, crinoline, etc., should be carefully defined; this may be done with

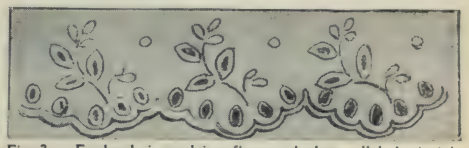


Fig. 3. For broderie anglaise, first work the small holes in ink, then outline with albernine

pen and ink. The chief trimmings for hats are feathers and flowers. Ribbons are worked like silk, for which directions have already been given.

Feathers.—For these the most artistic method is to work up the masses of light and shade, merely touching up here and there with white.

Black feathers are sometimes put in with solid black paint, and the whole of the lights put on with grey and white.

This has rather a hard look in the original, but reproduces very well.

Flowers.—These should be drawn as naturally as possible. When they are massed, the general light and shade should be blocked in; then a few flowers picked out and carefully worked up.

In all millinery an artistic effect should be sought, as the charm of the sketch consists in its general appearance more than in the correctness of its detail.

Furs

In furs the same idea prevails, but only



Fig. 4. The pattern of braid should be drawn with pen and ink, a clear wash of black put over it, and finally it should be touched up with grey

patient study from the real thing is of use.

The general method is to wash in the masses of light and shade very wet, letting them run as in velvet; then work up with fine lines in black and grey, observing carefully the direction in which the fur grows.

Furs are very effective when well done, and thoroughly repay a little time and trouble.

To be continued.

In the best class work, the artist is required to make a picture. Two or three figures are sketched together, with a slight background.

Grouping Figures and Backgrounds

In grouping figures, prominence should be given to one figure; it is a mistake to represent each on the same plane.

The most striking costume should be chosen for the foremost figure, the others being kept as quiet as is consistent with strict attention to detail. Different views should be taken, a three-quarter view for one, a side view for another, and so on, but the contrast should not be too violent.

Some part of the back figure should be hidden behind the front figure, but without excluding any important part of the dress.

A standing figure and one seated look well together, but great care should be taken in drawing the latter. Fashion figures are seldom good in this respect.

In putting in a background, it should be remembered that it is designed solely to show up the figure; therefore be careful not to make it too prominent. Treat it broadly, be sparing of detail, and, if possible, put it in as it is required at once.

Be sure the tone of the background contrasts with the figure. If the costume is a white one, show it up by some touches of deep black against the figure; if it is black, a slightly grey background is usually the most successful.

Panels and circles are often used to show up a figure, and a black foot shadow is sometimes very effective. This should be put in as follows:

Put a wash of clean water over the space where the shadow is to be, then run on solid black paint, washing it off into the surrounding wet surface till it gradually shades off to nothing.

Landscape backgrounds should be painted in broadly and sketchily, but the drawing must be correct. If buildings are represented, be careful that the perspective is true.

Designing

This is not a very important branch of fashion work, yet a good deal of money may be made by it—particularly by artists who obtain a post on the regular staff of a good paper.

In this class of work it is most important to be quick to grasp ideas.

The fashionable figure varies every year or so, and the artist must be on the alert to become acquainted with the leading points of the figure, and make all her designs in accordance with it.

There is a certain amount of individuality to be considered. For instance, it is impossible to clothe the matron exactly like the young girl, and the middle-class woman does not require precisely the same garments as her wealthy sister. The character of the paper to which the drawings are to be submitted should be taken into consideration, and the taste of its readers studied.

Give thought as to how the costume is to be carried out; some designs would be quite impossible to wear when made up. Do not make them too elaborate.

If the paper of the magazine is not highly glazed, keep your drawings very decided, and strong in light and shade, otherwise the reproduction will be weak and unsatisfactory.

If your drawings do not meet with a market at once, do not be discouraged, but do all you possibly can to make your work *above* the average standard, and remember there is plenty of room at the top of the ladder—it is only the lower rungs that are crowded.

DOMESTIC ECONOMY TEACHING FOR WOMEN

A Good Opening—Necessary Qualifications—Country Experiences—The Training—Side Issues

ALTHOUGH for the last twenty-five years or more the teaching of domestic economy in our elementary schools has been carried on with a certain degree of energy, it is only of recent years that the importance of this branch of education has been recognised.

Such recognition has resulted in the opening up of a new field of labour for the educated girl, a field that is daily enlarging its borders. Not only is this teaching compulsory in all the elementary schools, but it has been extended to the secondary schools, and is also being widely introduced into high schools not supported by Government grants. The extent to which it is carried on in the high schools depends on the individual interest of the head-mistress. At Clapham, for instance, there is a very strong domestic side, with two or three teachers. Already the other big private schools are beginning to follow on the same lines, and a very large and well known girls' school at Brighton has decided to add a teacher of domestic economy to the staff.

The prospects for any girl taking up this profession are good, and the supply of, and demand for, teachers is about equal.

Salaries and Qualifications

The salaries for these posts vary from about £80 to £100 a year. They are generally obtained through advertisements in the educational papers.

The qualifications for the teaching of domestic economy are very much wider than might at first be anticipated. A good general education is an essential groundwork. A sound physique is also necessary, so that the candidate for one of the training colleges must not only produce a certificate from some public educational examining body, but also a medical one of physical fitness. In default of the former she will be obliged to undergo an examination in general knowledge before being admitted. Beyond this, a clear enunciation and an educated way of speaking are requisite.

The Work Itself

A hint of what the work may be in country districts will show how important to the student is general intelligence and the resourcefulness that results therefrom. In such a county as Devonshire, for instance, where the council is very active and enthusiastic in the cause of domestic economy, the teacher may have long distances to travel by road, and it will take her perhaps half her day getting to and from her destination. When she arrives there she may find that there is no room in the school quarters for her demonstration, and that the inn kitchen or that of the vicarage has been placed at her disposal.

Besides this, she will probably have to carry with her a huge basket of utensils. Such a field may have its disadvantages and inconveniences, but it also has great compensations. The varied experiences are full of interest, and the appreciation that the work of the moment meets with is in itself an ample reward for little difficulties, for villagers will come for miles out of the surrounding country to hear her demonstration.

Such work naturally demands sound health. Students when first starting on their training course find the work tiring. They soon, however, become accustomed to it.

When they are qualified they are expected to teach ten half-days a week, the day at the elementary schools being divided into two sessions. On Saturday, of course, there is a whole holiday. During the year there is a month of holidays in the summer, a fortnight at Christmas, a week at Easter, and a week end at Whitsuntide. In the secondary schools there are the usual school holidays. In the training colleges, also, there are good holidays. Here also the students gradually become accustomed to standing, and the curriculum is specially arranged so that, if they do practical work all the morning, they will be sitting in the afternoon.

Training and Fees

The training for a teacher of domestic economy is a little expensive, but parents are beginning to recognise that, if their girls are to be able to cope with present conditions in the labour market, they must be specifically educated along recognised lines. There are several splendid training colleges in London itself, and others in the provincial towns. In the metropolis there is the National Society's Training College, for which a splendid and perfectly equipped building has recently been erected at Hampstead. There is the National Training School in Buckingham Palace Road, and the Battersea Polytechnic.

The course for a first or second class diploma at the first-named college lasts two years unless needlework is taken as a subject, which will require another year. The advantage of this is that it gives the student more openings when she is qualified, as the three years' course is required for the secondary schools. The first two years are divided up in the following fashion: Cookery, 42 weeks, £30; laundry work, 26 weeks, £10 10s; housewifery, 13 weeks, £8 8s. A good deal of needlework comes into the housewifery course in the way of household mending. In addition to this the examination fees in each case are £1 5s. The fees for the needlework courses are:

20 weeks' course of plain needlework, £7 7s.
20 weeks' course of dressmaking, £7 7s.
20 weeks' course of advanced dressmaking, £8 8s.
8 weeks' course of millinery, £4 4s.
That is £27 6s. in all.

Railway fares, of course, may be an added expense. A number of students, however, reside at the college for a charge of 15s. a week. No economy can be effected by shortening the ordinary term of years at school, for the reason given before of the necessity of a complete all-round education, and also because no student at the colleges is taken under eighteen years of age. The student has also to qualify in physiology, hygiene, and chemistry, as well as in the other subjects, as she is expected to have a thorough theoretical as well as a practical knowledge of her subjects.

Openings Available

In conclusion, it should be noted that, apart from the openings offered in the field of teaching when she has fully qualified, there is a wider scope for the enterprising girl, and other channels into which her knowledge can be turned. One student, for instance, who started a laundry, was able to retire in a few years on the proceeds with an income sufficient for her simple needs. Another girl, as soon as she had taken her diploma, went round to various villages in the country districts and advertised cookery demonstrations, and did very well in this way. There are also posts available as women inspectors under the Board of Education, or as head mistress of one of the training colleges.

The following is a good institution for the training of girls; Clark's College (Commercial Training).



MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in EVERY WOMAN'S ENCYCLOPÆDIA. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with :

The Ceremony	*Marriage Customs*	*Trousseaux*
Honeymoons	*Engagements*	*Colonial Marriages*
Bridesmaids	*Wedding Superstitions*	*Foreign Marriages*
Groomsmen	*Marriage Statistics*	*Engagement and Wedding Rings, etc.*

THE MATRIMONIAL BLEND

By "MADGE" (MRS. HUMPHRY)

A Tragic Error—How the Ingredients Should be Blended in the Matrimonial Salad—Scotch Husband and Irish Wife—The Sulks of Many Nations—A New Use for a Dog

A LADY of San Francisco once committed suicide because she was successful in her action for divorce against her husband. He had evidently chosen a wife with a temperament exactly opposed to his own. It might almost be said that her temperament was exactly opposed to her normal self.

There have been such instances. Most of us are dual, and some of us more complicated still. The real circumstances which led this unfortunate lady to put an end to her existence were the receipt of a big bouquet of lilies from the husband she had just divorced, accompanied by a charming little note, wishing her happiness in any future matrimonial enterprise, and apologising for any inconvenience he might have caused her. Of course, she fell in love with him all over again, and foolishly made an end of her life, when she might have recommenced it and lived happily with the man she had dismissed.

Unkind Remarks

The truth is that marriage is like tea. Its success depends on the matrimonial mixture. We have to consider nationality, disposition, age, circumstances and appearance. Or may I change the simile, and say that marriage is like a salad? As we all know, this dish, with so many possibilities, depends upon the skill brought to bear upon it. Even two bad tempers (we may call them black pepper and cayenne) are reconcilable, and even harmoniously agreeable, when softened with the oil of suavity and the salt of humour, which is such an indespensable ingredient in any salad, whether matrimonial or culinary.

Sarcasm may stand for the vinegar, which, as all good cooks are aware, should be measured out by a miser. Vinegar predominates in many a matrimonial mixture. One can read in the countenances of people their habit of saying sharp things to each other. One resident scowl is enough in a family, too much even, but one often meets in the world married pairs with one apiece, and shudders to think of what their home life must be.

Sulkiness

It seldom answers for two geniuses to marry. One or other of them is sure to curdle, and a curdled salad sauce is a miserable business. A very clever man requires in his wife a great reserve of common-sense, and just that amount of appreciation which does not overflow into the pose of criticism. She must not lose discrimination. The wife who praises all her clever husband does becomes his worst enemy; she who can suggest a fault in such a way as to avoid touching his self-love is his good angel. But she must first of all be a fine housekeeper.

Retaining the salad metaphor, we may regard sulks as sweet oil gone rancid. A sullen temper is the greatest foe to a successful marriage blend. Most unfortunately, the gift of sulkiness appears to be bestowed

impartially upon every nation. I have seen a sulky Scotchman, a sulky Irishman, a sulky Englishman, a sullen Frenchman, and an extremely sulky Italian. There was nothing to choose between them. And yet there was this difference: the Scotchman looked dour, the Irishman fierce, the Englishman wore the air of a martyr, the Frenchman was evidently ready in a second to abandon the atmosphere of sulks and disperse it by a storm of temper, and one would not have dared to interfere in any way with the sulks of the Italian. It looked as if something with cutlery in it might be the penalty for interference.

Taking them all together, I have the impression that the Englishman's plaintive martyr look gave least hope of convalescence. One of Tennyson's poems has the following lines:

> "Oh, we fell out, I know not why,
> And kissed again with tears;
> And blessings on the falling out
> That all the more endears."

"All the more endears"? There may be a difference of opinion upon this point. Reconciliation may have charms, but they are dearly bought. Quarrels are a thorny path, and they seldom lead to peace, though discordant elements, such as those to be found in a salad, may possibly blend harmoniously in the end.

The Wise Wife

It has been one of the interests of my life to observe how wives treat husbands in their hours of moody melancholy—a poetical name for sulks.

A certain Scotchman's wife is an Irishwoman, almost always a risky blend, so incurably young are the Irish, so unalterably old the Scotch. But in this case the wife has measured the depths of her husband's moods, finds them shallow, if long-continued, and calmly awaits their close with a resignation that has a spice of hopeful anticipation in it. Heavy as is his cloud upon her brightness, she enjoys the recurrent sunshine all the more. She has the wisdom to refrain from remark or reproach. It is absolutely futile to remonstrate with a man when in his moods. An inquiry as to the cause of them is invariably answered by the word "Nothing!"

What woman, however old, has not the bridal-favours and raiment stowed away and packed in lavender, in the inmost cupboards of her heart! *Thackeray*

The woman's cause is man's: they rise or sink
Together, dwarfed or godlike, bond or free:
For she that out of Lethe scales with man
The shining levels of the lake of Fate,
And can in her own right of womanhood
Sink the sharp sword she dares not wield, is one
Whose weight can hold the balance up, and make
Either sex alone
Is half itself, and in true marriage lies
Nor equal nor unequal.
Tennyson

and the wife's intrusion into his dark hours is regarded as an impertinence, and her questions are brushed aside like a pestering gnat on a summer evening. Should she be so unwise as to resent this, and fly into a temper, there is battle in the air, and for days, even weeks, there is a lack of conversation in the home.

A Use for Dogs

A couple subject to these silences has been known to be reduced to the expedient of conducting the necessary conversation through the medium of their dog. The husband inquires: "Cæsar, do you know what there is going to be for dinner this evening?" whereupon the wife remarks, "Now, Cæsar, you know perfectly well that I am dining out, and that there is a steak for your master." A visitor in the house had a constant source of joy in watching the turning of the animal's head from one to the other of the combative pair, and noting the wonder in his intelligent eyes as he recognised that the remarks addressed to him were so completely above his comprehension. At the word "steak" he naturally pricked his ears, but they drooped soon after, with an apparent sense of disappointment, when his master said, "Tell cook not to mind the steak, Cæsar, for I shall dine out too."

Stolidity is an offensive quality in the husband of a vivacious, impulsive, pleasure-loving wife. The marital blend is a bad one. Stolidity is a hard, stony wall against which fantastic human feelings dash themselves in vain.

Lack of sympathy is another dreary quality in a husband. He expects abundant comprehension for his own affairs, but seldom realises that he might bestow some upon those of his partner. He never remembers what her plans or wishes are, and seldom endeavours to further them in any way. Many wives, one regrets to say, have also this unsympathetic quality, and regard their husband's interests and occupations as outside the circle of their attention. Next to hard, callous brutality, this stolid, unsympathetic attitude is the most difficult to bear in married life. Life partners have it generally in their own power to correct a bad blend or perfect a good one. The most diverse natures can be harmonised by the power of gentleness and the influence of true affection.

When widows exclaim loudly against second marriages, I would always lay a wager that the man, if not the wedding day, is absolutely fixed on. *Henry Fielding*

She will tend him, nurse him, mend him,
Air his linen, dry his tears;
Bless the thoughtful fates that send him
Such a wife to soothe his years!
Sir William Gilbert



MARRIAGE CUSTOMS IN MANY LANDS



Continued from page 2177, Part 18

By "MADGE" (MRS. HUMPHRY)

A JEWISH WEDDING IN TUNIS

The Most Picturesque of Weddings—Corpulency a Sine Quâ Non in Tunisian Brides—A Ceremonial Bath—The Wedding Ceremonies—The Important Part Played by the Barber—Simplicity of Tunisian Divorce

THE Tunisian Jew is usually a colourist of the first rank. He can combine and harmonise colour in a fashion that delights himself and enchants all spectators. Strange that this gift should be allied to a distorted idea of the beauty of outline in the female form. The women have to be shapeless to please their compatriots. Their gowns are beautiful, and in colour splendid, but the figures they invest are corpulent to a degree that is most ungraceful, and, from the European point of view, unpleasing.

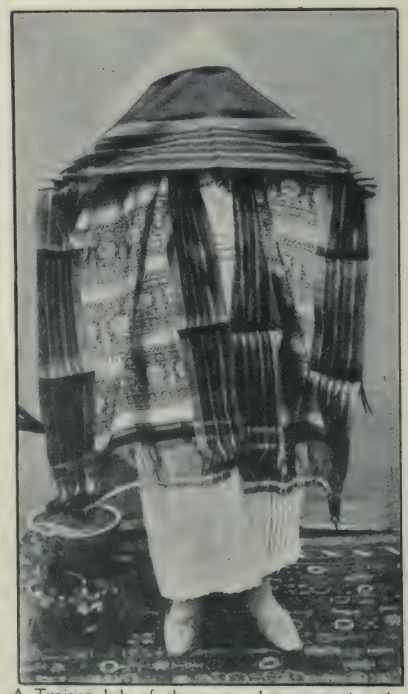
Every girl, on reaching the age of ten, is fattened. The fatter she is, the better price will she fetch. The marriage age is from thirteen to fifteen for girls, from sixteen to eighteen for youths.

The Tunisian Jew, unlike the Moors, makes a point of seeing the girl before accepting her as a bride. The girl herself is given no choice. She has to accept the husband arranged for her.

Festivities begin long before the actual wedding-day. The wedding presents, consisting of dresses, perfumes, slippers, jewels, dyes, and scented soap, are exhibited, and visitors comment freely upon them, restrained by no consideration for the feelings of either donors or recipients. The chief topic of conversation is the estimated value of each article.

About a week before the wedding, the bride goes in state to the bath, after which there begins for her a truly penitential time. She is not allowed to speak, and is obliged to obey every command given her by her relatives. In the bath her body is covered with a peculiar kind of ointment, which, as it dries, peels off all hair. Her head is then treated with some special application that turns the hair to a bluish tint. Her eyelids are blackened by means of little brushes dipped in a particular preparation, and a thick line of red paint connects them both. The finger-tips and nails are stained with henna to an orange red. The festivities are kept up until the wedding-day arrives, but the bride takes no part in these, and has to refrain from speaking until she becomes a wife.

Weddings take place in the afternoon. Parties of friends and relatives assemble at both houses. At the bridegroom's, some of the men wear frock-coats. The women wear tight trousers of the richest texture, elaborately embroidered. Over the upper part of the body, and to a few inches below the waist, falls a short chemise, made loose and full, delicate in colour, and richly wrought with gold and silver. This upper garment is not caught in at the waist, but hangs straight down all round. Velvet, brocade, and thick silks are the materials used for the dresses. Sandals are the footgear. Long earrings, weighted with pearls and diamonds, are worn and necklaces that, as a rule, match them. The ladies also wear many rings. They crouch on the divans that line the walls, and the men stand in groups apart. When not in European dress, these latter wear long cloaks and turbans of various shades of blue.



A Tunisian lady of the upper classes, wearing the voluminous and quaint-looking veil demanded by her position

When all have assembled, the bridegroom's father gives his arm to his wife, and all form a procession to the house of the bride, where another party of guests is assembled. These are received by the ladies

with cries of delight, and they lead the way to a room where the bride is seated on a raised divan, wearing a magnificent gown. Her trousers are of red velvet enriched with much gold braid, and her upper garment is also embroidered and braided with gold. Her face is covered with a gold-embroidered veil, and her slippers are embroidered to match. She presents an appearance of shining gold from head to foot. Her henna-stained fingers are almost hidden with diamond rings, and she wears earrings and necklaces as magnificent as her position will admit.

A Barber of Importance

The master of the ceremonies is a barber, one of those who perform for the devout the religious ceremony of shaving the head. He gives the signal to a band of musicians stationed in the courtyard, and then the bride is led there by her prospective father-in-law. A gilt chair is placed ready on a table, and on this she is helped to take her seat. The barber places her feet on a cushion, and her hands on her knees in the position so familiar in the idols of India. The barber arranges the folds of her dress. The bridegroom then advances and takes up a position close to the table, holding a white scarf in his hand. The rabbis then sing or chant some verses, after which the lawyers produce the marriage contract and read it aloud.

This document describes the presents, their character, value, and weight, and also records the amount of indemnity previously arranged to be given the bride if the man should divorce her. Facilities for doing so are many.

This formality concluded, the barber takes from the bridegroom the white silk scarf he has been holding, and wraps it round both man and woman, while the rabbi murmurs a prayer. The bridegroom now takes a ring from his finger, and lifting the bride's right hand, slips it on one of the fingers. This action is the signal for a general shout of joy, which momentarily drowns the soft music played throughout the ceremony.

The barber now loosens the scarf uniting the couple and the bride unveils, the shouts of joy still continuing. The barber pours out a very large glass of wine, offers it first to the parents of the newly married couple, then to the rabbis, then to the lawyers, afterwards finishing the contents himself. He then flings the glass on the ground at the feet of the bride (who has been helped down off her table) as a protection against the evil eye. Still standing, she receives the congratulations of her friends.

Meanwhile, the bridegroom goes to his home immediately after the conclusion of the ceremony, and receives there the congratulations of his relatives and friends, the barber accompanying him and holding a cap for the presents made to the bridegroom. These gifts are usually gold pieces.

An elaborate supper is now served, the men first being served, then the women. Towards midnight the party sets off to fetch the bride, who is first serenaded, then led to the door by her parents.

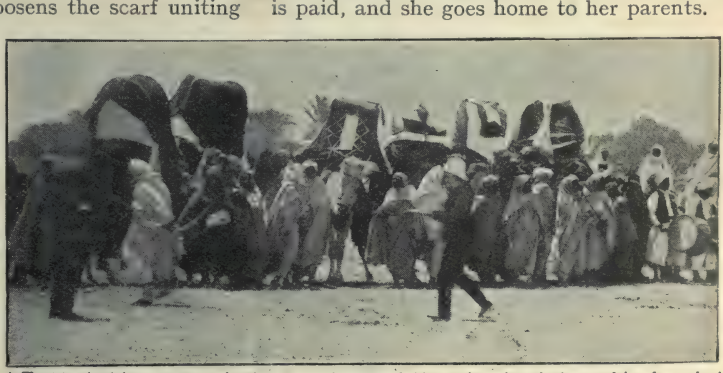
In the procession to her future home the barber walks first, holding a cake and a jug of water. These provisions are for the bride, who is not allowed to eat or drink at table with her husband until next morning, and not then if he has decided to repudiate her.

Torchbearers accompany the procession, attendants carrying the presents and a man carrying an armchair; after him come more torchbearers, and, lastly, the bride herself, with a number of married women walking on either side of her. At frequent intervals the whole procession pauses, and the bride turns round and looks in the direction of her parents' home, thus showing that she is sorry to leave it.

"I Divorce Thee!"

On crossing the threshold of her new home, the bride is greeted with joyful shouts, and the barber breaks a jug at her feet. The bridegroom, arrayed in a dressing-gown of gold brocade, receives her and gently puts his foot on hers, to denote his authority over her in future. He then leads her to a chair of state to receive the congratulations of his own party. The festivities are kept up for another week, but are discontinued if the bridegroom should decide to divorce the bride.

To do so it is necessary to say to her, in the presence of two witnesses, "I divorce thee." The marriage is thereupon dissolved. The indemnity provided for in this contingency is paid, and she goes home to her parents.



A Tunisian bridal procession. In this way is the native bride conducted to the home of her future lord and master

SECOND MARRIAGES—II

Continued from page 2179, Part 18

By "MADGE" (MRS. HUMPHRY)

Experience of Value in Married Life—The Widow's Choice—Woman's Happiness in Making Her Husband Happy—The Influence of Children—The Stepmother, Servants, and the "Precious Baby"

IN this article I propose to survey the conditions of a union between widower and widow.

Too much experience can scarcely be regarded as a disqualification in such matters as housekeeping and the general affairs of life, but the marriage of two experts in the conduct of marital matters may be productive of disagreeable results. Each sets out with a separate theory, which, in combination, may eventuate in something the reverse of harmony. A certain measure of experience, however, must be conducive to home happiness, and especially if the previous partner of either has been of the dictatorial, tyrannical genus.

Food and Happiness

A widow understands better than the average spinster how very important meals are, and how far good cookery goes in rendering the home atmosphere pleasant. Even the least *gourmet* of us all must acknowledge that a well-cooked meal does wonders for the temper of even a moody individual, whether male or female, though there may be no acknowledgment on the part of this disagreeable person. How many a wife has watched with solicitude the gradual softening of the well-known rugged expression of the face opposite her at table under the influence of a series of carefully chosen and perfectly cooked dishes. She may long have given up the expectation of hearing a single word of appreciation, and has consequently studied the art of reading the physiognomy of the individual on whom her home happiness depends.

Perhaps the very happiest marriages of widow and widower are those of two who have known each other, and each other's previous partners, for some years. Reticent though some women may be to their acquaintances about the qualities of their husbands, it is impossible for two families to associate, even occasionally, without gaining some knowledge of the dispositions of each couple. One has frequently heard of a match between widow and widower in cases like this.

Children

The man, without any disloyalty to his wife, has observed what a comfortable, pleasant *ménage* was that of his late friend. In the same way a woman has learnt to appreciate the gentleness and good humour of a man whose domestic trials she may have had occasion to compassionate. She may often have thought, if not said, "So-and-so is such a good fellow, and his wife seems to take every opportunity of snubbing him before their friends." It is her pleasant task, then, to endeavour to recompense him in a second marriage for the hard measure dealt out to him in the first.

There is nothing on earth that makes a woman so happy as making the happiness of a fine-natured, generous-minded husband. I think it was Ruskin who said that it was woman's great task to make the happiness of others. Task it may be in some instances, but, as a rule, it would be more accurately described as a pleasure. To this instinct we owe the thousands and thousands of happy homes in which the wife and mother rejoices in pleasing, and sometimes rather spoiling, the husband and the children.

Children by a previous marriage are often a great handicap to happiness in second marriages, especially if there are two sets to start with, one of the husband's, one of the wife's.

Sometimes, however, the presence of quite small children in a house brings about an agreeable harmony. A forgotten poet has said that "A babe in the house is a well-spring of pleasure." If it is a healthy, happy child it is often a well-spring of peace and good humour. Even unsatisfactory servants have been known to mend their ways and do their duties competently for fear of being dismissed and having to leave "that precious baby."

The Stepmother

It has been said that home happiness depends more upon the wife than on the husband. His happiness may do so, but hers is really more influenced by children and servants than his can possibly be. If he should be of a disagreeable, grumbling disposition, she is less weighed down by his moods when she can turn to the nursery for distraction, and when she has comfortable servants—that is, supposing that he is absent from home during some hours of the day.

When Miss Charlotte M. Yonge wrote her famous novel "The Young Stepmother," she shed a new light upon the trials and successes of step-motherhood. She was the first writer to depict the stepmother as the person to be pitied. Until then "Punch" and other comic journals had made the second wife a tyrant, overbearing to the children, and even cruel to them when any of her own arrived. Albinia, in this book, is one of the most delightful characters in fiction, and young stepmothers could scarcely more profitably employ a few hours than in reading about her initial difficulties and the manner in which her sweetness of disposition and cleverness overcame them all. She, however, was an unmarried woman when she became the wife of the father of this unruly little family.



WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by a prominent lady doctor, who gives sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following are being fully dealt with :

Home Nursing	*Consumption*	*First Aid*
Infants' Diseases	*Health Hints*	*Common Medical Blunders*
Adults' Diseases	*Hospitals*	*The Medicine Chest*
Homely Cures	*Health Resorts*	*Simple Remedies, etc., etc.*

HOLIDAY DANGERS

The Strain of Constant Travelling—Precautions as to Food—The Milk and Water Supply—Summer Chills—Effects of Dust and Heat—Importance of Sleep—Resting the Eyes

A HOLIDAY is not always unmixed good. It is sometimes the very reverse.

Many people feel more tired out at the end of a holiday, less fit to resume their labour, than they were at the beginning. They are the worse, and not the better, for their period of rest from work and devotion to recreation. In most cases, this is due to the fact that people take no cognisance of the dangers of holidays, that they run risks they would never dream of doing in their usual daily routine.

Excessive Energy

The dangers of overstrain, over-fatigue, and too much rushing about, were considered in an earlier article on holidays (page 2060). So that it need only be said at this point that excess of fatigue and strain comprise a holiday danger which those who are wise guard against.

This especially applies to the Continental holiday, which entails a good deal of travelling, irregular meals, and the tension of catching trains and securing accommodation in a strange country when one is not very familiar with either the language or the customs of the people.

Whilst the holiday which provides change and variety is exceedingly desirable from many points of view, the nerve strain of travelling from place to place, the physical fatigue of constant movement, the mental tension which the assimilation of new impressions entails, are distinct holiday dangers. This does not mean that the Continental holiday cannot be both profitable and enjoyable. The great thing is to guard against doing too much, and trying to cover more ground than one can comfortably manage.

Another holiday danger which applies both to this country and the Continent is connected with the food. Many people are apt to be careless about diet on a holiday, though they are the very reverse at home. They eat meals at all sorts of irregular times, and sacrifice their digestions whenever they find that care about diet interferes with desirable excursions or pleasurable entertainment. They imagine that the fresh air and change of scene they are enjoying will make up for carelessness in the matter of diet. This is the greatest mistake. If one is not careful to get meals of proper quality and quantity at regular times, more than half the benefit of a holiday is lost altogether. To go for many hours without food until one is exhausted is paying too heavily for any excursion. To take sandwiches instead of a good square meal is tampering with the health to a dangerous extent if it is repeated too often on holiday.

Mothers should be specially careful about the children's food, as many serious illnesses are contracted at the seaside from eating mussels and other shellfish in doubtful condition. Cheap sweets are another source of sickness on holiday, whilst green fruit will cause an illness from which it will take weeks to recover.

Drinking Water

The water supply is a common source of danger at holiday time. Unless one is absolutely certain of the purity and freshness of the drinking water it should invariably be boiled before use. The sanitary arrangements at seaside resorts are often defective, and although the natives become more or less immune to contaminated water, the visitors, fresh to the place, will far more readily succumb. It is worth knowing that whilst water often appears perfectly fresh, it may contain dangerous germs. Filtering is not a perfect safeguard, as disease germs will pass readily through most filtering apparatus. The only safeguard is to boil the water, and it is a good plan to make a point of doing this as a matter of routine, wherever there are children especially. Most people who travel know that drinking water is best avoided altogether in foreign countries.

The milk supply should also receive due attention. The best safeguard is to boil the milk, as well as the water, in order to destroy the disease germs.

Summer chills may not appear a very common holiday danger for some people, but the risk of overheating after exercise and subsequent chill is a very real one. Whilst the uncertain weather of the British climate makes a wetting a fairly common cause of chills and colds in summer, people are too apt to go off on excursions inadequately protected from rain, and many a chill is contracted on the beach through wading, until the vitality is lowered to such an extent that colds are readily "caught."

Summer Chills

There is a somewhat widespread superstition that there is no danger from chill from salt water, but chill and damp are frequent causes of illness, whether the source is salt water or fresh.

Summer sore throat may arise both from chill and from the irritation of dust when cycling, walking, or motoring on country roads. Every breath taken in a dusty atmosphere draws thousands of invisible particles of dust, laden with microbes, through the respiratory passages into the lungs.

Tonsilitis is, therefore, a common summer ailment amongst people whose throats are their weak points. Dust is emphatically a holiday danger, in that it seems worse in country districts, away from the paved streets of the town, where the watering cart keeps it in check.

The only way to counteract this danger is to breathe invariably by the nose, which filters to some extent the dust-laden air. Occasional gargling of the throat, perhaps night and morning, with simple cold water in which a little borax powder is dissolved will allay irritation and often prevent attacks of sore throat. The hair requires careful brushing, and the face should be steamed at night over a bowl of boiling water, and then gently massaged with cream.

The irritation of dust is a serious one where the eyes are concerned. The girl who cycles or walks at this season knows only too well that smarting eyes and inflamed lids will probably follow upon a dusty ride. Dark glasses, in many instances, will protect the eyes both from dust and the glare of the sun, and the holiday danger of inflamed eyes is thus prevented.

The Effects of the Heat

The glare of the sun is another danger. Heat fag, too, very readily follows upon exposure to high temperature, even when the sun's rays are not intensely bright. It is a form of exhaustion which can be avoided by resting during the hottest part of the day, and taking exercise out of doors in the cool of the evening, or in the early morning hours. As a precaution against sunstroke, a shady hat should be worn, whilst the parasol is, from the point of view of health and beauty, a useful possession. The best type of parasol is green, as this colour rests the eyes.

Those who are playing games out of doors will find the protection of a handkerchief folded into a pad and laid under the coat on the nape of the neck extremely useful. When the sun's rays are allowed to beat down on the upper part of the spine, a great deal of harm may result. The same thing is true if the direct sunlight falls upon the eyes. Hence the utility of the hat with a wide brim before and behind.

The danger of iced drinks and long drinks of cold water and lemonade or other beverage requires to be mentioned. In the very hot weather a mild erythema, or slight inflammation, of the mouth and throat often makes thirst almost unendurable. In such cases copious drinks are of less use in allaying thirst than sips of cold water or China tea. An excessive amount of cold water or iced fluid retards digestion, and helps to set up attacks of dyspepsia and liver, which are fairly common in hot weather.

The risk of insufficient sleep is another holiday danger. Those who are on holiday naturally desire to be out of doors as much as possible, and get such amusement into the twenty-four hours as they can. The long, light evenings and the short nights are a real temptation to many people to curtail their hours of sleep at both ends. They go to bed late, and get up earlier than they do at home, and may not feel the ill effects of this curtailment of their sleep for some time. Those who are wise try to get more sleep during a holiday than usual, in order to build up energy for the future, and the benefit of a holiday will be increased considerably if the rule of a 10.30 bedtime is adhered to. A short midday rest of even half an hour will make the latter part of the day less fatiguing and more enjoyable.

Some Rules

Now let us consider briefly a few rules to sum up "Holiday Dangers."

1. Map out the day so wisely that you get the maximum of pleasure with the minimum of strain.

2. Avoid exercise during the hot part of the day in the blazing sun.

3. Take food regularly, and give up heavy diet, which is not necessary in hot weather, when the body heat is easily maintained. So take good fruit, salads, egg-and-milk dishes in preference to butcher's meat, rich food, and thick soups.

4. Try to avoid rapid cooling after exercise, and remember to change the clothing when perspiration is excessive, and thus avoid a chill.

5. Never on any account eat food that is tainted. Meat and fish spoil rapidly in hot weather, and headaches and sickness are the penalties for those who eat them.

6. If, after a week's holiday, you do not feel better than at the beginning, ask yourself the reason why. Investigate carefully your diet. Find out if your bedroom is properly ventilated, and ask yourself if you are getting enough sleep. Plan your day so that you have sufficient moderate exercise, and yet enough rest to give your system a chance of recuperation after the strain and work of the last six months.

7. Give your eyes as much rest as possible, unless your sight is undeniably good and reading novels is one of the recreations you love. Many people suffer from eye-strain during holiday time from the combined glare of the sun and the excessive use of the eyes. Also, at the beginning of a holiday the eyes are generally overstrained and fagged by the lowered vitality of the whole system. When it can be achieved, it is much the wisest possible measure for the brainworker to give the eyes a complete rest.

8. Wear clothing as light in texture and colour as possible, as heavy clothes increase the tendency to heat exhaustion. Light clothes also are more suitable to the holiday spirit, and prevent a great deal of the excessive heat and discomfort of which so many people complain.

HOME NURSING

Continued from page 2182, Part 18

NURSING IN HOT WEATHER

Thorough Ventilation the First Essential—Cooling the Air by Means of a Sponge Soaked in Eau-de-Cologne—The Bed and Bedding—Various Devices which can be Employed by the Nurse—Hot Weather Diet—Toast Water—Orange Whey—Koumiss—Dress for the Nurse

THOSE who have to take charge of the sick in the hot season of the year find it much more difficult to keep their patients quiet, restful, and comfortable, because of the trying effects of the heat. In towns especially, when the oppressive heat is almost unbearable even for the strong and healthy who are going about their daily work, the patient and the nurse often suffer considerably. The difficulty of sleeping through almost tropical nights, the lack of fresh currents of air, the weight of the bedclothes, all contribute to retard recovery, and increase the difficulties of the nurse.

It may be that in future every hospital will be liberally supplied with open shelters and verandahs, which will largely take the place of the sick-wards we are accustomed to at the present day. There is no doubt that many cases of illness would recover far more rapidly and completely if they were nursed in the open air all the time. The same thing is true of home nursing, but most people have to be content with an ordinary bedroom, which, however careful one is about ventilation, is sadly apt to become stuffy during the hot weather. Few patients will tolerate the idea of a fire in the bedroom in summer, and yet, when this can be borne at all, it helps ventilation by causing a suction or drawing of air from windows and doors up the chimney.

Fresh Air Essential

It goes without saying that, during the hot weather, the windows should be kept open as much as possible. In the first place, one ought to choose a room with a north exposure in order to avoid the direct entrance of the sun's rays into the room. In the winter, on the other hand, the southern exposure is preferable.

When one is fortunate enough to be provided with a room with more than one window on different sides of the room, proper ventilation can be more easily managed, and every effort should be made to keep the room as cool and fresh as possible. An open window with venetian blinds, which keep the sun out and yet permit air to pass between the slats, will help matters. Then a sheet occasionally wrung out of cold water hung up at the window keeps the air moist and cool. Another plan is to suspend a large sponge, saturated with equal parts of water and eau-de-Cologne, from the ceiling. Evaporation goes on all the time from this, and the air is kept fresh and cool.

In nursing a lung case, when breathing is difficult, such as bronchitis, for example, the sponge may be wrung out of water and then sprinkled with a few drops of creosote or Friar's balsam, which are sedative to the respiratory passages. Emphasis has already been placed on the importance of permitting no superfluous articles of furniture or apparel to remain in the sick-room, and this is especially true in summer. Even if the case is non-infectious, the carpet should be removed, and a strip or two of clean matting substituted in its place. The colouring of the room should be of the soft-toned variety. Greys, blues, and greens are cool, whilst red and pink are less soothing and less cool in their general effect.

The bed must receive special attention, as it is most important to get the patient to sleep well during the hot weather, when restlessness and insomnia are only too likely to be present. The mattress must be smooth and rather hard. Anything lumpy or soft will be extremely uncomfortable. A firm hair mattress and the ordinary metal spring bed is best for the purpose. Linen sheets are preferable to those of cotton, as they are much cooler for the hot weather. One light blanket will be sufficient, and sometimes, instead of blankets, a very fine, light eiderdown will keep the patient sufficiently guarded from chill, and yet not prove too heavy in weight. A low, firm pillow should be chosen to sleep on, whilst, during the day, a second pillow will perhaps provide a better support for the head and shoulders.

Keeping the Patient Cool

The bed should be so placed that the patient does not face the light, which is apt to wake him in the early morning, and it ought to stand in the middle of the room, in order to allow plenty of air round about. No curtains, draperies, or valances of any kind should "decorate" the bed in the sick-room at any time; but, in summer especially, such superfluous accessories will simply add to the patient's air hunger and feeling of suffocation.

There are various devices which can be employed by the careful nurse for keeping her patient cool and comfortable. A simple point, which is important, is to change the nightdress night and morning. When the washing-bill has to be considered, and the patient cannot get a clean nightdress each time, they should be aired carefully on removal, and laid aside for another time. The patient is thus provided with one garment for day and one for night, and this adds very much to his comfort. Frequent sponging is another measure which should be attended to often. If even the neck, arms, and face are sponged occasionally the patient feels much more restful, and when it is very hot the body can easily be sponged over quickly after slipping a bath-towel underneath. Flicking the body over with a towel wrung out of cold water can also be tried, whilst perhaps the best thing of all is sponging the body with cold whisky, and this will often induce restful sleep during hot nights, when the patient tosses, weary and sleepless, from side to side.

Diet in Hot Weather

When there is undue sweating, which may occur in the early morning hours after a hot and troubled night, the body should be dried with a towel and a clean nightdress provided. When irritable, the patient will be soothed at once if the scalp is saturated with eau-de-Cologne or whisky.

The patient's food must be light and appetising. The making of drinks to allay thirst should be specially studied. Cold weak tea is refreshing. A little iced water would be much appreciated,

NURSING IN HOT WEATHER



Dip a large sponge in a basin containing equal parts of water and eau-de-Cologne and suspend it from the ceiling



Bathe the scalp with eau-de-Cologne



Devices for the sick-room. 1. Pieces of ice on a flannel laid in a bowl. 2. Lemon water a cooling drink. 3. Making koumiss. (See page 2301)



Orange whey. The juice of one orange is squeezed into a pint of milk. How to make this is described on page 2301

but long cold drinks should not be given in large quantities.

Toast-water is made as follows :

Toast until they are a rich brown colour the crusty parts of a loaf, and put these in a clean jug. Pour boiling water over, and when cold strain through muslin. This may be flavoured with sugar and lemon.

One of the most delicious drinks for hot weather is orange whey. The juice of one orange is squeezed into a pint of milk. This is boiled and strained, and should be drunk when cold, with two or three pieces of ice floating on the top. The making of barley-water has been described in the article on "Sick-room Diet" (see page 1702, Vol. 3, EVERY WOMAN'S ENCYCLOPÆDIA).

Light diet is really all the patient will be willing to take, even in convalescence, in hot weather, when meat and strong food appear distasteful to the healthy. Junket, curds-and-whey, with cream, custards, milk shapes, gruel, eggs, and a little light fish provide a good deal of variety with stewed fruits and bread-and-butter.

Making Koumiss

Koumiss is very useful in the sick-room. It originally came from the milk of mares in some parts of Russia, but it is now artificially made from cow's milk in this country. It is extremely valuable for many wasting diseases, in the sick-room, and in convalescence. It can be ordered from the chemist, or made at home by taking two pints of fresh milk and one pint of buttermilk, and mixing them with a dessert-spoonful of powdered sugar. These should be stirred together in a jug, then covered with a clean muslin cloth, and placed near the fire for twelve hours. It should then be bottled and corked, and the bottles laid on their side to allow fermentation to go on.

It is most important in hot weather to guard a sick person against contracting diarrhœa from contaminated milk. The milk should always be boiled and protected from flies, for it is during the hot season that disease germs are introduced into the milk by the flies, and these are especially dangerous to sick people, whose digestive organs are liable to succumb to infection.

The Nurse's Health

The competent nurse takes care that her patient's food is specially dainty when appetite flags owing to the heat. The smell of cooking should be kept from the sick-room by shutting the kitchen doors and opening the windows. It is much wiser, during the hot weather, at any rate, not to cook strong-smelling foods, such as onions and fried fish, in a case of serious illness. All these little things affect very much the progress of the illness, when the patient's appetite is very feeble, and it is important that he should take as much nourishment as possible.

Lastly, the nurse should do her best to keep well, to guard her own comfort, and mitigate the effect of the heat as much as possible. Thin, cool stockings and comfortable shoes with low heels, a light summer print dress, short and trim, with elbow-sleeves and collarless neckband, make nursing less of a strain and discomfort. Both the nurse and patient should have an afternoon nap, and the nurse must obtain a certain amount of exercise in the cooler parts of the day, when her patient can be left in charge of someone else. A good night's sleep also is essential. Otherwise sleeplessness, headache, and general ill-health rapidly develop, and the nurse is very soon converted into a patient herself.

HEALTH AND HYGIENE IN THE NURSERY

Continued from page 2184, Part 18

WHY BABIES CRY

Colic or Indigestion a Frequent Cause of Crying—Symptoms and Cause of Colic—How Baby Should be Fed—Treatment of Colic

BUT rarely does a baby reach the age of two years without at least one attack of colic. Perhaps the perfectly reared child, who has the exact amount of food he can digest comfortably, properly prepared, and given at the proper time, may escape altogether ; but perfect management in the nursery is exceedingly rare, and the majority of babies experience more than one "good cry" when their food does not agree with them.

No mother who has read this series will imagine that when baby cries it means that he is hungry, and he should have either the bottle or the dummy teat to keep him in a good temper. One of the rules laid down in the earlier articles on feeding the infant was that the child should be given the proper amount at the proper times, and neither sip nor suck between.

Colic

So that, when baby cries, the mother has to find out the reason why, if the cry is not one of genuine hunger because the next meal is immediately due. If the child is quite comfortable, free from the pricks of pins, warm, and yet not over hot and restless, in all probability the real cause is colic or indigestion.

There are some poor children whose early days of infancy are punctuated by attacks of colic one after the other. The infant is subject to screaming fits which are either blamed on hunger or bad temper. The mother who has not studied baby management with any success may try to "comfort" him by systematic shaking and rocking or holding the forbidden comforter between his parted gums. In most cases without success. When a child is suffering from colic, he will refuse bottles, he will scream in spite of rocking, he will find no comfort in the comforter. If he is lying down, he will probably draw his knees up in a pitiful effort to relax the abdomen, which, if felt gently with the palm of the hand is hard and resistant, and perhaps showing evidence of irregular swellings. These are due to the fact that the large bowel is distended by gas, the pressure of which is causing the pain. As a rule, the child's face is eloquent of the pain he is suffering, and looks pinched, white, and wrinkled. The hands and feet are probably cold, and the fingers are clenched. These screaming fits, in bad cases, may end in convulsions. Usually they pass off after a time, only to return again unless the child's diet is altered. They signify either that the food is too strong, and therefore not being properly digested, or that the infant is having too much food at one meal. In such cases the mother must carefully study the previous articles, and the chart which will

appear in Part 20, dealing with baby's food, and follow the directions carefully.

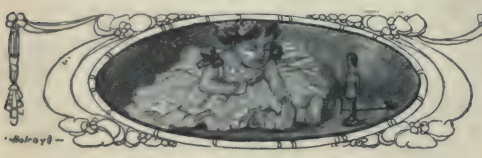
But even when the food is ideal in quality and quantity, the baby will suffer from colic if he is getting his food too quickly. Say that the opening in the teat is too large, and baby swallows the milk in large mouthfuls, taking five minutes instead of fifteen or twenty to take his due allowance. On the other hand, it sometimes happens that when baby is laid down in his cot to have his bottle he drops to sleep in the middle of it, wakens up, and takes a little more, drops to sleep again, and takes nearly an hour dawdling over his meals. If this is allowed to go on for any time, indigestion will certainly arise, giving rise to attacks of pain and crying. The baby's meals are so important that it is much wiser for the nurse or mother to feed the child with the head resting against her arms, and the bottle held in a comfortable position, after which he should be laid down in bed to sleep. Thus there is no risk that he will ever have the food too quickly or too slowly. If he is on his bottle, he should not be shaken in any way. If he is subject to " wind," he should be laid face downwards on the nurse's knee, which presses against the stomach and assists him to expel wind. Then the baby should be carefully laid in bed on his right side and left to go to sleep.

Treatment of colic ought to be mainly preventive, in the sense that careful management will best ensure that baby will escape such attacks in future. In most cases, a dose of castor oil should be given to clear the bowel of undigested food, but it is always better to have even this drug prescribed by the doctor, as in certain abdominal cases, especially if there is any rise of temperature, it is extremely risky to give a purgative.

To relieve pain, apply a poultice to the abdomen or wring a flannel out of hot water and sprinkle it with a few drops of laudanum. If the doctor has shown you how to give an enema of warm water and soap, you can relieve the pain by giving one. Keep the child warm, and if there is any sign of collapse, such as pallor and fainting, give half a teaspoonful of brandy in a teaspoonful of water. Half of this should be given at once, and then in ten minutes the remainder, if the child still shows signs of collapse.

Consult a Doctor

Never allow attacks of colic to go on without consulting a doctor. They indicate that a child's diet should be rearranged, and unless the matter is attended to he will lose weight, and cease to thrive and develop. The wisest plan is to consult a doctor and ask him to examine the baby and go into the question of diet. The baby whose food agrees with him does not cry after meals, but peacefully digests his milk and barley-water.



BABY'S FIRST YEAR

Continued from page 2186, Part 18

3. BABY AND THE BOTTLE

The Necessity for Pure Milk—How to Safeguard Milk from Contamination—An Excellent Continental System—Type of Bottle to Use—The Necessity for Boiling Bottles and Other Utensils—The Baby's Tray and What it Should Hold

THE importance of a mother nursing her child has been so much emphasised by the medical profession of recent years that the majority of mothers are quite ready to nurse their babies when they can.

The lazy, selfish mother is an exception, an abnormal person who, fortunately, is not so common as the alarmist would like us to believe. The average mother is only too anxious to do her duty to her child; but in many cases the naturally nursed baby is insufficiently nourished from deficient quality or quantity of milk, and the bottle has to be resorted to. The baby runs more risk of contracting digestive disorders when bottle-fed, and, in summer-time especially, a large number of children die from infantile diarrhœa due to microbic infection of the milk. It is said that 200 deaths per week occur in London alone during the hot months.

The Milk Danger

The first thing, therefore, if baby has to be put on the bottle, is to make stringent inquiries about the milk supply, and the doctor should always be consulted on this matter. In most large towns nowadays one can find a pure milk depot, or dairy, where special care is taken to obtain milk from healthy cows, to ensure hygienic conditions on the farm, and in transit to the dairy, and to deliver milk to customers in sterilised glass bottles adequately corked. In country districts, where the household has the luxury of a cow to itself, the wisest thing is to have the cow tested for tubercle, as there is no doubt that tubercular disease is contracted by children from the milk of tubercular cows. The public is beginning to realise the dangers of impure milk, and within a few years public opinion will demand legislative control of all milk, the food of the children.

A Continental Idea

It is the housewife's duty to see that the milk is safeguarded from dust, flies, and other contamination. The best plan is for the mother to sterilise or pasteurise the milk whenever it arrives morning and evening, after which she can keep it in a covered jug which has been cleaned with boiling water. All necessary jugs, saucepans, etc., must be reserved for baby's use.

There is an excellent system in vogue on the Continent for ensuring clean milk. Supposing the child between breakfast and supper is to have six feeds. Then the milk, after it has been pasteurised, is divided into six bottles, and these are stopped with cotton-wool, which effectually prevents the entrance of germs, and the bottles, filled with milk, are boiled. The bottles are then placed in a special stand, and, as the milk is diluted to the proper strength, all the nurse has to do is to use one bottle after another as the

meal is due. Thus, if the mother, morning and evening, prepares her baby's food herself, and places it ready in the bottles, she can, with every feeling of security, leave even a young nursemaid to feed baby at the fixed hours. All she has to do is to warm the food by placing the bottle in a bowl of hot water, removing the cotton-wool, put on the teat, and feed the child.

The Type of Bottle

The old-fashioned bottle with a long rubber teat is rapidly disappearing from the nurseries of the better class mothers. Unfortunately, the newer bottle, with teat and valve, is more expensive, and many poor mothers therefore prefer the cheaper bottle. It is impossible to clean the long tube thoroughly. The result is that decomposed milk adheres to the interior, and germs reach the child's stomach, causing regular attacks of vomiting and diarrhœa. The best bottle is boat-shaped, graduated in tablespoonfuls and ounces by marks, so that accurate measurement of the amount of food given to the baby is ensured.

There is a valve at one end of the bottle, and at the other a broad teat, which can be turned inside out, thoroughly cleaned and boiled. The bottle also can be cleaned from end to end with a brush, and every morning bottles, valves, and teats ought to be boiled in a clean saucepan reserved for the purpose. The valves and teats may wear out a little sooner, but boiling is the only way to make certain that any microbe infection is destroyed.

These bottles cost one shilling complete, and if they are put into cold water, gradually brought to boiling point, and left in the water until it is cool, there is no danger of them cracking.

It is surprising how few even educated mothers seem to know the necessity for boiling baby's bottles. The best way to keep a baby healthy, free from sickness and diarrhœa, the commonest ailments of infant life, is to give him clean food at regular intervals, and to keep all bottles, jugs, etc., absolutely clean. Let every mother try the following plan, and she will find, instead of causing increased work and trouble, it will keep things going much more smoothly in the nursery.

A Sound System

Have a rather large square tray, on which keep baby's large jug full of the day's allowance of milk, a smaller white jug to hold about half a pint, which is used for filling the bottle, a white enamel basin holding water and a pinch of borax, into which are placed two bottles, two valves, and two teats. These bottles should be used alternately, washed thoroughly before being put back into the water, and scalded, with the teats, valves, and jugs, at night. Then in the morning the bottles, after being brushed, the valve teats, and the little white jug, are all to be put in a large enamel saucepan and boiled on the kitchen range. The enamel basin is washed in boiling water, and filled with fresh clean water. The tray is wiped over; the jug which has been used for the night milk is washed and scalded by filling it to the brim with boiling water. Two large white jugs must be in use—one for day and one for night. The one that has been used by night is washed and scalded in the morning, and put aside to be filled with the evening milk.

This plan is a very good one for young mothers who cannot afford the expense of buying the six bottles and stand mentioned above. When these are used, the array of bottles must be boiled, and strict cleanliness with regard to any utensils holding milk enforced.

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 2188, Part 18

Liver, Diseases of the. The liver is affected in various diseases—for example, heart disease, It is, moreover, subject to inflammation from excessive use of alcohol, and in tropical climates may be attacked by various poisons.

"Liver complaint," however, is the only affection of the liver which can be considered under domestic medicine, and it is a term used to describe a group of symptoms which are generally associated with digestive derangement. The chief symptoms are a sense of weight or uneasiness in the right side, pain, which may shoot towards the shoulder, loss of appetite, irregularity of the bowels, sallowness, debility, and sometimes loss of weight. There is tenderness on pressing below the ribs of the right side, and the patient will declare that he is subject to "liver attacks" at intervals. In the majority of cases, the condition is almost entirely due to derangement of the digestive canal. A habit of eating heavy meals, too little exercise, the consumption of a considerable quantity of alcohol, and a general unhygienic mode of life are all contributory causes. Over-eating, in itself, especially if associated with the drinking of wines, will cause derangement of the stomach and liver and regular disturbances of these organs. When a sedentary life operates as well, the marvel is, not that so many people suffer, but that so many escape.

A periodic headache, sickness, pain, and discomfort are Nature's method of pointing out that the liver is being overworked, and is unable to dispose of the food that is being taken into the body. One of the chief functions of this organ is to secrete bile, which passes into the intestine to digest the fats. The eating of large meals of rich food, with an excessive amount of fat, compels the liver to secrete more and more bile, if it is to successfully dispose of the fat consumed. Now, anyone in good general health, taking outdoor exercise, and doing a considerable amount of physical work, may not suffer from inconvenience. If, however, the health is run down, or a person is exposed to excessive chill and fatigue, the overworked liver is the first to suffer, and a "liver attack" is brought on.

Under such circumstances, the right course is a little judicious starvation, following upon a purgative to get rid of any irritant in the digestive canal. The purgative in itself will relieve the headache and sickness, by carrying away the toxins, or poisons, whilst temporary starvation gives the liver a chance to recover. For a day or two, nothing but milk and soda-water or the very lightest nursery diet should be taken. The wise person realises from this first warning that he has been overworking his digestive apparatus, and eats less and simpler food in future. The foolish go on as before, with the result that liver attacks are periodic, and the whole health is undermined. Simple diet, three meals in the day, very little alcohol, and plenty of outdoor exercise will cure most liver troubles.

Lumbago is a variety of muscular rheumatism, where the pain and stiffness are situated in the

muscles of the back. It may follow upon a chill, especially after prolonged physical exertion and perspiration, or it may be caused by straining the muscles by lifting heavy weights. It is said to be more likely to occur in damp weather, and there is no doubt that those who have a tendency to lumbago have the condition affected by diet. The pain, as a rule, comes on very suddenly in the small of the back, and the part is extremely tender. Any movement increases the pain, and in severe cases there may be such symptoms as loss of appetite and dyspepsia, with even some slight degree of fever. In other cases there may only be local pain and tenderness. The pain may take the form of a dull ache, or it may be of the more acute and intense form. As a rule, lumbago lasts for a few days, but it may be prolonged for several weeks. Rest is the most important measure in the treatment. Hot fomentations and poultices are soothing. A Turkish bath will often cut short an attack in the early stage, and dry heat, in the form of bags of hot bran, hot-water bottles, or hot flannels, is very useful, and massage also will soothe the pain. Various liniments can be applied to the muscles, which generally give relief. The diet, of course, must be very simple, during the acute stages, at any rate, so as not to overload the stomach and tax the digestion.

Lungs, Bleeding from the, may be caused by various conditions. It may occur in people who are perfectly healthy, and leave no ill traces. It may be due to tuberculosis or consumption of the lungs, and it occurs in other lung diseases and in various heart affections. As a rule, it comes on suddenly without warning. Blood from the lungs is distinguished from blood from the stomach by the fact that blood from the lungs is frothy and bright red, whilst blood coming up from the stomach is darker in colour, contains no air bubbles, and is generally mixed with food.

Treatment from the domestic point of view is merely temporary, and it is most important for people to know the first aid treatment for spitting of blood. The most important measure is absolute rest and quiet. When it can be procured, ice should be given to suck or sips of cold water. Brandy must never be given to the patient, and all medicines must be ordered by the doctor. Any nourishment given must be cold. Ice-bags or cold water dressings are sometimes applied to the chest, but they should not be on for more than fifteen minutes at a time in one place, and it is most important to get a doctor as early as possible to take charge of the case.

Malaria, or **Ague.** Malaria is very prevalent in certain countries, and in districts where the soil is marshy and covered with stretches of water. It is said to occur still in some parts of England, but it is chiefly prevalent in uncultivated, undrained districts in Africa, South America, and Asia.

The cause of the fever is a parasite in the blood, introduced into the system by the bite of a mosquito. The disease is characterised by three definite stages :

First, a cold stage, in which the patient shivers. This lasts for an hour or so. Then the second, or hot stage, when the temperature rises to 103°, 104°, or 105°, lasting three or four hours, followed by the third or sweating stage, when profuse perspiration takes place for an hour or two.

Its paroxysms may occur daily or every second day or every third day. Various complications may occur, and people who have been in malarial districts complain that the malaria attacks recur for years after they have returned to a healthy climate. Quinine is not only a "cure" for the disease, but a preventive, if it is taken in two or three-grain doses two or three times a day by anyone in a malarial district, and therefore liable to infection.

Measles is an infectious fever, associated with catarrh of the respiratory passages and a characteristic rash. The symptoms appear perhaps ten days after infection, and at first they resemble an ordinary severe cold in the head. The child sneezes and coughs, there is running from the eyes and nose, and it is at this stage that the disease is most infectious, and epidemics occur because children are not isolated sufficiently early. The temperature rises on the first or second day to 102° or 103°, and on the fourth day the rash comes out. It consists of red, flat pimples on the forehead and mottled or reddish-brown patches. The rash spreads over the face and neck, and in about twelve hours it begins to fade on the face and to spread over the body. The temperature, which falls after the first day or two, rises again when the rash comes out, and at this time symptoms of bronchitis often appear, and the catarrh increases. In ordinary uncomplicated cases of measles, the rash and temperature subside about the seventh or eighth day, and convalescence begins. Measles affect children particularly and almost entirely, although adults may take it for the first or second time. The poison spreads from one to another in the secretions from the nose and mouth and eyes. It is not a serious disease unless complications arise, although it is more dangerous the younger the child. The commonest complications are bronchitis and pneumonia, and consumption sometimes follows measles. Ear disease also may occur, and in delicate children eye complications sometimes appear.

Treatment has been fully considered under the "Home Nursing" sections, as it is very important (see page 1942, Vol. 3, EVERY WOMAN'S ENCYCLOPÆDIA), and many people are extremely careless in nursing measles, and imagine that the disease is a very slight, childish ailment, and not at all dangerous. This idea is quite wrong, as a great many children die of complications contracted, in many cases, as a result of careless nursing and neglect in convalescence.

The child must immediately be put to bed and nursed according to the directions given in the article referred to above. A doctor should always be called in for measles, as for all other infectious ailments, so as to safeguard the child and advise as to isolation and protection of the other children from infection. Unfortunately, the early stages are the most infectious, and in all probability the child will have infected the rest of the family before the illness is diagnosed as measles. One of the chief reasons why mothers should study this infectious ailment carefully is in order to guard her children from contracting it. Any medicines must be ordered by the doctor. The child, of course, should be put to bed at once, and kept on light diet in a well-ventilated room. The treatment of bronchitis should be studied, as bronchial trouble nearly always accompanies measles, and neglect may lead to broncho-pneumonia.

To be continued.



THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon : .

Presentations and other Functions	*Card Parties*	*The Fashionable Resorts of Europe*
Court Balls	*Dances*	*Great Social Positions Occupied by Women*
The Art of Entertaining	*At Homes*	*Etiquette for all Occasions, etc.*
Dinner Parties, etc.	*Garden Parties etc., etc.*	

WOMEN IN GREAT SOCIAL POSITIONS

Continued from page 2189, Part 18

PEERESSES IN THEIR OWN RIGHT

One of England's Noblest Daughters—An Unique Honour—The Cromartie Romance—A Singular Story—Rights and Privileges—How Marriage Causes Loss of a Title—The Youngest Peeress—Anecdotes of Lady Burton—A Talented Family—Lord Byron's Great-granddaughter—Two Peeresses in their Own Right in One Family

IN 1906—to be exact, on December 30 of that year—died one of England's noblest daughters — the Baroness Burdett-Coutts. Her great work on behalf of suffering humanity, and the generous manner in which she utilised her vast wealth for the benefit of the community at large, had endeared her to the hearts of thousands of people at home and abroad, and made the story of her life familiar in almost every home.

In 1871 a peerage was bestowed upon her by Queen Victoria in recognition of her great philanthropic work, and when she died found a fitting resting-place in Britain's Valhalla —Westminster Abbey.

The fact, however, is generally overlooked that the Baroness Burdett-Coutts was really the only lady on whom a title has been conferred on account of her own individual public services, although it is an open secret that a similar honour was offered to the late Miss Florence Nightingale, but was declined. It will thus be seen that, although it is possible for a woman to become a peeress in her own right by reason of some great personal work, the honour is jealously reserved.



The Baroness Burton, who succeeded under special remainder to the barony of her father, the late Lord Burton
Photo, Thomson

There are numerous instances, however, of peerages being bestowed upon the wives and widows of distinguished men. The best-known instance is that of Mrs. Disraeli, the wife of the great statesman, who, in 1868, was raised to the peerage as Viscountess Beaconsfield on the occasion of Disraeli's resignation of the premiership in that year. "The perfect wife," as Disraeli once designated the Viscountess, only enjoyed the honour for three years, and the bestowal of the title upon her is unique on account of the fact that it was not until 1876 —five years after his wife's death—

that Disraeli himself was called to the Upper House as Earl of Beaconsfield.

There are at the time of writing (1911) two peeresses who bear titles that were conferred upon themselves on account of the distinguished services rendered to the country by their husbands—namely, Viscountess Hambleden, widow of that distinguished politician, the Rt. Hon. W. H. Smith, who died in 1891, in which year his widow was created a Viscountess, and Baroness Macdonald of Earnscliffe, widow of Sir John Macdonald, Prime Minister of Canada, who died in the same year as Mr. W. H. Smith, and in recognition of whose services this peerage was bestowed upon his widow. Of these two peeresses, perhaps the better known is Viscountess Hambleden, who has five daughters and one son, the Hon. W. F. D. Smith, who married Lady Esther Gore, and who will in due course inherit the title. Lady Macdonald is a daughter of Hon. T. J. Bernard, of Jamaica. She married the Canadian Premier in 1867, but has no heir.

Apart from these peeresses, however, there are fourteen others bearing titles in their own right, that have come to them by regular inheritance in lines which are open to females in default of males. That is to say, if there is no direct male heir to the title, it descends to the female next in succession. Thus it happens that some of the peeresses now upon the list have male heirs who will succeed them in ensuing generations and take their seats by strict right in the House of Lords, while, on the other hand, several peerages now occupied by males will fall to the other sex, and thus for a time take leave of that House.

Take, for instance, the case of the Countess of Cromartie, a peeress in her own right, who will be succeeded in due course by her son, Viscount Tarbat, who was born in 1904. The Cromartie title has had a very strange history. It was first bestowed upon the second Baronet Mackenzie of Tarbat, but forfeited by the third Earl, who, for his share in the rebellion of 1745, was condemned to death and imprisoned in the Tower.

His Countess, Isabel Gordon of Invergordon, was expecting her youngest child at that time, and petitioned George II. for her husband's life. "Lady Cromartie presented her petition to the King last Saturday," writes Horace Walpole. "He was very civil to her, but would not at all give her hopes. She swooned away as soon as he was gone." George II. did reprieve the Earl, but the Countess had gone through such anguish that her baby (afterwards Lady Augusta Murray), born three months later, came into the world with the marks of an axe and three drops of blood on her throat. This strange story, it might be mentioned, is vouched for on reliable authority.



The Baroness Clifton, the youngest peeress in her own right, who, at the age of two, was present at the coronation of King Edward VII.

Photo, Langfier

Thus it came about that the title lay in abeyance until 1861, when it was bestowed upon Lady Cromartie's grandmother, the wife of the third Duke of Sutherland, with remainder in the first instance to her second son, Francis. The latter left no son, and on his death, in 1893, the title again fell into abeyance, until, two years later, it was bestowed upon his eldest daughter, Sibell, the present Countess, by Queen Victoria. Lady de Ros also is a peeress in her own right. She succeeded to the title in 1907, and, in 1908, four years after her marriage to the Duke of Norfolk, the Duchess became Baroness Herries. It is interesting to note that if a peeress in her own right marries a commoner she still retains her rank and her right to be tried by her peers. If she is only a peeress by marriage, however, then by a second marriage, with a commoner, she loses her dignity; for, as by marriage it is gained, by marriage it is also lost. Peeresses in their own right or by marriage, it might be mentioned, cannot be arrested in civil proceedings, but they have



The Baroness Wentworth, formerly Lady Milbanke, a great granddaughter of Lord Byron, and herself possessed of literary talent. She is the fifth lady to bear the title, which was called out of abeyance for Lord Byron's widow

Copyright, Speaight

no exemption in cases of treason, felony, or breach of the peace.

One of the most interesting peeresses in her own right is Baroness Clifton, who is only eleven years of age. She is the daughter of the seventh Earl of Darnley, who died in 1900, the year in which she was born, and the heir-presumptive to the title is her uncle, the present Earl of Darnley. Her mother, Jemima, Countess of Darnley, has since married Commander Arthur Leveson, R.N., but dropped her title by choice.

An interesting fact concerning the youthful Baroness is that this is her second Coronation, robes and coronet being made for her when King Edward was crowned, although she was but a babe of two. She made what might be termed her first public appearance in the year King Edward was crowned, by presenting a souvenir book of photographs to Queen Alexandra at the Imperial Coronation Bazaar at the Royal Botanical Gardens.

Another youthful peeress in her own right is Baroness Beaumont, who was born in 1894, and succeeded her father two years later. As in the case of the Cromartie title, the Beaumont peerage fell into abeyance after the death of the tenth Baron, in 1895, who left two daughters, to the elder of whom, after a lapse of a few months, the Crown awarded the succession, the Baroness's sister, the Hon. Ivy Mary Stapleton, who was born after her father's death, being the heiress-presumptive to the barony. The Baroness lives with her mother at the family seat, Carlton Towers, in Yorkshire, and will be present at the Coronation ceremony in the Abbey as a peeress.

Singularly enough, there are co-heiresses to the title of the Baroness Berkeley, the wife of Major Foley, who succeeeded her mother in 1899. The Baroness, who, by the way, is descended directly from the father of Anne Boleyn, has two daughters, the Hon. Mary Foley, born in 1905, and the Hon. Cynthia, four years younger, who are co-heiresses to the Barony.

On the other hand, Baroness Burton, who succeeded, by a special patent granted in 1897, to the barony of her father, the late Lord Burton, head of the famous firm of Bass, who died in 1909, will be succeeded in due course by her son, the Hon. George Baillie, now seventeen years of age. There is also a second son, two years younger, and a daughter, who was born in 1899. Lady Burton married in 1894, when she was twenty-one years of age, Mr. James E. Bruce Baillie, and being heiress of her father's peerage under a special remainder, her position resembled that of Lady Aileen Roberts (the eldest surviving daughter of Lord Roberts), Miss Frances Wolseley (Viscount Wolseley's only child), and Mrs. Howard (Lord Strathcona's daughter), these three ladies being heiresses to their father's titles on account of special patents which have been granted.

A short time ago, Lord Strathcona made an interesting confession regarding his title, when the question was raised as to whether it would be perpetuated after his death.



The Countess of Cromartie, a peeress in her own right, who has earned considerable fame as a writer

Photo, Lallie Charles

Provision, he said, had been made to ensure the permanency of the title, but after his death it would not be continued exactly in its present form. "As a matter of fact," he said, "there have been two letters patent granted in regard to it. The first, which was issued by the late Queen Victoria, gave me the title of Baron Strathcona and Mount Royal of Glencoe in the county of Argyll and of Montreal. The second letters patent, which were issued by King Edward, gave me the title of Baron Mount Royal and Strathcona. It is the last named form of title which will be handed down to my successors, the Canadian part of the title coming first, and the Scottish part second." Lord Strathcona has only one child, a daughter, who is married to Dr. Bliss Howard, a Montreal doctor, now settled in London, and the title will descend to her and her heirs male.

Referring again to Lady Burton, one might mention the great popularity which has been accorded her in Scotland, where she resides for the greater part of the year, at Dochfour, Inverness. Passionately fond of country life, Lady Burton rides well to hounds, shoots, fishes, and dances a Highland reel admirably. A strong sense of humour and a great love of fun have always distinguished her, and helped to add to her popularity north of the Tweed.

It is said that at a ball she pretended not to understand the name Tullibardine scribbled on her programme. "Isn't it a rather curious name and long for everyday use?" she commented mischievously. "It is pretty well-known in Scotland" replied the dignified young owner of it. "Have you never heard of the Tullibardine who fought at Culloden, or of my great-great-grandfather who fell at Malplaquet?" "Never, I am afraid," said the young lady smilingly. "But then, you see, my great-great-grandfather was a bottle-washer." From which story it will be obvious that Lady Burton is in no way ashamed of the humble origin of the family fortunes which were founded by the great-grandfather of the late Lord Burton, a carrier by trade, who started a small brewery of his own near Burton, and did all the manual labour himself.



The Countess of Powis, another peeress in her own right, for whom the title of Baroness d'Arcy de Knayth was called out of abeyance in 1903
From a painting by Ellis Roberts

In the same year that Lady Burton succeeded to her father's title, Lady William Cecil became Baroness Amherst of Hackney, by the death of her father, who left no son, and whose title, in default of male issue, descended to his eldest daughter. The late Baron had seven daughters, all exceptionally clever women. It was in 1885 that the present Baroness married Lord William Cecil, son of the third Marquis of Exeter, while in 1898 her sister Alicia married the Hon. Evelyn Cecil, first cousin of the present Marquis of Salisbury. It was Mrs. Cecil who was honoured with the freedom of the Worshipful Company of Gardeners, as well as the City of London itself, and her bridal bouquet, it is interesting to note, was the gift of the well-known livery company in recognition of her many contributions to horticultural literature.

Another talented sister of Lady Amherst of Hackney is Miss Florence Amherst, who has been the means of introducing into this

country the rare gazelle hound with which she has won so many prizes. (See article by the Hon. Florence Amherst, page 1293.)

The Dowager Lady Amherst of Hackney is an expert taxidermist; another of her daughters goes in for geology, while the present Baroness is a sculptor of no mean ability. She also inherits a keen love of Egypt from her father, for as a girl she often accompanied him to that country, and while he superintended important explorations in the Upper Nile valley, she made the studies which which resulted in the book entitled, "Bird Notes From the Nile." It was Lord and Lady William Cecil, by the way, who accompanied Princess Henry of Battenberg to Egypt in 1903, and their four sons are close personal friends of the Princes of Battenberg.

Perhaps the most talented of this select circle of peeresses in their own right, however, is Baroness Wentworth, who is a great-granddaughter of Lord Byron, and has inherited much of her famous ancestor's literary abilities. The Baroness was Lady Mary Milbanke before she succeeded to her present title in 1906 on the death of her father, the late Lord Lovelace. The Baroness is the fifth lady to bear the ancient title, which was called out of abeyance in favour of Byron's widow in 1856. The latter's only child married the first Earl of Lovelace, and the late earl, who was the second, had the high distinction of being the grandson of the famous poet. He assumed the name of Milbanke, the heiress-presumptive to the title being Lady Anne Blunt, an aunt of the present Baroness.

Not many people are aware of the fact that not only is the Countess of Powis a peeress in her own right but that her sister, the Countess of Yarborough, can claim a similar distinction. The former came to her title, Baroness d'Arcy de Knayth, in a somewhat strange manner. This title dates back to 1332. When the fourth earl died, in 1778, however, it fell into abeyance because it was thought that the patent limited the succession to heirs male. This was ultimately proved to be a mistake, although it was not until 1903 that the title was fully restored by letters patent to the Countess. In the case, also, of her sister, the Countess of Yarborough, who is the Baroness Fauconberg and Conyers in her own right, the title of Fauconberg fell into abeyance for some four and a half centuries after the death of the sixth baron, in 1463, although the barony was strictly his wife's, and was not called out of abeyance until 1903, the year in which the Countess of Powis established her claim to the title already mentioned.



The Countess of Yarborough, sister of the Countess of Powis, who, in 1903, successfully established her claim to the title of Baroness Fauconberg and Conyers. The title of Fauconberg had been in abeyance since 1463

Photo, Langfier

Then, again, the case of the Baroness Berners furnishes us with another instance of a title lying dormant for many years. The first Baron was created in 1455, but the title remained in abeyance from 1532 to 1720, and again from 1743 to 1832, through misunderstanding, being then called out in favour of the great-uncle of the present Baroness. The heir to the title is Sir Raymond Wilson, the Baroness's son, one of whose sisters, by the way, is the wife of Lord Knollys.

It was only after the Committee of Privileges in the House of Lords had carefully considered the matter that the Baroness Gray was allowed to assume that title in 1896. It will ultimately pass to her son, the Master of Kinloss, who was born in 1887.



WOMAN'S DRESS

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in :

Home Dressmaking

How to Cut Patterns
Methods of Self-measurement
Colour Contrasts
Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc.

Millinery

Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hatpins, Colours, etc.

Boots and Shoes

Choice
How to Keep in Good Condition
How to Soften Leather, etc.

Furs

Choice
How to Preserve, etc.
How to Detect Frauds

Gloves

Choice
Cleaning, etc.

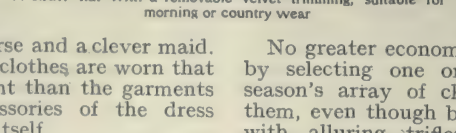
Jewellery, etc.

THE LITTLE ECONOMIES OF DRESS

A One-Colour Scheme Tends to Economy—Items of Dress in their Order of Importance—A Green and Grey Combination—The Use of Two Coats to a Skirt—Trimmings that May be Made Transferable—The Wearing of the Right Clothes

To be well dressed is not entirely a matter of wearing good clothes every day and each day. Nor does it mean an elaborate or expensive wardrobe, furnished with many articles of wearing apparel.

The secret lies in something much more subtle, much more difficult to attain, for it is those who have "clothes judgment" who are the successful dressers. They know how to secure a becoming style without undue expense, and variety by means of accessories, rather than by the larger and more solid portions of the toilette, which cannot be had in great variety without a large expenditure.



A straw hat with a removable velvet trimming, suitable for morning or country wear

Something more is required than a full purse and a clever maid. It is the way in which clothes are worn that is even more important than the garments themselves; the accessories of the dress rather than the dress itself.

It is in these accessories of dress that the woman who wishes to economise may show her intelligence. With care and good taste she may present a far better appearance than many a woman who spends double the amount on her clothes.

One of the best economies is to have all necessities of good quality. The possession of good boots and shoes, and well-cut, well-fitting gloves, gives an assurance which even a nicely-brushed, though much-worn, skirt is powerless to disturb.

Items of dress in their order of importance for the purposes of good dressing may be placed thus :

Boots and shoes.
Gloves.
Hat and coiffure.
Dress or coat and skirt costume.

It is better to have a smart hat, neat neckwear, and belt, with a blouse that has seen some service, than to have a smart new blouse with a last year's hat and untidy shoes.

No greater economy can be effected than by selecting one or two colours for the season's array of clothes, and keeping to them, even though bargain counters beckon with alluring trifles of other hue, and accessories of undoubted novelty, in the wrong tint, tempt almost beyond all human power of resistance.

Suppose green and grey have been chosen for the colour-scheme on account of a lovely grey corded silk sunshade, which was a birthday present. A whole grey dress, with

its ninon tunic will be the very best choice; but there is no reason why the tunic should not be worn sometimes over the soft satin slip of lily-of-the-valley green, whose tiny evening bodice, sewn with steel beads, has one of the attractive grey and steel girdles with heavy tassels.

The very best hat may be of grey, with



The same hat, by means of a pretty floral mount, is transformed into one suitable for afternoon wear

drooping plumes; but should the day be risky for precious feathers, the wide green chip with hawthorn wreath is weatherproof, and will harmonise with the dress just as well. Grey stockings and shoes will be right for indoor wear for either the day or evening dress. If a soft grey chiffon swathe belt be added for wearing with a white lingerie dress for garden-party or cricket-match days, the grey shoes, sunshade, and hat are still the best possible for the occasion.

Green linen for summer mornings—for tennis, backwater punting, or sculling—can do no wrong, though white, butcher-blue, or rose may be used here, as the occasions for neutral-tinted accessories for dressy wear would hardly overlap into morning dress.

The economical plan may be carried out in sporting clothes also; the Harris tweed skirt, with a fleck of powder-blue and brown in it may have brown suède belt and veil; or the powder-blue golf coat of wool or silk would go with a good all-blue tweed skirt or the old short brown one.

This conservative policy with regard to colour is invaluable in such garments, which, having little fashion in them, presumably wear longer than those used more frequently. No one detects it if we wear last year's golfing clothes, if well cut to begin with; and the accessories—belt, tie, veil, and gloves—can be always fresh.

It is a good plan which makes for economy to have a cloth skirt with two coats, a short one for dressy occasions with jabot and flower-wreathed hat, and a long, plainly made coat for chilly days and rougher occasions. If the material of the skirt is not sufficiently utilitarian in weave for the long overcoat it is possible to match it in colour in blanketing, the all to match appearance being maintained; and all items such as hat, belt, and shirt can be used with either.

Economies in Millinery

The transferable floral wreath or feather mount is known to many from whom the exigencies of funds require care; again, space in luggage sometimes makes an expedient of this kind a real boon.

We have known a wide Tuscan straw of fine weave to do useful service, simply garnished with Wedgwood-blue velvet, with strings tied cottagewise beneath a piquant chin, and worn on a sunny afternoon up the river; and again to appear with no velvet at all, but a mauve, shading to cardinal and purple, wreath of cactus dahlias, fastened with half a dozen dexterous stitches.

Such a transferable trimming must be made up firmly, and put on all in a piece, when it can be untacked in a moment and repacked in its tissue-paper folds in a separate carton.

A straw toque of more neutral tint may have half a dozen feather, flower, or ribbon rosettes, with safety pins firmly stitched at the back, which can be used alternately on the same headpiece, according to the costume with which it is to be worn.

It is wise to remove quills or feather mounts when strong wind is to be encountered, for they suffer terribly from the elements. A knot of ribbon should be ready to replace the more perishable adornment for the time being.

When a hat or toque first comes home fresh and smart from the milliner it is wise to decide where the hatpins are to be in-



A useful straw toque, which by means of a change of trimming can be adapted to a variety of costumes

serted, in order to obtain the desired poise, and, once having made this important decision, to keep to it.

Such policy prolongs the freshness of the hat and its trimmings indefinitely, especially if some small band of ribbon or velvet is used for sticking the pins into.



By the addition of some good plumes the simple toque becomes one that is sufficiently elaborate to accompany a smart costume

This section of the trimming can be renewed when it has unsightly pinmarks in it; and the plan of using the same holes, if possible, minimises the destruction of the shape by the constant stabbing in different places, and prevents ugly pinmarks being widely spread over a surface impossible to repair.

Even the hatpins may now be altered at the wearer's will to suit the particular trimming of the moment, for they are to be had with movable tops in which small pieces of silk, lace, net, or other material can be inserted in turn.

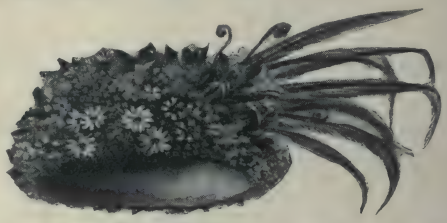
The Right Clothes for Varying Occasions

One of the best ways of effecting economy in dress is to have a sufficiency of clothes to prevent the necessity of wearing things on unsuitable occasions. For instance, if you have a short, stout skirt suitable for country wear, there is no danger of having to walk out in muddy lanes, when staying with friends out of town, in the good cloth skirt of town walking length.

Always have two or more evening dresses in use, so that the diaphanous best one need not stand the strain of theatre or quiet evening wear.

Never sit for long or lounge in a well-cut new cloth skirt. The knee breadth will bag at the knee almost as seriously as a man's trousers. Make, or buy, a pretty rest gown to lounge in: this is not an extravagance, but an economy. No woman can afford to do without a rest gown, be she young or old, to save her street clothes. A Frenchwoman never thinks of trotting about her house in the dress she wears out of doors, she understands her modistic affairs far too well—house dress and walking dress are two separate things in her mind.

Autumn and winter sales are useful to the woman who wishes to economise in dress; that is, if she is able to keep her head



A smart toque can be easily contrived by the help of a transferable floral mount

sufficiently to select not only what will be useful to her, but to reject everything that she does not really need. No soiled chiffons should be indulged in, but a good length of artistic coloured velveteen or cashmere de soie, with odd bits of embroidery which will go with it, even though a little barbaric in colouring. Paper-patterns of the best cut are to be had cheaply nowadays, and there is nothing to dismay the moderately endowed home worker in the making of a simple rest gown.

SUPERSTITIONS CONCERNING DRESS

A Garment Worn Inside Out—The Slipping Down of a Petticoat

THERE are many superstitions concerning wearing apparel, and one which may be considered both amusing and consoling, informs us that it is lucky to put on any article of clothing, especially stockings, inside out. On no account, however, must they be changed to the right way until bedtime, or the good luck will be lost.

It is useless, however, to put things on inside out on purpose, we must have done so by mistake for the charm to prove efficacious.

An illustration of this belief occurred when William the Conqueror, in arming himself before the battle of Hastings, inadvertently put on his shirt of mail back to front. His attendants were horrified, but the resourceful Norman appeased their fears by declaring that wrong way round was the equivalent of wrong side out; and the omen was thus a lucky one, and indicated that from a duke he was to be changed to a king.

It is embarrassing if any part of one's clothing becomes unfastened and slips off, but folk-lore comforts one with the belief that if the apron-string comes untied, or a petticoat slips down, it is a sure sign a lover is thinking of one.

There is a rural saying to the effect that, if a girl's petticoats are longer than her frock, it is an indication that she is more beloved by her father than by her mother, probably owing to the idea that the mother is somewhat negligent, or she would pay more attention to her child's dress.

PRACTICAL LESSONS IN DRESSMAKING

Continued from page 2203 Part 18

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

NINETEENTH LESSON. A LADY'S DRESSING-GOWN—*continued*

How to Arrange the Tucks—Making the Collar—Trimming the Collar—To Make the Sleeves

AFTER the bottom of the dressing-gown has been hemmed or machine-stitched, it is better to press the hem before fixing the tucks. Cut a piece of card, or stiff paper, twice the width the tuck is to be made (1 inch), plus the space to be left between the top of the hem and the edge of the tuck.

From the top of the hem, measure with the card, and make a chalk mark for the edge of the first tuck; continue placing the card at the top of the hem, and marking with chalk at intervals, to get the right depth all round the dressing-gown. Make a fold on these chalk marks, and tack the fold together neatly, near the edge all round. This fold is the edge of the tuck. Cut another piece of card, 1 inch wide, for the *depth* of the tuck, and with it measure and mark from the edge of the fold all round the dressing-gown. Form the tuck by tacking through the folded material *on* these marks. This row of tacking gives the position for running or machine-stitching the tuck.

N.B.—It will be found necessary to make an occasional small, shallow pleat in the material in the under part of the tuck, to make it fit. These pleats require to be carefully done, and they must not be made too deep, or the edge of the tuck will be uneven.

Measure, mark, and tack the second and third tucks in the same way.

When all the tucks have been fixed, run or machine-stitch them, and remove the tacking, but do *not* remove the tacking at the *edge* of the tucks, until they have been pressed. Place the bottom of the dressing-gown on the table, right side out, turn the first tuck down towards the hem, and tack it in this position. Do the same to the other two tucks. Turn the dressing-gown to the wrong side, and again place the bottom of it on the table, over an ironing blanket, and press the tucks down *lightly* with a moderately hot iron on the wrong side, and, of course, without damping them. *Leave* the tacking threads until the dressing-gown is finished, so that the tucks may be kept in position.

To Make the Collar

Tack the back of the collar smoothly on to a piece of *soft*, white muslin, and cut the muslin the same shape.

Turn the edge of the cashmere and the muslin over together evenly all round, but do not turn it over at the neck, and tack it neatly near the edge, making the corners sharp, and all to match, and cutting away any superfluous material, to prevent their being clumsy. Catch the raw edges down to the muslin—not through the right side—with long herringbone-stitches. Interline the other two pieces for the front of the collar with soft muslin in the same way, turn down, tack, and herringbone the edges in the same way, but *do not* turn in the edge of the "front neck," which is shown on the diagram between the *one* and *two* stars. The diagram was given in the last lesson with the directions for cutting out the dressing-gown (page 2201). *Lightly* press the edges of these three pieces on the wrong side, over a blanket, but do not damp them.

The Trimming of the Collar

The pieces for the collar are now ready to be embroidered or trimmed with lace insertion.

N.B.—If it is to be embroidered, and the worker wishes to trace the design herself, she can do it by following the instructions given for "Pouncing," in Vol. 3, page 1960, for the "Evening Wrap."

The front of the gown can now be embroidered or trimmed with lace insertion. For the gathered lace frill, as shown in the finished sketch, double the amount of lace is required for the fulness, and has been allowed for in the list of requisites.

N.B.—The best way to press the *embroidery* is to place it, wrong side uppermost, over something *very soft*, such as a cashmere shawl folded a number of times, and to press it with a moderately hot iron. This method will *raise* the embroidery instead of flattening it, as would be the case if it were pressed on a harsh blanket or cloth.

When the pieces for the collar have been trimmed, they can be lined.

Tack the lining on each piece smoothly, turn it in all round the edge, *except* at the neck, tack neatly, and hem it.

Mark the centre of the back piece of the collar with a pin, and then pin it to the centre-back neck of the yoke, with the raw edges of both level, and tack them together round the back of the neck. Place the front pieces on each side to *meet* the back piece, as shown in the finished sketch (page 2080), pin and tack them in this position, the raw edges level. Stitch on the collar by hand, about a quarter of an inch from the raw edge. Turn the raw edges over together, about half an inch, tack them to the inside of the gown, and "face" the raw edges with a narrow piece of silk, cut on the cross.

Hem on the top edge of this "facing" just to cover the stitching on the collar, and the lower edge to the gown *only*, being careful not to take any stitches through to the collar.

To Make the Sleeves

Tack the seam of the sleeve together, stitch and press it open, then interline it with soft muslin, tacking it in smoothly, lapping one edge over the other at the seam, and running them flat together.

Turn the sleeve up evenly all round the bottom, tack, and then herringbone the raw edges to the muslin. Press the turning round the bottom, then embroider or trim the sleeve.

Join up the seam of the silk lining for the sleeve, and press the turning open. Turn the lining right side out, and slip it over the wrong side of the sleeve, the seam to the seam, and the turnings "facing."

Tack the lining smoothly round the top and round the bottom; turn in the bottom edge just to cover the herringbone stitches, and hem it neatly all round.

Make the other sleeve in the same way. Gather the top of the sleeves, about half an inch from the edge, commencing at the under-arm, about five inches *from* the seam, and gathering round *to* the seam.

Put the dressing-gown on a stand and find the position for the sleeve; pin the seam of it to the gown, draw up the gathers to the size of the armhole, and arrange the fulness gradually round. The five inches that were not gathered round the under-arm must be put in plain. Pin in the sleeve at intervals round the armhole. Take off the gown and carefully reverse the turnings at the armhole, commence at the seam of the sleeve, take out one pin at a time, reverse the turning, and put the pins in again; tack in the sleeve and stitch it in by hand, about half an inch from the edge. *The sleeve must be held next the worker*, and each gather should be stitched in separately. Cut off any superfluous turnings, and overcast the raw edges neatly with silk.

N.B.—Dressmakers sometimes bind the armholes, but this is apt to be uncomfortable and cut round the armhole; overcasting yields better to the movements of the arm.

Make the buttonholes down the front, following the instructions given in Vol. 1, page 378, and sew on the buttons, following the instructions given in Vol. 2, page 1482. The dressing-gown is now finished, with the exception of the girdle, instructions for the making of which will be given in a subsequent lesson.

To be continued.

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

Continued from page 2204, Part 18

By M. PRINCE BROWNE

NINETEENTH LESSON. DOUBLE-BREASTED COAT AND SKIRT—*continued*

How to Make the Pockets—Machine-stitching the Seams—Adjustment of the Collar—"Facing" the Collar and Revers

THE pieces of the coat can now be joined together. First take the piece for the back and the "side body" pieces, and pin, and then tack them together. Be careful to get them *exactly* even at the waist-line, and to tack both seams the same way, from the top downwards, leaving any difference there may be in the length at the bottom.

Next pin and then tack the "side pieces" in the same careful way.

When all the seams of the back have been tacked together, exactly through the lines of the "tailor-tacking," remove all the short threads from the seams (but not from the waist-lines).

The "fronts" and "side fronts" must next be joined together with the same care, matching the waist-lines, and tacking from the top downwards. Pin, and then tack the shoulder and under-arm seams together on the *right* side with the seams outwards, and try on the coat, *right side out*. All the turnings will, of course, be inside, except those of the shoulder and under-arms. Pin the coat quite evenly down the front, taking care that the waist-lines meet. If the coat is too tight across the chest (which is possible, having been cut from the tight bodice pattern), let it out in front at an equal distance from the front lines all the way down. Great care must, however, be taken in doing this not to get the "seam to shoulder" too far back.* If this should occur, some of the extra width required across the chest must be given by letting out the coat at the under-arm seam.

N.B.—It is a good plan to pin the back of the coat firmly to the figure at the waist, to keep the panel at the back well drawn down when fitting.

Adjustment of Waist-Line

Next fit the back, and be very careful to get the waist the right length; the coat will not be worn pinned to the waist, or always buttoned up; and when worn unbuttoned it will, of course, appear *shorter*-waisted at the back. This must therefore be taken into consideration when fitting the back. If the coat appears too short-waisted, lower it from the shoulders; if too long, raise it either from the front or back, or both if necessary. In fitting the shoulder, do not bring the seam too far forward, or it will make the back appear round, and be careful to keep the correct line of the shoulder, slightly hollowing the back, and rounding the front. The "seam to shoulder" of the back and front must exactly meet. When correctly fitted, take off the coat.

N.B.—Should the side body or side pieces not set smoothly, but "drag" across, the fault is that the coat is not correctly

"balanced." This can only be remedied by unpicking the seams and correcting the waist-lines.

This preliminary fitting is only necessary for the amateur. An experienced worker would stitch and press all but the fitting seams of the coat, tack in the canvas, etc., and then try it on.

After fitting the coat, make any corrections that are necessary, according to the instructions given in the lessons for the "Single-breasted Coat," in Vol. 2, page 997. Machine-stitch all but the "fitting seams," using silk for both the upper and under thread; take out the tacking, notch all the seams well, especially at the waist, turn the coat to the right side, and neatly tack down the edge of the "seams to shoulder" of the back, holding *both* the turnings towards the *centre-back*, to give the seams the appearance of being "lapped."

Machine-Stitching the Seams

Tack down the edge of the "seams to shoulder" of the fronts in the same way, holding *both* the turnings towards the *centre-front*. Work a row of machine-stitching down each of these four seams the same distance from the edge of the turning as the row of stitching down the left side of the skirt was done, as the stitching on the coat and skirt must match. Then damp and press all the seams well, on the wrong side, the turnings of the four "seams to shoulder" together, as they have been tacked and stitched, the turnings of the other seams must be pressed *open*.

The pockets must next be made in the fronts of the coat. Instructions for making circular pockets were given in Vol. 1, pages 524–5 and 641. When the pockets have been put in, the opening tacked together, and they have been well pressed, on the wrong side, the coat is ready for the canvas to be put in.

Pin, tack, and machine-stitch the "seams to shoulder" of the canvas, cut off the turning to within about an eighth of an inch from the stitching, open the seams and press them well. Pin, and then tack the canvas into the fronts of the coat, according to the instructions given in Vol. 2, pages 998–9. For putting the canvas into the "single-breasted coat," put on the bridle, pad the revers, turn in the front of the coat from the bottom of the revers, which in this reaches almost to the waist, see finished sketch, Vol. 3, page 1717. Put in the linen according to the instructions given in Vol. 2, pages 1065–6; the linen for a double-breasted coat must, however, be rather wider than for a single-breasted one, in order that it may reach under the second row of buttons, so that the coat may be strengthened where they are sewn on.

Join the shoulder and under-arm seams of the fronts, to the back of the coat; the canvas must not be stitched in with the shoulder-seams, but turned back out of the way until the material has been stitched and pressed; be careful to make the notches which have been cut in the turnings match, and to match the waist-line. The "lapped seams" of the back and front must exactly meet at the shoulder. Damp and press the seams open.

The canvas must now be brought up *over* the seam of the shoulder, slit down in two places several inches in length, and tacked down to the turning of the shoulder-seam of the coat, as shown in the diagram, Vol. 2, page 1239. Now take the measure for the collar, which in this case, is "faced" in one piece with the revers. The collar must, therefore, be cut long enough to go *right under the revers and leave no "break" between them.*

When the correct measure has been taken (round the neck of the coat and well under the revers) for the collar, cut it out, make and press it according to the instructions given in the lesson in Vol. 1, pages 641–2. When the collar is ready to be put on, place the coat on a dress-stand, find the half of the collar, on the outer edge of the stand, and make a chalk mark; place this mark exactly on the centre-back of the neck of the coat, and pin on half the collar, bringing it well down under the revers, so as to leave *no break* between them.

Remove the coat from the stand, and make a chalk line on the coat, close to and all round the edge of the collar, and also mark (on the revers) along the end of the collar.

Remove all the pins and take off the collar, fold the coat in half, and place it on the table to correct the line just made round the half of the neck, and trace it through to the other half of the neck of the coat by "tailor tacking." Pin the whole of the collar on to the coat, commencing at the middle of the back and the centre of the collar, and placing it exactly to meet the line of "tailor tacking" all the way round the neck and under the revers.

Placing the Collar

Tack the collar on neatly and carefully, slightly "easing" it on to the coat, across the shoulder-seam. Fell it on very neatly round the neck, and along the two ends, with silk, and on the right side of the coat. Cut off all superfluous turnings from round the neck of the coat, graduating them so as to avoid any sudden thickness, and cut away as much of the turning as possible from the top of the revers, where it rests on the collar. All the raw edges must be herringboned down to the collar, so that they may lie as flat as possible.

Turn the collar up towards the neck, and, with a piece of tailor's chalk, mark on the under side any unevenness that may require cutting away on the outer edge, where the collar and revers meet, so as to obtain a perfect, curved line for the edge of the collar and revers, which should, when faced, appear to be cut in one piece.

To be continued.

THE CHARMS OF EMBROIDERED SUÈDE

The Delicate Shades in which Suède may be Dyed—Practical Uses of Embroidered Suède—Choice of Design—Beads and Discs of Gold—How to Arrange a Coat Collar—Cuffs and Buttons in Embroidered Suède—Bags—Gloves of the Olden Times

Out in the Wild West, the dark-skinned Indian girl adorns her graceful body with picturesque strings of beads and quaint, fantastically-cut dressed leather. There is something peculiarly fascinating at all times about the barbaric dress of other lands. How interesting it is to note how women of all colours and nations, throughout the ages, have ever sought to add to their charms by certain characteristic personal adornment!

Perhaps it is the inbred love of the barbaric that makes one think of leather in connection with beads, but how wonderful is the leather at our command—the leather which we know under the guise of suède. It is as soft as velvet, with an exquisite, peach-like surface not to be found in any other fabric. It is dyed in every conceivable shade, from the palest pink of a rose to the translucent green of the sea on a summer day.

Dried in the sunshine, it comes to us from the dyers in irregular pieces of skin—much the same as a large chamois leather—which we can cut and adjust to our own uses and requirements. As for the beads with which we may desire to embellish it, their choice must be left to the embroiderer. The dull porcelain beads look well on suède, and they can be bought in all the soft pastel shades, also to match the leather, if this is preferred to a contrast of colouring. When dull beads are used, filoselle or mallard floss is the best medium for embroidering; it is so lustrous and bright that it makes a delightful foil to the dull surface of the suède and beads. When Venetian or Oriental beads are chosen, chenille is delightfully effective. Small beads may be arranged to form flowers, whilst the stems and leaves can be worked in chenille in paler or darker shades than the suède.



A design which illustrates the manner in which embroidered suède can be employed with charming effect. The indispensable handbag is also of suède, worked in filoselle and beads

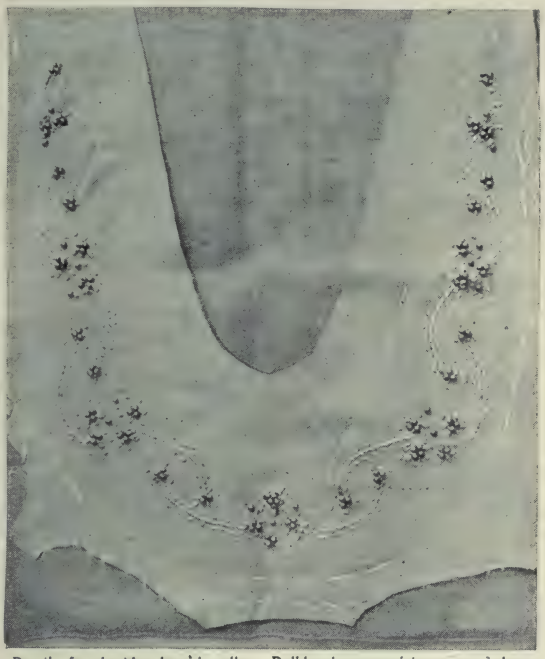
There are numerous practical uses for this beautiful bead and silk embroidery on suède, perhaps one of the most alluring being a collar for a coat. It is certainly smart and wonderfully effective. The skins can be dyed to match any shade of cloth if desired, but already there are such a wide and beautiful range of colourings that there is little need for this. It is best to ask one's tailor for a paper pattern of a collar which exactly fits the wearer. Place this on the suède, and tack its shape in white cotton on to the suède, leaving a good margin for trimmings. The suède should now be tacked on to a coarse canvas, to keep it firm, and the design may then be traced on very lightly. Choose a simple conventional design.

An exquisite collar for a smart coat and skirt may be made of a very pale blue suède, with dull beads to match. The beads should be arranged in tiny groups of threes and fours, and stitched down in pale blue silk. To form the conventional design, thick strands of a pale pastel blue filoselle may be employed, or gold thread may be used if desired. For the former idea the method of "couching" may be adopted; this will

make the outline of the design. A thick strand of filoselle must be placed on the suède, and stitched down very neatly with a fine strand of filoselle at regular intervals. Gold thread may be applied in the same manner. Chenille also is effective.

It may be that the design on the suède may be one with leaves. We will suppose that it takes the form of conventional lilies of the valley. The beads will form the flowers, the stems may be worked in simple crewel or stem-stitch, whilst the beads should be stitched down with fancy loop stitches in pale shades of green. The leaves could be composed of plain couching—strands of filoselle in this case are placed evenly side by side over the space to be filled; the needle, containing a fine strand of filoselle of the same colour, is passed through the suède at the edge of the leaf, and brought up near enough for an intermediate stitch to be taken backwards, so that the threads are secured in their places as the method is repeated. The *shape* of the leaf should be followed, and the couching will take the lines of the design. After this silk strands are laid across at suitable intervals, suggesting the form of the leaf. The threads are fixed down by stitches at the back.

Instead of beads little discs of gold may be embroidered on to the suède—they give a delightful jewelled appearance, and would look charming embroidered on a pale, grey suède collar, with long conventional sprays or twists interlacing them in strands of filoselle. The gold thread is simply couched in tiny spiral circles, and secured with fine filoselle of grey or pale blue or rose on to the suède, in silk to match the colour of the costume. These tiny discs of gold present a brilliant scintillating effect as the light catches them, and they certainly make a beautiful collar.



Detail of embroidered suède collar. Dull beads arranged in groups of three and four, connected by strands of heavy filoselle stitched down with fine

Fancy knots, loops, and fancy stitches worked irregularly over the suède surface, with scintillating beads worked in squares or diamond shapes, make a wonderfully effective Oriental-looking collar. This idea should be worked out on a dull grey in golds, blues, and dull wine reds. It would make an elegant collar for a blue coat.

In all cases cuffs can be made *en suite* to match the collar, also buttons, which must be first embroidered on rounds of suède and then firmly secured over wooden moulds. If beads are used for cuffs and buttons, it is most important that they should be fastened down very securely. When the collar is completed, it should be sent to the tailor just as it is on its coarse canvas foundation, so that he may cut it out and place it on the coat in a workmanlike fashion. It is at all times a great pity not to have a beautiful piece of work skilfully mounted by an experienced person. So with the suède collar; for a really happy result *an expert* should adjust it on to the coat. It passes out of our province to his with the sewing of the last bead or fixing of the last strand of silk.

Very beautiful, soft, pliable belts may also be made out of this embroidered suède. Belts to match our gowns in delicate shades, embroidered in scintillating beads with beautiful silks. Just as the suède for the collar is fastened on to canvas, the suède for the belt should be first of all tacked down securely on to the canvas. The belt must be made up with this at its back to keep it firm. It may be covered with a soft silk.

Elegant bags, so beloved by smart Parisians, may also be made of embroidered suède. Choose a design which is of the free, conventional order. It is quite easy to cut out one of these picturesque wallets on a sheet of brown paper, placing this then on the suède, and stitching the shape around in white cotton. Two pieces of suède will be required to form the bag. Upon this a couching of dull gold or silver thread would look well, whilst the beads may either match the suède or gown, or they can be of silver or gold. A pale rose bag embroidered in dull beads and filoselle with touches

of gold, or with beads forming stars around discs of gold, would be charming. When the embroidery is completed, the insides of the sides of the bag should be covered with a soft glacé silk, which will form the lining. The sides of the bag may be either oversewn in filoselle or machined the wrong side, and finished off all round with a dull gold cord or fringe. Gold cord should compose the long pull cords, which are so smart on this style of bag. Bags of this shape were much used in the early eighteenth century, elaborately embroidered on a ground of silver or gold needlework, and finished off with silver tassels and cords.

ON SALES

By The Hon. Mrs. FITZROY STEWART

The Thriftless and the Thrifty—The Universal Attraction of a Bargain—The Art of Shopping to Advantage—Some Hints on Shopping—The Ready-made Dress—Bargains that are Genuine

In Sir Walter Besant's clever book, "No Other Way," he makes the salient observation that there are two main divisions of the human race: the first, and by far the more numerous, consists of those with whom a guinea turns into sixpence as soon as it enters their hands; and the second, and far rarer kind, those in whose hands every sixpence is certain to become a guinea.

This remark applies to the subject of sales with much precision. July and January are the critical months of the year from the point of view of the economical dresser. Town and country mice alike are equally keen, and in either case the average woman will then be blessed or burdened with many a new possession. And the state of her bank account a month later will go far to prove whether or no she owns the solid qualities of foresight, shrewdness, and self-restraint.

One fact is certain. The summer sales bring a zest into the lives of countless women such as nothing else on earth can provide. Londoners come in their thousands; and from the country and the suburbs women stream in, their faces set in an expression of stern yet joyous endeavour.

From early morn to golden eve they work harder than any soldier in the field; they bargain and reckon like born traders; and from year to year they go on, and profit nothing by past experiences. Once a frequenter of sales, always a lover of sales; and this whether the women in question are young or old, rich or poor, hard workers or idle pleasure-seekers.

Age has nothing to do with it. You may be a girl of twenty fighting for a sailor-hat or parasol, or you may be a woman in the eighties bargaining for a woollen wrap.

Intellect has nothing to do with it. You may be a Girton girl or a militant Suffragette, but you extract joy from the hat that is sold for ten-three, or the frock that is "sacrificed" at thirty shillings.

Money has nothing to do with it. A noted duchess may be seen in Westbourne Grove buying cheap gloves or matching a yard of ribbon; and the wife of a millionaire has a mania for picking up bargains and odds and ends that are priced at elevenpence-three-farthings. A hard-working woman will get up early to attend a sale before she goes to business, and the smart idler will order her motor and spend a long day in the same occupation. Women, as a sex, are subject to sales, and that is the end of the matter.

Sales are a true test of one's business capabilities. Not all women who attend sales know what to buy and what to avoid. There is one who at sale-times has endless odds and ends that she does not want and for which she has no definite uses. She bought them because they were cheap, and for no other earthly reason. Another woman, always well and smartly turned out, owes it to the fact that every shilling she spends has its own purpose to fulfil.

Shopping, properly considered, is an art, and the true shopper is born, not made. It is not given to us all to tell at a glance what to buy and what to avoid, but practice will do much, and in the hard lesson of summer sales wisdom may be bought as well as cheap materials.

Certain rules should be rigidly observed. Soiled finery must be passed by on the other side. This includes such things as lace and tulle neckties, ruffles, artificial flowers, and smart, cheap hats and parasols. What is known, too, as a "shop-soiled" gown may be stained or faded exactly where it will show most at the time of wearing. Anything in silver or silvered should be shunned by a resident in London; for instance, that lovely stuff called silver tissue, also silver lace, braid, and embroideries. Gold tissue also is by no means a useful purchase, unless it can be made up and worn at the time. Anything bizarre or startling is not a good bargain at sale-time, as the fancy for such is usually short and evanescent.

The first and best quality in a clever shopper is imagination. When a handsome piece of silk is unrolled before you, you want to see it, not as it lies on the counter, but as it will appear when made into a blouse or a gown, and when worn by a woman of your own height, style, and colouring.

The same may be said of hats, coats, neck-wraps, parasols, and all sorts of accessories. Will they suit, not only your appearance, but your way of life, your social position, and, last but not least, your plans for the near future? Your choice at summer sales should depend on the trip you have planned

for the holidays, and on whether an outfit will be wanted for yachting, for the country or Scotland, or for the Continent. And—perhaps more than all—what you buy at a sale must be chosen with extreme care to match your present possessions. Unless a possible purchase fulfils these conditions, put it down, have nothing to do with it, and, however cheap, turn away from temptation.

Another gift of the born shopper is an eye for colour. She can pick out the right shade without a moment's hesitation. But a woman who lacks this talent is apt to choose the very blue that will not go with the dress she wants it to match, or to find herself saddled with a collection of pinks and greens that entirely refuse to match with her present possessions.

Another golden rule is never to buy anything because it "may" be useful. Before you decide, make up your mind as to what you mean to do with it. Nothing is cheap merely because it is cheap; it must have a definite place in the scheme of things, or it is in no way a bargain. The woman who goes to a sale and buys haphazard anything that strikes her fancy is not a shopper—she is nothing but a waster of money. To be even fairly successful, a buyer must exercise restraint, and try to realise the value of coinage. She must not be led on from one bargain to another, only to find at the end of the day that she has spent much more than she intended. And she must keep before her one or two stern facts—namely, that nineteen-and-sixpence means a pound, and that elevenpence-three-farthings stands for one shilling.

In a clever woman's hands the summer sale means business, and is a useful institution. Now we will see how it can be turned to the best advantage. The secret of success is to have a keen eye to the future. A clever buyer looks well ahead; she is previous, and looks onwards, not only a couple of months, but well on into the autumn and winter. For immediate use much can be got that will either make a new outfit, or else furbish up old hats and costumes. At July sales there are literally miles of lace and ribbon, and thousands of gowns in cotton, linen, muslin, serge, and other materials, any of which can be bought cheaply, and come in well for one's holiday in August or early September. There are also an equal number of dainty blouses in lace, soft silk, and muslin that will not only serve one's turn now, but that would be of use in the winter for home wear at tea and for afternoon bridge-parties. There are countless hats, coats, feather boas, parasols—indeed, all the adjuncts to a well-thought-out costume. Lengths of lace and ribbon have endless uses, and good remnants of dress material make most desirable purchases.

A word shall be said on the pros and cons of ready-made gowns both for day and evening. A few years ago to wear "reach-me-downs"—as they were called—was to pose as a frump of the dullest and dowdiest description. These ready-made garments were sold in one or two sizes only, and their cut and finish left much to be desired. Their material was poor, and their shape and make common and ungraceful. But things are now done with a difference. Our best shops keep several sizes, and the ready-made gown of to-day is well cut and sewn, and often copied from a first-rate Paris model. Hence a ready-made gown picked up at a summer sale may prove a useful investment.

On the other hand, some of us would rather buy our stuff and have the gown made up according to our own ideas. Smart women get their frocks at the best dressmakers, and very poor women probably make up their own purchases. But the every-day woman is confronted with the puzzle of getting her newly bought treasures made up in a clever, tasteful fashion. A first-rate dressmaker is apt to disdain what she does not herself supply; and the so-called "little" dressmaker, by her lack of taste and talent, often ruins the materials with which she has been entrusted. But there are signs that some of our best *faiseurs* have contrived to compromise matters with their dignity to the extent of making up stuffs which they themselves have not provided.

July is a golden moment for laying in a stock of furs for the coming winter. The price of fur falls in February, and rises again in the early days of September, therefore the clever buyer will pick up some furry goods before the first frost sends their prices upwards.

Sable, sealskin, and chinchilla have reached a prohibitive price, and silver fox has become most costly. Skunk will be again to the fore, and musquash and moleskin are likely to be once more in favour. Each of these can be bought at a great reduction, and in most cases the shop will store them for a customer until autumn.

From fur to lace sounds a far cry, but many valuable bits of lace can be picked up at sale-time. Hand-made lace, both English and Irish, is now sold at many shops, and pieces of precious lace can often be secured. Nothing softens and enriches a frock so well as a touch of good lace—of course, mounted over tulle or folds of soft chiffon.

July brings many other opportunities. Smart tailors and dressmakers pay high wages to their cutters and fitters, and retain these much-valued "hands" throughout the entire twelve months. As a result, some business must be done even in the dull months when London is deserted. So the tradesman of to-day sends a notice to his customers saying that he is prepared to make coats and gowns at about half the ordinary rate, but "of the same quality as usual." Hence a serge or tweed suit that often costs £14 can be secured for £9 or even less; and a cloth frock that in October would be £16, may now be annexed for £10. Similar concessions are made by smart dressmakers. In fact, there is no doubt that in late summer reduced prices are the rule at most, if not all, of our smart establishments.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Clark & Co. (Dyeing and Cleaning), Wood-Milne Co., Ltd. (Wood-Milne Rubber Heels).



NEEDLEWORK

This section of EVERY WOMAN'S ENCYCLOPÆDIA forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are :

Embroidery
Embroidered Collars and Blouses
Lace Work
Drawn Thread Work
Tatting
Netting
Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines
Darning with a Sewing Machine
What can be done with Ribbon
German Appliqué Work
Monogram Designs, etc., etc.

EMBROIDERED RIBBON FOR TABLE DECORATIONS

By EDITH NEPEAN

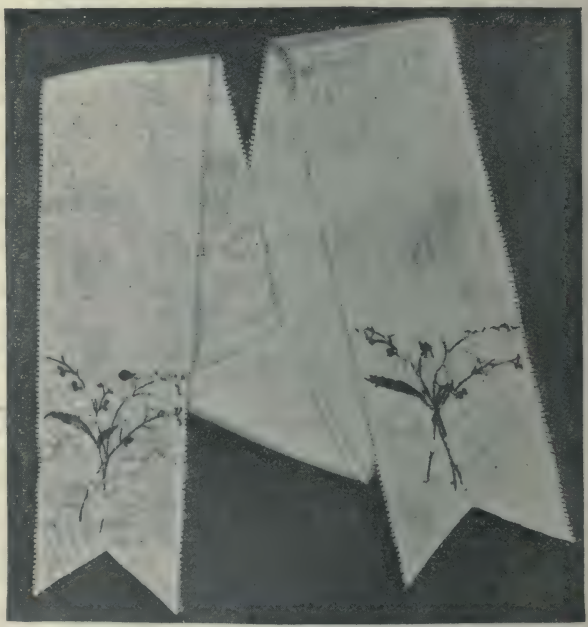
A Decoration for Small Tables—The Round Table Decoration—Wild Rose and Forget-Me-Nots—Ideas for the Seasons of the Year—The Soft Tints of Spring—A Carnation Table—The Holly Berry

SMALL dinner-tables do not always lend themselves to a pretty scheme for their decoration. It is always a little difficult to choose an effective arrangement which will not take up too much space.

One of the prettiest ideas for a small table is a decoration of ribbons. These ribbons, which may be of any width or length to suit the taste and requirements of the hostess, may be painted or embroidered. Two lengths of ribbon of any shade are laid crossways over each other in the centre of the table, or they may run right across the table from corner to corner.

For a round table it is effective to use three lengths of ribbon. Two are placed crossways, whilst the third is placed lightly on the top of these. Between the divisions of the ribbon six small silver vases filled with forget-me-nots make a charming decoration, or a cut-glass bowl filled with the same dainty flowers is in good taste.

A design of wild roses is very effective when embroidered on



A forget-me-not design for a table ribbon of white moiré silk. The flowers and leaves are worked in their natural colours, and the embroidery is both delicate and beautiful in execution

a white moiré ribbon about six inches wide. The sprays of flowers are finished off with a true-lover's knot in pale blue. The petals of the flowers are embroidered in satin-stitch in shades of pale pink, the centres are French knots in pale gold silk with a touch of apple-green in the centre. Embroider the leaves in satin-stitch in shades of green.

The embroidery on such strips of ribbon of necessity is very delicate and beautiful. The high lights on the leaves are worked in the palest tones of green, while the true-lovers' knot is worked in a soft shade of blue, in either satin-stitch or long and short stitch. This pale blue true-lover's knot is outlined in stem-stitch in a bright shade of turquoise, which is an admirable foil to the paler shade of blue with which the design is worked.

Another pretty idea is one of forget-me-nots, which is worked on to the white moiré silk ribbon. A spray of these old-world flowers is sketched lightly on to the ribbon in pencil, or a pansy design may be used. The design of flowers is also finished off with a true-lover's knot. The forget-me-nots are worked in shades of pale blue in long and short stitch — that most useful of stitches for shaded work. The centres have a French knot of old gold silk. The wee buds of the forget-me-nots are worked in the very palest shades of pink, delightful little touches of colour which accentuate the beauty of the flowers. Work the leaves in shades of green. The true-lover's knot is worked in crewel-stitch or in long and short stitch.

The width of the ribbon may vary according to the size of the table. Wide ribbons are effective when the paint-brush is employed in their embellishment. Choose a good white glacé ribbon, and upon this sketch a long trailing spray of autumn leaves. There are those who take a delight in adorning their tables on certain special occasions with decorations which suggest the seasons of the year. For the fall of the leaf what could be more effective than these ribbons with Virginia creeper straying across their shimmering surface? They would look equally effective worked in soft shades of green and brown. Scarlet poppies look excellent too in summer-time. They are stamped or sketched on to the ribbon, and then painted in shades of rose madder and vermilion, using either water-colours or oils. The poppies can also be embroidered. With such ribbon decorations wheat looks charming in small cut-glass vases, or leaves which are turning a golden brown can be used in its place.

For winter there is nothing more effective than sprays of holly, either painted or embroidered right across the ribbons. As an alternative, masses of holly, with its bright red berries, may be embroidered at each corner of the ribbons. The berries are quite realistic if embroidered in French knots, which give a raised effect. The Chinese fully appreciate the value of this stitch, some of their work being entirely worked out in this manner.

Spring, with her wonderful soft greens, and pale tints, suggests the primrose. If the table is large enough, a *wide ribbon* is quite charming for this idea. The ribbon should be of the palest shade of green, so pale that it is *almost* a deep cream shade. Sketch carelessly arranged bunches of primroses over the ribbon. It is an extremely elaborate and beautiful piece of work if these bunches of flowers are worked or painted along the entire strip of ribbon.



An embroidered ribbon for table decoration. Wild rose sprays are worked upon white moiré silk ribbon, and the design is completed by a true-lover's knot in pale blue

As a floral decoration with this idea daffodils are ideal. Violets are also charming —painted in *bunches* or odd flowers scattered over the ribbon, the leaves also scattered carelessly over the ribbon in odd places. The entire colour scheme should be in soft shades of mauve.

Summer suggests the rose or carnation. The former should be painted or embroidered

on a pale rose satin ribbon, either right across the ribbon strips or at each corner as fancy may suggest. The trailing leaves must be worked in satin-stitch. If the table is small, rather narrow ribbon must be used. Old-world moss rosebuds are always a favourite design.

Roses, of course, should be the floral decoration with these ribbons, and for a dinner-party a rose should float in the finger-bowl of every guest—a truly pretty conceit borrowed from the Continent.

Charming and dainty, these embroidered ribbons must appeal to all those who are interested in their table decorations. They are very decorative, and their simplicity adds to their charm. Malmaison carnations, with their gorgeous pinks and creamy petals, will be the choice of many. Embroidered in satin-stitch, their soft leaves in shades of green are among the most loved of flowers. The hostess whose favourite flower it is will add some embroidered carnation ribbons to her store of table embellishments.

THE ROSE-LEAF CUSHION

The Flower of Summer—Gathering the Rose-Petals—How to Make the Inner Case for a Cushion—The Sweet-Scented Rose Cushion Decorated with Embroidery—A Lavender Cushion and its Refreshing Perfume

"Gather ye rosebuds while ye may,
Old Time is still a-flying."

Thus through the ages have the poets sung of the sweetness and beauty of the rose. The word has almost become symbolical of golden summer and sunny skies.

As we wander through the rose-garden, even when it is a mass of luxuriant colour, a feeling of regret creeps over us as we note the too full-blown rose. It is heavy with crystal dewdrops, waiting, as it were, for the first breath of the west wind to blow it to atoms. A tassel tossed about in shreds. On the soft earth a riot of wonderfully tinted petals lie—red, white, yellow, and the palest of pink—wasting their sweetness on the ground.

However, these rose-leaves, although no longer sun-kissed and glistening with dew, may give of their sweetness and softness all through the long winter days.

A brilliant and warm day is the one on which to cull the rose-petals for future use. After they have been collected in a basket, each petal should be separated, and put to dry in the sunshine. Choose a room which is little used for this purpose. Some large lids from cardboard boxes may be placed on the table. As the full-blown roses and petals are collected on every succeeding fine day, they should be placed on the lids of the boxes and dried. Before this process is completed, a square bag of muslin, large enough to form a good-sized cushion, should be made, and as the petals dry, they can be dropped into it without further handling.

When the bag appears full, the rose-leaves should be thoroughly shaken up, and more leaves added if necessary, as it must be well filled to make a soft and attractive cushion.

But such a cushion requires a dainty covering. Perhaps a soft, rose-coloured satin would be the most suitable, a yard and a quarter of satin making a good square. This must be folded in half, and then one half rolled up to keep it clean, whilst the other half is pinned on to a drawing-board.

Sketch or trace some roses on to the satin. It may also please the artist to sketch in a favourite motto or verse, such as, "A rose by any other name would smell as sweet," in quaintly shaped letters, to add a pretty, decorative finish.

The design having been sketched or traced, we now come to its treatment. It is very effective to tint the rose-leaves in shades of pink, using water-colours. The stems and leaves are tinted green in the same manner.

When the design is quite dry, the satin may be unpinned from the drawing-board, and the brush laid aside for the embroidery needle. The petals are worked thickly all round their edges in satin-stitch. If care is taken, a beautiful sheen shows itself upon the silk when this stitch is used. The stems are outlined in stem-stitch, which may be carried each side of the tinting if desired, so that the tinted satin stems show in the centre. The leaves are worked in shades of green round the edges like the petals of the roses.

An effective touch may be added by working the stem-stitch round the outside edges of the roses in black or green filoselle or mallard floss. This will show up the roses to their best advantage. The fancy lettering can be treated effectively if "square chain open-stitch" is employed. It is a charming stitch for this form of ornamental embroidery.

The work must be pressed with a cool iron on the wrong side of the satin. Each side of the square of satin is now ready to be sewn up and converted into a beautiful and artistic cushion-cover.

The edges look well when finished off with a good silk cord to match the satin.

To return to the muslin bag or cushion which contains the rose-petals. Several packets of "petal-dust" may be emptied into this, which will add a delightfully aromatic perfume to the leaves. Another idea for further accentuating the sweetness of the rose-leaves is to add some Chinese pot-pourri.

Firmly stitch the muslin bag along the top, so that neither rose-petals nor pot-pourri can escape.

Slip the satin cover over the muslin bag, and a delightfully dainty cushion is complete, so soft that one thinks regretfully of the much-lauded charm of the mythical bed of roses.

Should pink satin not tone with the colouring of the room, white satin is effective, but, unfortunately, it quickly soils.

Another pretty idea is a satin in a soft shade of green; dark red velvety roses look excellent on such a ground. Work the roses solidly in crewel-stitch, which is certainly a more economical method of using silk than the favourite satin-stitch.

Lavender cushions are also dainty and exquisite additions to the boudoir or drawing-room. Pale rose satin cushions, and those of lavender, make a delightful combination of colouring, where the decorative scheme of the room is carried out in one soft pastel shade.

The lavender is dried and dropped into the muslin bag, which must also contain some lightly shredded cotton-wool. If preferred, the cotton-wool may be used in the bag in sheet form if it is first shaken before the fire, which will have the effect of making it treble its thickness. Then it should be sprinkled with oil of lavender, and placed in the muslin case. The lavender alone will hardly be sufficiently soft for the cushion.



A rose-leaf cushion. Within the dainty satin cover is a muslin bag filled with thoroughly dried rose-petals. An appropriate design and motto should be embroidered on the cover, and a silk cord should finish the sides and corners

Choose a pale mauve or lavender colour for the outer cover, and either sketch a design of lavender, or trace a design on to the satin. The words, "Lavender, sweet lavender," may be embroidered in quaint letters on the centre of the cushion in open chain-stitch, or the letters may be simply outlined. The lavender design should be worked in satin-stitch in various shades of lavender-coloured silks. The cushion should be finished off with a good silk cord.

Either or both of these cushions are charming, each containing the petals of old-world flowers and the distinctive perfumes which one instinctively associates with this country.

The hobby of collecting rose-petals as they fall is a fascinating one during the summer months—all the more delightful when a practical use can be found for their sweetness, although they no longer blossom in the garden.

Another practical adaptation of the rose-leaf cushion idea may not be amiss in this connection. It might take the form of one of those pretty triangular cushions that are so eminently restful when fixed on a high-backed chair so that they support the nape of the neck of the sitter. Their construction is so exceedingly simple that a detailed description seems almost superfluous.

The form should be that of a triangle of which the base is longer than the two sides; as the point of the triangle will hang downwards, the base should be exactly the width of the chair on which the cushion is to be used. A rose-coloured sateen would do very well for the actual case, and this should be then covered with a clear muslin that can be washed. A dainty goffered frill of the muslin forms a good finish to the muslin cover, and the cushion itself should be suspended from the top of the chair by wide rose-coloured ribbons. A bow of this ribbon should be sewn on to each corner. If such a cushion is destined to receive hard wear, it will be better not to embroider or paint the muslin cover.

A flower "stuffing," if it may be so termed of rose-leaves, lavender, etc., will also be found suitable for a handkerchief-sachet; and in this case, of course, more costly and fragile materials can be employed than for the more useful cushion described above. Sachets, too, lend themselves very well to artistic treatment in the shape of either painting or embroidery. Their form and size depends upon the individual preference of the maker.

THE MENDING OF MATERIALS

THE DARNING OF SILK

How to Mend Bad Tears in Fine Silk—A Three-sided Patch—Stitches to be Used—To Prevent a Dress Wearing Out

BAD tears in fine, close-grained silk are difficult to mend invisibly, and they require much skill and patience.

Sometimes, if the damage is of very great



Fig. 1. A jagged tear in silk can be mended best by inserting a triangular patch

extent, it is better to repair it with a patch, especially if the silk is in the least rotten, or is torn out much at the edges. A three-sided patch is as neat as any, and the torn edges of the material should be cut away in this shape. (See Fig. 1.)

The piece for the patch should be tacked in position under the hole, and the border of the silk fastened down to it with very small running stitches worked in the finest silk thread of exactly the same shade. (See Fig. 2.)

For the final fixing in place, the two upstanding sides of the triangle may be worked over with a long, flat, but quite even sewing stitch (see Fig. 3); but, if the silk will bear it, smaller stitches may be used to fasten the patch. Should the silk seem inclined to break away easily, the first-mentioned method will be by far the most



Fig. 2. Tack the material for the patch in position, having previously trimmed the edges of the tear, and fasten down with small running stitches

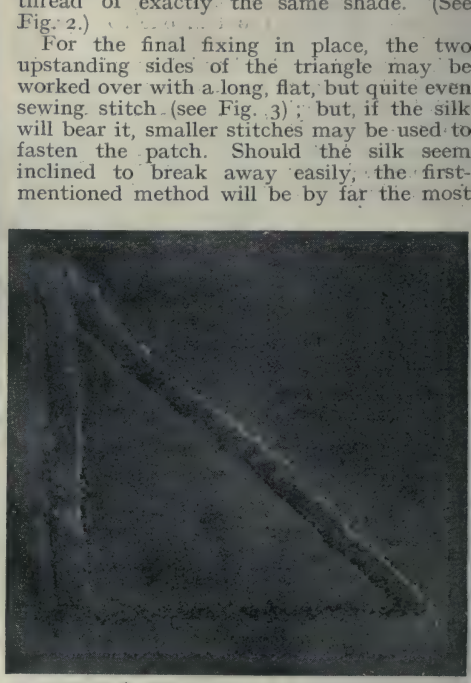


Fig. 3. Work the sides of the triangle over with a long, flat, and even sewing stitch. Darn the other side very neatly backwards and forwards

satisfactory, and make the mend more durable.

The foundation silk is almost certain to be rather strained near the tear, but the long stitches will show very little if the mending silk is well matched.

The bottom side of the triangle (the line of which should run parallel with the grain of the material) may be darned very neatly backwards and forwards.

When putting in a patch, it is important to remember never to allow the stitches to cross the lines of the material. Also, the lines of the patch should adjoin exactly, and run straight with those on the original surface.

Corded silks, and those that have a definite line of pattern in the weaving, are the most



Fig. 4. Corded silk which has worn thin in several places and frayed

satisfactory if repaired with a straight darn, and they are more easy to mend effectively than silks of a thinner and finer texture.

If it is possible to make the darn sufficiently substantial without crosswork stitches, it will be less noticeable. As a rule, crosswork stitches can be dispensed with if the patch is lined with a piece of material. Something thin should be selected for the purpose, such as silk, or even net or chiffon, so that the mend will not appear clumsy, the colour, of course, matching the remainder of the silk.

If the silk, perhaps from hard wear, has cut through in several places (see Fig. 4), a patch

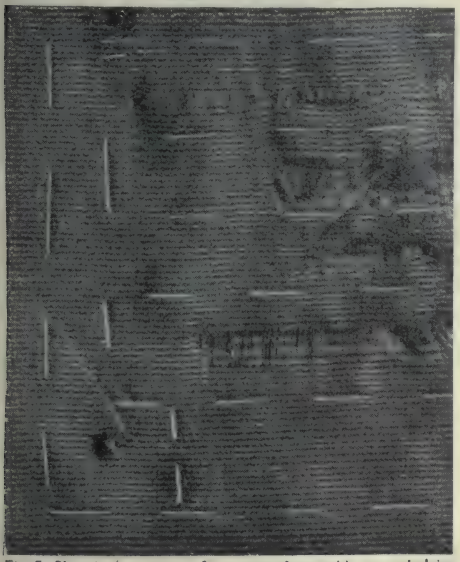


Fig. 5. Showing a portion of a torn surface, with an underlying patch securely tacked in position

should be cut sufficiently large to cover the entire area of the weakness. The damaged parts should be stretched slightly and pulled straight, and any intermediate places that are in good condition should be pinned to the background as much as possible.

The outside edge of the patch should be tacked securely round the edge, and it should also be tacked from one end to the other, so that all the weak parts are closely surrounded. (See Fig. 5.)

Take a very fine darning needle and silk; insert it in the centre of one of the cords at the top of the patch. Run the silk along the cord, taking one big stitch and one small one, as in tacking. When the opposite end of the patch is reached, turn and come back again on the next cord, taking the stitches exactly in the same way, and leaving a loose loop, about a quarter of an inch in length, at each end. (See Fig. 6.) Proceed

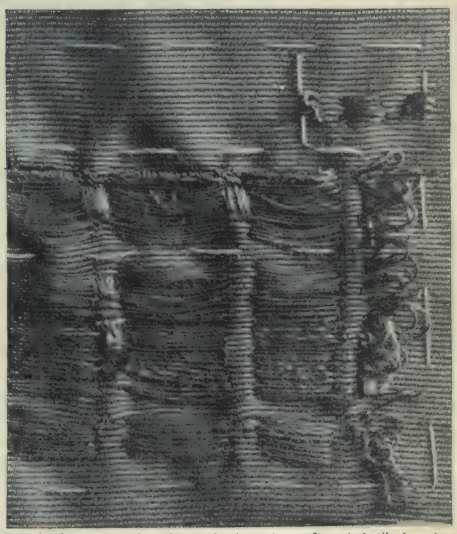


Fig. 6. A portion of a thin or broken piece of corded silk showing the first stage of darning. Loops of the darning silk would be left at the other end of the darn

in this way until the whole of the thin place is covered. Continue to do the remaining darns in the same manner.

When this part of the process is completed, pull the strands of silk quite straight by means of the loops that are left for the purpose at either end. Then go over the whole of the darn again, and cover in the little strips that are exposed by the short under stitches. Fasten off the ends of these threads on the wrong side. Run a secure row of stitching at either end of the darn, so that all the rows are firmly fixed and caught down closely to the silk. Then cut away the loops on the right side, as depicted in Fig. 7. Damp and press the surface until it appears well absorbed into the material. (In Figs. 5, 6, and 7 half only of the portion under repair has been given, in order that the stitches may be clearly seen in the reproduction.)

If the silk is one with a rather coarse grain,

the mend may be made practically invisible by sewing over each thread with very fine silk, exactly to match the cording. This would take a long time, but it would be worth while on, say, a dress that has been worn very little, and when the tear is in a conspicuous place.

It is a good plan to keep watch for the appearance of thin places, and immediately they appear to sew over the weak cords in the manner described. This will often avoid a more unsightly repair at some later period, but is not difficult to do while the trouble is only small. In such a case, a thin patch, invisibly fastened on the wrong side of the garment, will give still more security against further damage. It is a great advantage to arrange a preventive of this kind under the sleeves, or in any part of the dress which will have particularly hard wear, even before it shows obvious signs of wearing into holes. One cannot say too often that a "stitch in time saves nine." It is sound advice, which loses none of its value by repetition.

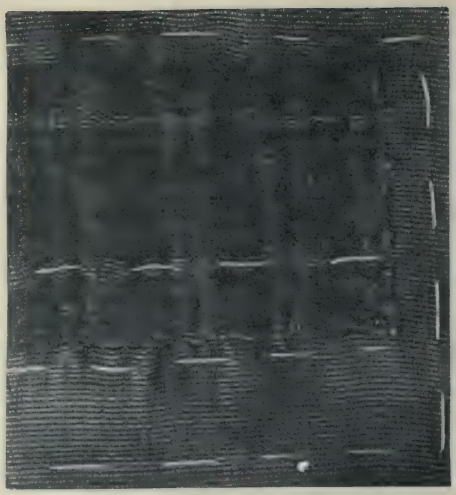


Fig. 7. A portion of a finished darn on corded silk

FLORAL CROCHET

Continued from page 2086, Part 17

How to Form the Mimosa Leaf—An Ivy Leaf Design for Table-centre—The Silver Spider's Web

The Mimosa Leaf. Commence with the paler of the two shades of green, and work 48 chain (this forms the centre stalk of leaf), join on the darker shade, 1 single stitch into second chain from hook, 1 single stitch into each of the next 7 chain, 1 double crochet into each of the next two chain, 10 chain, slipstitch along to stalk chain, 1 double crochet into each of next 2 chain, 10 chain, slipstitch along to stalk chain, 1 double crochet into each of next 2 chain, 10 chain, slipstitch along to stalk, 1 double crochet into each of next 2 chain, 10 chain, slipstitch to stalk, 1 double crochet into each of next 2 chain, 10 chain, slipstitch to stalk, 1 double crochet into each of next 2 chain, 12 chain, slipstitch to stalk, 1 double crochet into each of next 2 chain, 12 chain, slipstitch to stalk, return back along other side of chain, so that each little frond-like leaf faces the other in the same order on the two sides of the chain. The length of the leaves may be varied, and the number of fronds worked along it, but never do more than 14 or 15 little leaves each side.

The central branch from which leaves and blossoms project is a length of 76 chain, with 24 double crochet worked along it. The length of this branch depends upon the design to be carried out, and this, like other variations, must be left to the discretion of the worker.

The Ivy Leaf

The table-centre illustrated shows a charming design in which the ivy leaf is displayed in a picturesque fashion.

Three shades of green are employed in these leaves; some being of dark green, others of medium, and a few smaller pale leaves. A brown silk is introduced into the thicker stalk. A skein of silver thread will be required for the spider and web.

The leaf is commenced with 17 chain, 1 single stitch into second chain from hook, 1 double crochet into the next chain, 1 treble into each of next 3 chain, 1 long treble into next chain, 1 long treble of 3 times over the needle into next chain, 1 long treble into next chain, 1 treble into each of next 2 chain, 1 chain, 1 long treble of 4 times over the needle into next chain, 1 long treble of 3 times over the needle into same, 1 long treble of 3 times over the needle into next chain, 1 long treble into each of next 2 chain, 4 chain, 1 double crochet into same, 1 double crochet into first stitch the other side of chain, 4 chain, 1 long treble into each of next 2 stitches, 1 long treble of 3 times over the needle into next stitch, 1 long treble of 3 times over the needle, and one of 4 times over the needle into next stitch, 1 chain, 1 treble into each of next 2 stitches, 1 long treble into next stitch, 1 long treble of 3 times over the needle into next stitch, 1 long treble into next stitch, 1 treble into each of next 3 stitches, 1 double crochet into next stitch, 1 single stitch into next stitch, 2 single stitches into extreme end.

2nd row. 1 single stitch into next double crochet, 1 single stitch into next of each 8 stitches, 3 chain, 1 long treble into next

stitch, 1 long treble, and 1 treble into next, 1 treble, and 1 double into next stitch, 1 double and 1 treble into next stitch, 2 treble into next, 3 chain, 1 double into same, 1 single stitch into each chain of previous round, 1 single stitch into each of 3 chain the other side of leaf, 3 chain, 2 treble into next stitch, 1 treble and 1 double crochet into same, 1 double and 1 treble into next stitch, 1 treble and 1 long treble into next stitch, 1 long treble into next stitch, 3 chain, 1 single stitch into same, 7 successive single stitches. Fasten off neatly.

The small leaf. Work 4 chain, 1 single stitch into second stitch from hook, 1 double crochet into each of next 3 chain, 1 long treble (thread 3 times over the needle) into next chain, one long treble into next chain, 1 long treble and 1 treble into next chain, 1 treble and 1 long treble into next chain, 1 long treble into next chain, 3 chain, 1 single stitch into same, 3 chain, 1 long treble into first stitch on other side of leaf, 1 long treble and 1 treble into next stitch, 1 treble and 1 long treble into next stitch, 1 long treble into next stitch, 1 long treble of 3 times over the needle into next stitch, 3 chain, 1 double crochet into next stitch, 1 double crochet into each of next 3 stitches, 1 single stitch into the next and extreme end.



White satin table-centre, with sprays of ivy in shades of green and spider webs of silver thread

The stalks are all embroidered into this design, the thicker parts having a double outline.

The veins of the leaves are embroidered in pale silk on the dark leaves, and in a darker shade on the palest leaves. The berries and tiny leaves are also embroidered.

The web. Take a long strand of silver thread and very neatly sew it on to the satin in a web design. The web can be very carefully and faintly pencilled in, and the thread drawn along the pencilled lines, only tacking it down here and there to prevent insecurity, but not enough to cause it to look unnatural. The pencil marking must be absolutely invisible.

The Spider. With silver thread work 6 chain, 1 single stitch into second stitch from needle, 1 double crochet into each of the remaining chain, and 1 double crochet into each of the 5 stitches the other side of chain, 2 single stitches into extreme end. The body may be enlarged by adding another row of double crochet. Tack the spider into the web by means of long stitches, which form the legs

This design is very suitable for cushions, perambulator-covers, small table-covers, or toilet cloths.

A COVER FOR BABY'S CARRIAGE

A Dainty Summer Cover—The Best Material for Winter Use—Correct Measurements

A PERAMBULATOR or baby-carriage cover for summer use affords wide scope for dainty needlework, or, if the time forbids such embellishment, plain or spotted muslin, made up over pale blue or pink sateen, is quickly adapted to the purpose.

A novel and pretty cover is one of hemstitched linen, with pink and white daisies in embroidery scattered over it, as though they had been thrown down by the child. For such a cover seven-eighths of a yard of 36-inch linen will be required. The daisies can either be worked in satin-stitch, with a fine washing thread resembling filoselle silk, or they can be done in bird's-eye stitch, which is a far quicker method. With this latter each petal consists of one chain-stitch commenced in the centre of the flower, and caught down at the tip of the petal. The centres should be formed of French knots in yellow thread, and the stalks in stem-stitch with green.

Another very effective way of making a summer cover is to use white linen, and let in a row of embroidery beading a little way from the edge. Through this run a blue or pink satin ribbon.

A similar idea can be carried out in serge for winter, using either a white flannel or a Japanese silk embroidery beading.

For winter, perhaps the best material to use is a good, thick, white serge, as it will wash well if not lined. It should have a 2-inch-wide hem, stitched with silk by machine. The correct measurements are about 32 inches by 25 inches, so that it will take seven-eighths of a yard of serge. The hem should be turned over and finished with Prussian binding, and looks well with two rows of the machine-stitching.

The baby's monogram should be worked in the centre in silk, over the cardboard initials that can be bought at any fancy-work shop, but if made for a bazaar, this, of course, could not be done, unless an order had previously been given for it. In place of the monogram, work a conventional design in the form of a circle, in the centre of which the purchaser could, if she wished, work an initial afterwards.



KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches are being fully dealt with in EVERY WOMAN'S ENCYCLOPÆDIA. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned :

Recipes for

Ranges	*Soups*	*Cookery for Invalids*
Gas Stoves	*Entrées*	*Cookery for Children*
Utensils	*Pastry*	*Vegetarian Cookery*
The Theory of Cooking	*Puddings*	*Preparing Game and Poultry*
The Cook's Time-table	*Salads*	*The Art of Making Coffee*
Weights and Measures, etc.	*Preserves, etc.*	*How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

REFRESHMENTS FOR GARDEN-PARTIES

Prepare for Wet Weather—Where to Place Refreshment Tables—A Guide as to Quantities—A Suitable Menu—Recipes

DURING the summer months hostesses blessed with grounds sufficiently large for one or two tennis-courts, or some variety of outdoor amusement, gladly seize the opportunity of giving a garden-party.

This form of entertainment makes a pleasant change from more formal gatherings, but it entails a considerable amount of careful planning to make it a success.

The scale on which it is carried out will, of course, vary enormously, according to the host's position and income as well as the size of the house and grounds; but usually, if the number of guests is to be large and much elaboration desired, the affair is put into the hands of some competent caterer, who will provide, not only the eatables but also any marquees, buffets, etc. that may be required, as well as the necessary glass, plate, crockery, etc. This plan is, of course, the simplest, and needs no special notice.

Be Prepared for Wet Weather

A few directions, however, for the home preparation of dainty refreshments suitable for small garden-parties may be given.

From the outset prepare for the worst; in other words, British weather is notoriously capricious, and the day may prove to be wet, so arrange what to do should such a disaster occur.

Decide in which room the refreshments must be served, what pieces of furniture will require moving, etc., so that the least possible confusion will result if all hope of sunshine has to be abandoned. It is also wise to sketch out some kind of programme, no matter what the weather is. Note who may be depended on for providing music and so forth, also how many sets of tennis and other games can be arranged.

The refreshment table should be placed under a shady tree, if possible, and where there is open space round, so that there is free access to it. It must be covered with a cloth, which should be sufficiently long in front to nearly touch the ground. This enables the servers to utilise the space behind the cloth for storing extra supplies of cakes in tins, glasses, plates, etc., and the ice-tub. A good plan is to festoon a large flag, or bunting, up under the overhanging branches of the tree over the table. This prevents the intrusion of spiders, green caterpillars, and other unbidden guests into the cups, cream-jugs, etc.

A plentiful supply of garden-seats, deck-chairs, and comfortable cane lounge-seats must be placed in shady places.

The refreshments must be plentiful; but nothing more elaborate is necessary than can easily be prepared at home by any clever-fingered amateur or cook.

Preparing in Advance

No matter if six or twenty-six guests be invited, leave nothing to the actual day, except such items as cutting sandwiches,

freezing the ice mixtures, or preparing fruit. Make a list of all ingredients or apparatus that will be wanted, no matter how trifling, or something is sure to be forgotten, or money spent unnecessarily because there is no time to calculate quantities.

Large cakes can be made three or four days beforehand, wrapped when cold in grease-proof paper, and put into well-closed tins. Small cakes can be prepared two days beforehand, and placed in air-tight tins. The day before make and bake any pastry, cook all custards, mix sandwich fillings, set any jellies or creams, pouring a little wine over their surface when they are set, to prevent drying. Meringue cases will, of course, keep for weeks, if put when cold in air-tight tins. These may be bought so cheaply from any good confectioner that many people prefer to be spared the trouble of making them at home.

Be sure and lay in a good stock of different sized d'oyleys, on which to lay cakes, etc., also tiny sandwich flags bearing the names of the various kinds provided. Ice-plates or cups with tiny spoons will be needed, and either curled or flat pink or white wafers. If fruit salad is given, glass cups will be needed in which to serve it.

A MENU

SANDWICHES

Ham. Savoury Cream-and-Cress. Nut.
Brown and White Bread and Butter.

CAKES

Vanilla Wafers. Genoese Biscuits.
Pineapple Cake.
Strawberries and Cream.
Ices. Tea. Lemonade. Claret Cup.
Iced Coffee.

A Rough Guide as to Quantities

This is a troublesome point; no two hostesses think alike on this matter. Also fashion decrees in some localities that a practical appreciation be shown of the good things provided, in others quite the reverse.

Average quantities are given below, but study the whims of the neighbourhood, and make allowance; the fear of not having enough to go round is most unnerving to a hostess.

Jellies, Creams, or Fruit Salads.—Of any of these allow about two and a half quarts for twenty guests.

Ices.—Two and a half quarts for twenty guests.

Beverages.—One pint per head (to include all kinds).

Sandwiches.—Three to four per head.

Cakes.—About four large platefuls of mixed or cut varieties for twenty persons.

Bread-and-butter.—The same as cakes.

For guests motoring or cycling over from a distance, some hostesses provide, indoors, informal refreshments of a more substantial nature, such as cold chicken, cut up in joints, a galantine, pressed beef, or a few patties, but these would not be expected.

NOTE.—These refreshments can be greatly simplified, if wished, omitting ices, claret cup, or lemonade, and giving fewer varieties of sandwiches.

RECIPES

The Quantities of the different Recipes given are calculated for Twenty Guests

SAVOURY CREAM-AND-CRESS SANDWICHES

Required: Four tablespoonfuls of cream.
Four teaspoonfuls of any fish paste.
One teaspoonful of chopped parsley.
Salt, pepper.
Mustard and cress (about three-pennyworth).
Small, finger-shaped rolls (sold as "bridge rolls").

Whisk the cream until it will just hang on the whisk. Mix it lightly with the fish paste and parsley. Add a careful seasoning. Cut the rolls in half lengthways, and spread each half with a layer of the mixture. Have the cress carefully prepared and cut into short lengths, put some of it between the two pieces of each roll, and press them well together.



Savoury Cream-and-Cress Sandwiches

Note that no butter is required; cream takes its place. If preferred, use thin slices of white or brown bread.

Cost, about 1s. 2d., without rolls.

NUT SANDWICHES

Required: A teacupful of very finely chopped nuts, such as almonds, walnuts, filberts.
About a gill of cream.
Salt, pepper, mixed mustard.
Thin slices of brown or white bread.

Remove all skin from the nuts by boiling them for two or three minutes, and then rubbing it off, after which they should be thrown into cold salted water to make them crisp. Next very finely chop them, and, if liked, pound as well. Sometimes

the skins are not removed, but the first plan is best. Whip the cream and mix sufficient of it with the nuts to form a stiff paste. Add salt and pepper and a very little mustard. Spread on thin bread and form into neat sandwiches. If liked, mayonnaise dressing can be used instead of cream, or half and half of each is very good.

Cost, about 10d.



Ham Sandwiches

HAM SANDWICHES

Required: Four ounces of cooked ham.
Yolks of three hard-boiled eggs.
One ounce of warmed butter.
About two saltspoonfuls of mixed mustard.
Pepper, salt.
Thin slices of brown and white bread and butter.

Chop the ham finely, then pound it in a mortar with the yolks, butter, mustard, and seasoning. Rub the pounded mixture through a sieve. Should it seem at all too dry to spread easily, add a little more warmed butter, or cream, or cold white sauce. Stamp out the bread into neat rounds, spread half of these rounds with the mixture, cover these with the unspread rounds of bread-and-butter, press well together; if necessary retrim the edges, and serve on a lace paper, a brown and white sandwich alternately. Place a little sandwich flag in the uppermost one.

Cost, about 1s.

VANILLA WAFERS

Required: One pound of flour.
Four raw yolks of eggs and one white.
One level teaspoonful of salt.
Cold water, if needed.
Vanilla sugar.

Sieve the flour and salt. Beat the yolks of eggs, add to them two teaspoonfuls of cold water. Pour these into a well made in the centre of the flour. Work in as much of the flour as the yolks will take up, then add gradually sufficient water to mix all into a very stiff but not crumbly dough. Turn the lump on to a floured board and knead it for about ten minutes, or until the dough feels as soft as velvet. The length of time needed before the kneading will produce this smoothness will depend on the skill of the operator.

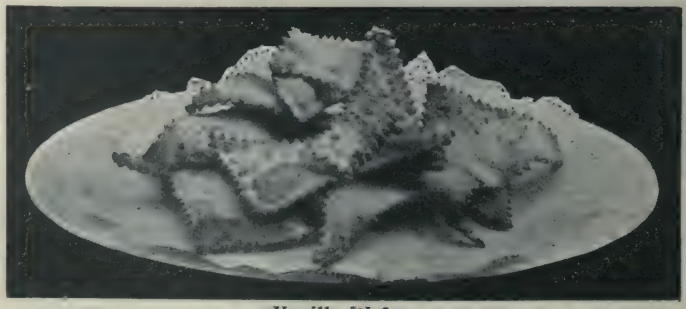
Roll it out as thinly as a sheet of thin notepaper. Stamp it out into rounds or any fancy shapes. Lay these shapes on a slightly floured baking-tin and bake them in a quick oven for about five to eight minutes, or until a light yellowish brown. On removal from the oven brush very slightly with a little whipped white of egg, roll them in the vanilla sugar (see page 2092, Vol. 3, EVERY WOMAN'S ENCYCLOPÆDIA), put back for two to three minutes in the oven, when they will be ready. Cinnamon sugar may be used, if preferred.

Cost, about 8d.

PINEAPPLE CAKE

Required: One and a half pounds of flour.
One pound of butter.
One pound of castor sugar.
Eight eggs.
Four level teaspoonfuls of baking-powder.
One gill of pineapple syrup.
Eight tablespoonfuls of tinned pineapple cut into dice.

As the cake will be wanted to cut into neat blocks, it will be better to bake it in a large Yorkshire pudding-tin, not the usual round cake-tin. Line the tin with two layers of greased paper, to stand up above the edges to the height of one and a half inches. Sieve the flour and baking-powder. Beat the butter and sugar together till they resemble whipped cream. Beat the eggs until frothy, then mix them gradually into the butter and sugar. Beat the mixture well. Add the flour very lightly, then the pineapple cut into large or small dice as liked, and lastly the syrup. Mix well and turn the mixture into the tin. Spread it evenly and bake in a moderate oven for about one and a half hours, or until a knife thrust through the thickest part is quite clean



Vanilla Wafers

when withdrawn. When cooked, lift it out of the tin, place on a sieve until cold, and then, if to be kept for a day or so, put it into a tin with a well-fitting lid. If not to be kept, remove the paper when the cake is taken out of the oven.

N.B.—Glacé pineapple or fresh pineapple can be used, but then about a gill of milk will be needed instead of syrup. If the cakes are not desired very sweet, reduce the amount of sugar by three ounces if syrup is being used.

Cost, about 2s. 6d.



Genoese Biscuits

GENOESE BISCUITS

Required: Four eggs.
One lemon.
Four ounces of castor sugar.
Three ounces of flour.
One ounce of butter.
Royal icing.
Cherries (glacé), angelica.

Line a flat baking-tin with greased paper. Sieve the flour. Grate the lemon-rind on to it. Break the eggs into a basin, beat until slightly frothy, then add the sugar, whisk again for five minutes. Next stand the basin on the top of a saucepan of boiling water on a low fire. Beat the eggs and sugar in this position for five minutes, when draw the pan off the fire, and whisk until the eggs are thick and "ropy." Warm the butter until it oils, but does not boil. Put the basin on the table, stir in half the flour and half the butter very lightly, then the remainder of the flour and butter. Pour the mixture into the baking-tin and bake it in a quick oven for about seven to ten minutes, or until it feels spongy and is delicately browned. Dust a piece of paper with castor sugar, turn the cake, browned side downwards, on to it, and peel off the paper carefully. When cold, spread the upper surface over with a thin layer of Royal icing (see page 395, Vol. 1, EVERY WOMAN'S ENCYCLOPÆDIA). Cut the cakes into pretty shapes, put them on a clean baking-tin, and put them back into a cool oven until the icing becomes a pale biscuit tint. Take them out, and, when cold, decorate them with a little of the remainder of the Royal icing and a few pieces of cherries and angelica.

Cost, about 1s.

A NOVEL WAY OF SERVING STRAWBERRIES AND CREAM

Required: Plain sponge or Genoese cakes.
Three to four pounds of strawberries.
About a pint of cream.
Castor sugar.

Slice the cake about a quarter of an inch thick. Trim off any outside parts, and stamp the slices into rounds about the size of the top of a tumbler, using a fluted or plain pastry-cutter. Slightly hollow out the centres. Stalk the fruit. Whisk and sweeten the cream. As late in the afternoon as possible, lay a few halved and sugared strawberries on each round of cake, arrange some whole berries on the top, and decorate prettily with the cream, using a forcing-bag and rose pipe. These, when finished, can be arranged on a dish lined with fresh strawberry-leaves or placed on small plates ready for handing to the guests.

Cost, about 5s. 6d.

ICED COFFEE

Required: Four large dessertspoonfuls of coffee, a few grains of salt.
One quart of boiling water.
Three tablespoonfuls of castor sugar.
Half a pint of cold milk.
Half a pint of cream.



Strawberries and Cream

Put the coffee in a jug with the grains of salt, which soften the water. Pour on the boiling water, cover, and place on the ice for ten minutes. Then pour a few cupfuls gently backwards and forwards to clear it. Cover again, and let it settle for ten minutes. Then strain off through very fine muslin. Add the castor sugar, milk, and cream. Place

on ice for about six hours before required, and at the last moment put a large piece of ice in it.

Cost, about 1s. 4d.

RECIPES FOR

Ices: See EVERY WOMAN'S ENCYCLOPÆDIA, Vol. 3, page 1972.

Lemonade: See EVERY WOMAN'S ENCYCLOPÆDIA, Vol. 1, page 771.

Claret-Cup: See EVERY WOMAN'S ENCYCLOPÆDIA, Vol. 2, page 895.

As there are many people who eat only plain cakes and simple food, it is a good plan to have a small supply of sponge fingers and biscuits, in case such things are asked for. It saves confusion if hurried orders have not to be given, in order to provide for the plain tastes of guests who may be under special diet rules.

ENTRÉE RECIPES

Noisettes of Mutton—Chicken Patties—Braised Calf's Liver—Veal Cutlets à la Talleyrand—Reform Cutlets—Fritôt of Sweetbread—Mutton Cutlets à l'Indienne—Fillets of Beef à la Madrid

NOISETTES OF MUTTON

Required: About one and a half pounds of the best end of neck of mutton.
Two pounds of mashed potatoes.
Two pounds of spinach.
For the sauce:
Half a pint of stock.
One teaspoonful of cornflour.
One teaspoonful of sherry.
One or two mushrooms.
A few drops of cochineal.
(*Sufficient for four.*)

Mix the cornflour smoothly with a little cold stock, then add the remainder; stir it over the fire until it boils well. Peel the mushrooms, examine them carefully, then chop them coarsely, add them to the sauce with the sherry, salt and pepper, and a few drops of cochineal to tint it a pale pink. Wash the spinach very thoroughly, otherwise it may be gritty, put it in a saucepan and boil it until tender; add no water—there will be sufficient on the leaves after washing them. When cooked, rub the spinach through a sieve; re-heat it, adding a small lump of butter.

Next prepare the noisettes. Remove the chine bone from the neck, and cut out the fillet—that is, the round end of the cutlet. Cut the fillet into fairly thick slices (there should be five or six from the joint), trim off all skin or the noisettes will shrink, beat them slightly with a heavy knife or cutlet bat. Have ready a fireproof "pipkin" for each fillet. Put a layer of spinach in each; on this pour a little sauce, then put in a fillet, which should first be cooked slightly over the fire in a sauté or frying-pan. Melt an ounce of butter in a saucepan, put in the mashed potatoes and stir them in the pan over the fire until they are smooth. Add to them the yolk of an egg and a good seasoning of salt and pepper. Put the potato into a forcing-bag which has a fairly coarse vegetable pipe, and pipe some over each noisette, working it up into a dome shape, ending in a pretty "rose" on the top.

Put the noisettes in the oven until they are thoroughly hot and the potato is a delicate biscuit colour.



Chicken and Ham Patties

CHICKEN PATTIES

Required: One pound of puff pastry.
Half a pound of cold chicken.
Half a pound of cold ham.
Half a pint of Béchamel, or white, sauce.
Quarter of a teaspoonful of grated lemon-rind.
Salt and pepper.
(*Sufficient for about ten patties.*)

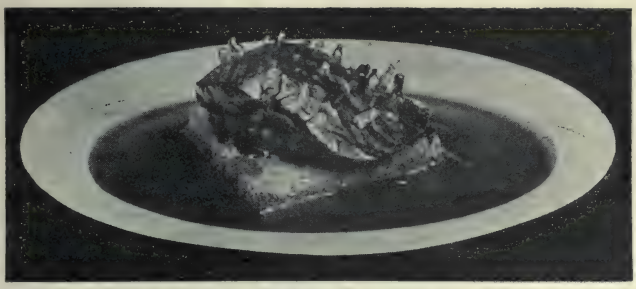
Roll out the pastry till it is half an inch thick, then stamp it into neat rounds about one and a half inches across. Then with a smaller cutter mark a round on each, cutting halfway through the paste. Put these rounds on a baking-tin, and bake them carefully in a very quick oven. Then, with a pointed knife carefully remove the marked centre, take out all the soft part from the inside of each case. Next prepare the mixture: Cut the ham and chicken into neat, small dice, stir them into the sauce, adding the lemon-rind and salt and pepper to taste. Put a heap of this mixture into each pastry-case, replace the little pastry lids, heat them thoroughly in the oven, and serve.

Cost, about 3s. 8d.

BRAISED CALF'S LIVER

Required: A small calf's liver.
A few strips of larding bacon.
Half a pint of espagnole, or brown, sauce.
Quarter of a pint of stock.
Half a lemon.
A bunch of parsley and herbs.
One small onion and carrot.
One bay-leaf.
A blade of mace.
Six peppercorns. One clove.
One ounce of butter and a slice of ham.
(*Sufficient for four.*)

Put the liver to soak in cold water for twenty minutes, then take it out and drain it well. Cut the larding bacon into strips about one-eighth of an inch thick and one and a quarter inches long. Put a strip of the bacon, a "lardoon," as it is called, into the shaped end of a larding needle, push it into the meat and out again, leaving half the lardoon sticking out at each end. Have three or four rows of lardoons in straight lines down the liver, arrange them so that the lardoons in the second row come *between* those in the first. Lastly, take a pair of scissors and cut the ends of the lardoons evenly.



Braised Liver

Melt the butter in a stewpan, add the onion, carrot, and ham cut into strips, fry these slightly, then put in the liver and let it brown nicely. Next carefully pour off all fat, add the stock, brown sauce, herbs and spice, put on the lid and let it simmer gently for one hour, then add the lemon-juice, parsley and seasoning; let it simmer for a further ten minutes.

Arrange the liver on a neat square of toast on a hot dish, and strain the sauce over.

Cost, from 2s. 3d.

VEAL CUTLETS À LA TALLEYRAND

Required: About two pounds of veal.
Two ounces of butter.
One small onion.
Three-quarters of a pint of white sauce.
Two yolks of eggs.
One teaspoonful of chopped parsley.
One teaspoonful of lemon-juice.
(*Sufficient for about eight.*)

Cut the veal into neat cutlets, melt the butter, put in the cutlets and chopped onion, turn them about in the butter over the fire for six or eight minutes, but do not let them brown. Add the white sauce, and let them simmer for ten minutes, then take out the cutlets, and keep them hot. Add the yolks to the sauce, and stir it over the fire to cook the eggs, but on no account let the sauce boil, or it will curdle. Add the parsley and lemon-juice and salt and pepper to taste. Arrange a neat bed of mashed potato on a hot dish, place the cutlets on these, pour the sauce round, and garnish the dish with small heaps of cooked green peas.

Cost, about 3s. 2d.

REFORM CUTLETS

Required: About two pounds best end neck of mutton.
One ounce of lean ham.
Three ounces of butter or good dripping.
Two eggs.
Breadcrumbs.
One carrot.
Four gherkins.
Three truffles.
Three mushrooms.
Salt and pepper.
(*Sufficient for six.*)

Scrape and wash the carrot, then boil it until tender. Cut it and the gherkins, truffles, and mushrooms into shreds like matches. Chop the ham finely, and trim the cutlets neatly. Mix together the ham, crumbs, and a good seasoning of salt and pepper. Beat up the yolks of the eggs on a plate, brush each cutlet over with egg, then coat it with crumbs, etc., pressing them firmly on with a knife. Melt the butter in a frying-pan; when it is hot, put in the cutlets and fry them a pretty brown on either side.

Meanwhile, cook the whites of egg, either by poaching them or steaming them in a small cup. Cut them into strips like the vegetables. Heat the strips of vegetables and white of egg in a little stock or gravy. Put a cutlet frill on the bone of each, and arrange the cutlets in a circle on a hot dish. Garnish with the strips of vegetables and pour some Reform sauce round.

FOR THE REFORM SAUCE

Required: Half a pint of good brown sauce.
A glass of port wine.
A tablespoonful of red-currant jelly.
Salt and pepper.

Put the sauce in a small pan, bring it to the boil, then add the wine, jelly and seasoning and strain it round the cutlets.

Cost, 3s. 6d.

FRITÔT OF SWEETBREAD

Required: One large sweetbread.
One slice of fat bacon.
One carrot, turnip, and onion.
A bunch of parsley and herbs.
A little lemon-juice.
Half a pint of stock.
Salt and pepper.
Frying batter. (See page 891, Vol. 2, EVERY WOMAN'S ENCYCLOPÆDIA.)
(*Sufficient for four or five.*)

Soak the sweetbread in cold water for three hours; then put it in a pan of cold water, bring it to the boil and let it boil for three minutes. Drain it well from the water, wrap it up first in the bacon, then in a sheet of buttered paper.

Wash, prepare, and slice the vegetables, put them in a stewpan with the herbs tied together. Lay the sweetbread on them, and pour over the stock. Let it simmer gently for half an hour. Then unwrap the

sweetbread, place it between two plates with weights on the top one. Leave it until cold, then cut it in half, and stamp it into rounds the size of the top of a tumbler. Put these on a plate, sprinkle them with salt, pepper, and lemon-juice, and leave them for one hour; keep turning them over occasionally. Then dip each round in frying batter, and fry it a golden brown in fat from which a bluish smoke is rising. Drain them well, and arrange them in a circle on a hot dish.

If liked, garnish the dish with a heap of green peas in the centre of the cutlets.

Cost, from 3s. 6d.

MUTTON CUTLETS À L'INDIENNE

Required: About one and a half pounds of best end of neck of mutton.
Two ounces of butter.
Half a lemon.
One teaspoonful of grated horseradish.
Half a teaspoonful of made mustard.
Two teaspoonfuls of chopped green or red chillies.
One teaspoonful of ketchup.
Salt and pepper.
(*Sufficient for four.*)

Put the butter on a plate and work it with a knife until it is quite soft, then mix into it the mustard, horseradish, chillies, and ketchup. Cut the neck up into neat cutlets, and trim them carefully, spread some of the mixture on each side of them. Have ready a clear, bright fire, heat the gridiron, and either brush it over with a little melted butter or dripping, or rub it with a piece of suet. Lay on the cutlets and cook them quickly for about five minutes, turning them three or four times. Arrange a neat cone-shaped heap of mashed potato in the centre of a hot dish. Arrange the cutlets round it, and garnish with slices of lemon.

Cost, about 2s.



Fillets of Beef à la Madrid

FILLETS OF BEEF À LA MADRID

Required: About one and a half pounds of fillet of beef.
One large onion.
Two ounces of butter.
A little flour.
Half a pint of lemon sauce.
(*Sufficient for four.*)

Cut the meat into neat rounds about half an inch thick and one and a half inches across. Fry them quickly in the butter, then keep them hot. Peel and slice the onions. Dip the rings into flour, then into beaten white of egg, then again into flour. Fry them a golden colour in the butter.

Arrange the fillets in a line down the centre of a hot dish, arrange the rings of onion on them, and strain the sauce round.

Cost, 2s. 4d.

BERLIN STEAKS

Required: One pound of lean beef.
Two ounces of beef suet.
One onion.
One egg.
Three teaspoonfuls of chopped parsley.
Salt and pepper.
Three ounces of dripping.
(*Sufficient for four or five.*)

Chop the meat and suet finely, add to them the chopped onion, parsley, and salt and pepper to taste. Beat up the egg and bind the mixture with it, then shape it into neat flat cakes. Melt the dripping in a frying-pan; when a bluish smoke rises from it, put in the cakes two or three at a time, and fry them a good brown on each side. Heap up some mashed potato on a hot dish, mash it prettily with a fork, then arrange the steaks round the base; on each steak place two or three rings of fried onion, and pour some brown or tomato sauce round.

Cost, 1s. 3d.

FILETS DE VEAU À LA PRINCESSE

Required: One pound of fillet of veal.
One shallot.
One tablespoonful of chopped parsley.
One tablespoonful of chopped truffle.
Two yolks of eggs.
One ounce of flour.
Two ounces of butter.
One gill of cream.
One gill of veal stock.
Salt, pepper, and lemon-juice.
One large carrot.

Cut the fillet into small, neat rounds, half an inch thick. Put all rough bits from the meat into a pan with enough cold water to cover them, and a scrap of onion and a few parsley stalks; boil to make the veal stock.

Scrape the carrot, and with a large vegetable cutter scoop into balls. Boil these until tender in fast-boiling salted water. Melt half the butter in a frying-pan; when hot put in the fillets, turning them gently about for five minutes. Add the chopped shallot, and cook for another three minutes, taking care that neither the butter nor veal colour in the slightest.

Next add the white sauce, made by melting the rest of the butter, then adding the flour, veal stock and cream. Let the fillets, etc., cook in this for a few minutes, then add the yolks of the eggs, parsley, truffle, lemon-juice and a seasoning of salt and pepper. Cook for a few minutes to ensure it being really hot. Arrange the fillets in a circle on a hot dish. Pour the sauce over, and garnish with cooked carrot-balls.

Cost, 2s. 4d.

RECIPES FOR SUMMER BEVERAGES

Continued from page 2218, Part 18

Maitrank—American Fruit Drink—Lemon Ice Drink—Ice Cream Soda-water—Strawberry Water—Stokos—Mulberry Cup—Milk Lemonade—Badminton—Hopkos—Pineapple Lemonade

MAITRANK (a German drink)

Required: A bottle of Rhine or Moselle wine.
Four lumps of sugar.
A bunch of woodruff.
Pieces of ice.

Pour the wine into a basin, throw into it a handful of woodruff leaves, let it stand for an hour; then take out the leaves, add the sugar, and a few small pieces of ice. Pour it into the tumblers, and place a sprig of woodruff and a thin slice of lemon on the top.

Cost, from 2s. 2d.

AMERICAN FRUIT DRINK

Required: One quart of boiling water.
Half a pound each of raspberries, strawberries, and red currants.
The juice of two lemons.
One breakfastcupful of icing sugar.

Stalk and pick over the fruit, then mash it to a pulp with a fork. Rub the icing sugar through a hair sieve; then add it and the lemon-juice to the fruit. Next pour over the boiling water. Cover the jug, and let it stand for twelve hours. Then strain out the fruit; keep the jug on ice until the drink is required.

Cost, from 1s.

N.B.—If more convenient, a larger variety of fruit may be used. This is a good way of using up various fruits left over and which will not keep well until next day.

LEMON ICE DRINK

Required: One lemon water ice.
One large glass of soda-water.

Put the lemon water ice in a large glass; fill it up with soda-water, and serve it immediately, with a couple of straws through which to drink it.

N.B.—These straws can be purchased at any good needlework shop, and cost about 9d. a dozen.

Cost, about 4d.

ICE CREAM SODA-WATER

Required: Quarter of a pint of any fruit syrup.
Quarter of a pint of cream.
One small bottle of soda-water.
A tumblerful of chipped ice.

Mix together the syrup and cream, add the ice. Pour in the soda-water, mix, and hand round in glasses while still effervescing.

Cost, about 1s. 2d.

STRAWBERRY WATER

Required: Half a pound of castor sugar.
One pound of strawberries.
Cold water.
One lemon.

Stalk the fruit, dust over with the sugar. Mash up the berries with a wooden spoon. Mix in half a pint of cold water, then strain it through a fine sieve. Next pour in a quart of cold water and the juice of the lemon. Ice well and serve in glasses with a small strawberry or a couple of verbena leaves floating on the top of each.

Cost, about 8d.

STOKOS

Required: Quarter of a pound of fine oatmeal.
Six ounces of sugar.
Two tablespoonfuls of Montserrat lime-juice.
Four quarts of boiling water.

Put in a pan the oatmeal, sugar, and lime-juice. Mix into these a little warm water, then add the four quarts of boiling water, and stir well. This drink may be taken either hot or cold.

Lemonade may be used in the place of Montserrat lime-juice.

Cost, about 2d.

MULBERRY CUP

Required: Two and a half pounds of mulberries.
One pound of loaf sugar to each pint of juice.
Lemonade.

Pick over the mulberries. Place them in a pie-dish, cover over and put in the oven till soft. This helps to extract the juice. Take them out and rub them through a hair sieve. Measure the juice and allow to each pint one pound of loaf sugar. Put into a saucepan and boil without the lid till reduced to about one-third. When cold, mix one bottle of sparkling lemonade to half a pint of juice and ice well.

Cost, about 1s. 2d.

MILK LEMONADE

Required: Half a pound of loaf sugar.
One pint of boiling water.
One gill of lemon-juice.
Half a gill of sherry.
Three-quarters of a pint of milk.

Dissolve the sugar in the boiling water, add the lemon-juice and sherry, then the milk, and mix thoroughly. Let it stand for five minutes. Then strain through a jelly-bag or a fine tammy cloth.

Put on ice till perfectly cold.

Cost, about 10d.

BADMINTON

Required: Two bottles of soda-water.
One bottle of claret.
One bottle of lemonade.
One wineglassful of sherry.
About fourteen lumps of sugar.
A little nutmeg.
The rind and juice of a lemon.
A sprig of borage.
A leaf of verbena or scented geranium.
Some ice.

Mix together in a glass jug the lemonade, soda-water, claret, and sherry. Then add the sugar, nutmeg, and the *very* thinly pared

rind of the lemon. Cover the jug and place it on ice. About half an hour before serving put in the jug the borage, verbena leaf, and some ice chipped into small pieces. If liked, when serving it a strawberry may be placed in each glass. This has a very pretty effect.

Cost, about 2s.

HOPKOS

Required: Six quarts of water.
Three-quarters of an ounce of hops.
Half an ounce of bruised ginger.
Three-quarters of a pound of brown sugar.

Put the water, hops, and ginger in a pan on the fire, let it boil from twenty to thirty minutes. Next add the sugar, and boil for ten minutes more. Then strain and bottle while hot. It will be ready for drinking when cold.

It should be left in a cool place.

Cost, about 3d.

PINEAPPLE LEMONADE

Required: Six lemons.
Half a pound of lump sugar.
A quart of cold water.
Four slices of fresh or tinned pineapple.
Pieces of ice.

Squeeze the juice of the lemons into a glass jug. Then add the sugar, water, and the pineapple, which must be cut up into small cubes, and have all the eyes removed. Then fill a pint measure with the ice, broken into small pieces, and put it in the lemonade. Let it stand fifteen minutes before serving.

Cost, about 1s.

THE MANAGEMENT OF THE LARDER

Strict Cleanliness the Golden Rule—Ventilation—Daily Inspection of all Food—How to Keep Meat Fresh—The Keeping of Fish, Soups, and Milk—A Method by which Butter May be Kept Firm

How to keep food during the summer months is a difficult problem to many housewives, especially when living in flats or houses designed by architects who apparently overlooked the fact that it is desirable to keep a certain amount of food in a house.

Still, apart from these special drawbacks, there are many difficulties to contend with, which may be lessened by attention to the following hints:

The golden rule is, of course, absolute cleanliness, no matter if the larder is built on the most approved plan, or is merely a shelf, cupboard, or "safe" outside a door or window, or a refrigerator. Have the larder shelf or shelves washed daily with water containing a little disinfectant, and the floor washed at least three times a week. Be sure the place is perfectly dry before replacing any food.

Do not Sweep a Larder

Never allow the larder to be swept; this merely creates a dust, which soon re-settles. If actual washing is impossible, use a well-damped cloth to remove any crumbs, etc.

Good ventilation is essential, so endeavours must be made to ensure a current of air blowing through. The window must open top and bottom, and there should be a ventilator of some kind in the door; even large holes can be drilled in it. Over windows and ventilators perforated zinc should be nailed, with the mesh fine enough to keep out the flies, which attack and ruin untold quantities of food in summer-time.

If the zinc is unprocurable, fasten muslin up instead, but keep it clean. Put bags or bowls of powdered charcoal in the larder or safe; these keep it sweet, and be sure to scald all meat hooks frequently, or these will taint the meat, etc., into which they are thrust. If the sun strikes on the larder or safe, hang wet sacking or garden matting up during the hours it shines on the window, or, for a small safe, a piece of old carpet or a folded blanket can be used.

Careful inspection will do much to prevent waste of food. Any food that is absolutely bad or sour must be removed, or it will speedily contaminate the rest.

Some people imagine that no harm is done if food is left on dirty plates or dishes; this is a great mistake, and leads to much preventable souring of foodstuffs.

A good plan is to use only white enamel ware in the larder; this does not break, is easily cleaned, and can be boiled now and then, which is an advantage.

Even under the most favourable conditions of larder accommodation, the following precautions must be taken with various articles of food:

Meat causes much anxiety, for unless it hangs for a certain period, it will be hard and tough. It is well to remember that "red" meats—*viz.*, beef and mutton—taint and sour far less rapidly than veal, lamb, chicken, or rabbits.

Meat must never be kept lying down on a dish or shelf, but must be hung up in as brisk a current of air as possible. Gauze hanging meat-safes in which to hang meats, etc., are excellent, but if one is not procurable, slip the joint into a loose muslin bag, first wringing it out in vinegar; be sure and draw the ends so tightly that no fly can find a way in.

The Danger of Flies

If foods are left uncovered, flies will attack them; *starve* the flies, and they will soon go elsewhere for their maintenance. Cut surfaces, crevices and folds of meat should be examined daily, and well dusted with coarse pepper, or brushed over with equal portions of salad oil or melted butter and vinegar. If, when proceeding to cook meat, it is found that any part is in the least tainted, cut that portion away and *burn* it, then wash the joint in strong vinegar and water; this will sweeten it.

Meat that is in the least doubtful must never be stewed or boiled, but roasted, baked, or fried. The former processes only augment the unpleasant smell and flavour.

Should the weather be very hot, it is far wiser to half-cook the meat, then lay it aside on a clean dish; the cooking can then be finished later. Care is needed not to merely warm the meat, or it will be hopelessly bad by morning. Stuffed meat, such as rolled and stuffed mutton, does not keep well, as the bread in the stuffing soon sours.

Fish.—Never attempt to freshen up fish, for stale fish is a serious danger to health. Better do without fish than try to keep it from day to day. If this must be done, half-cook it either by boiling for five or more minutes, according to its thickness, or bake it in the oven; it can then be egg-and-crumbed or cooked in some other fashion later.

The most dangerous kinds of fish to keep are mackerel, eels, herrings, and any kind of shellfish.

Sauces, soup, and stock must be well boiled every day, and then poured into perfectly clean jugs or basins. Never allow the meat-bones, vegetables, etc., to be left in them, and on no account leave them standing in a saucepan, or they will sour in a few hours.

Scraps of all kinds must be examined and put on clean plates daily. Pieces that there is no prospect of utilising in any fashion should be burnt at once, as they merely afford an attraction to flies. Bones being kept for stock should be baked sharply for about ten minutes.

Milk needs the greatest care. Keep it away from other foods if possible, at all events, from such as have a strong odour. Keep all milk vessels scrupulously clean, washing, scalding, and finally rinsing them in cold water, after use.

To keep milk overnight it is best to slowly heat it to just boiling-point, and then pour it into a clean jug. Directly milk is delivered it should be emptied out of the tin into jugs, and these should be placed in a vessel containing cold water or ice, and fine muslin laid over the top. Never leave milk uncovered.

BUTTER

This is a source of much trouble in houses where there is no refrigerator, butter-cooler, or ice supply; but much can be done to prevent the unappetising and wasteful mass of oily butter so often seen.

Take it out of the paper and press it into a clean basin. Place this in a larger one containing cold salted water. Cover the basin with a piece of clean wet muslin, allowing the ends to hang in the water, as this helps to keep it cool and damp. Change the water now and then.

Prevention is better than cure. Perfect cleanliness, fresh air, foods covered with gauze, muslin, or even perforated paper, partial cooking, and the wise use of ice will prevent pounds of money being squandered during the summer of one year.

TWO USEFUL POULTRY RECIPES

Braised Duck and Turnips—Spatchcock

BRAISED DUCK AND TURNIPS

Required: One good-sized duck.
One turnip and onion.
Two carrots.
Two sticks of celery.
A bunch of parsley and herbs.
One bay-leaf.
Two ounces of butter.
Four slices of ham or bacon.
Three-quarters of a pint of brown stock.
A dozen young turnips.
Salt, pepper, and nutmeg.
(*Sufficient for five.*)

Wash the vegetables, and cut them in large pieces; put them in a stewpan; on these lay two slices of ham, then the duck (trussed for roasting), and, lastly, the rest of the ham; add the herbs (tied together), the stock, and a little salt, with a dust of nutmeg. Lay a piece of buttered paper over the bird, then put on a tight-fitting lid, and let the duck cook gently for about an hour, or until it feels tender.

Meanwhile, wash and prepare the new turnips. Melt the butter in a stewpan, put in the turnips, and toss them in it over the fire until they are a golden brown; then drain them from the butter, put them in a pan with enough stock to cover them, and cook them until they are tender.

When the duck is cooked, remove the skewers and string. Put it on a hot dish, and arrange the turnips round. Carefully skim the stock in which the turnips were cooked, also that in which the duck was braised; add one to the other, and re-boil until it is of a creamy consistency. Season it carefully, and strain it over the duck.

Cost, about 4s. to 4s. 6d.

N.B.—When new turnips are out of season use old ones, cutting them of as much the size and shape of new ones as possible.

SPATCHCOCK

Required: One fowl.
One teaspoonful of chopped parsley.
Half a teaspoonful of chopped onion.
About half an ounce of butter.
Salt and pepper.
A few browned crumbs.
(*Sufficient for four.*)

Cut the fowl straight down through the backbone, but not through the breast. Wipe it with a cloth wrung out in hot water. Season the inside well with salt and pepper, open it out flat like a book, and keep it in this position with two skewers; melt the butter and brush it all over the fowl, then sprinkle on the parsley and onion. Grill it before or over a clear, bright fire for about twenty minutes, turning it frequently. Just before it has finished cooking sprinkle it over with the browned crumbs. Take out the skewers; serve it very hot; hand with it tomato or other piquante sauce.

Cost, about 2s. 6d.

N.B.—Grouse, partridge, and pigeons are excellent cooked this way.

The following are good firms for supplying Foods, etc., mentioned in this Section: Messrs. Brown & Polson (Corn Flour); Messrs. Samuel Hanson & Son (Red, White & Blue Coffee).



THE WORLD OF WOMEN

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who
The Queens of the World
Famous Women of the Past
Women's Societies

Great Writers, Artists, and Actresses
Women of Wealth
Women's Clubs

Wives of Great Men
Mothers of Great Men,
etc., etc.

WOMAN'S WHO'S WHO

THE DUCHESS OF AOSTA

IT was in 1895 that Princess Hélène of Orleans and the Duke of Aosta were married at Twickenham, and they now reside at Turin with their two sons. The Duchess, who is one of the most beautiful and accomplished women in Europe, is a popular figure both in this country and Italy. She was a great favourite with the late Queen Victoria and King Edward, while it is well known that Queen Alexandra has a warm affection for her. The Duchess was born in this country, and it was at Twickenham that she met the Duke, who was then heir-presumptive to the Italian throne. His prospect of becoming King of Italy vanished, however, when Prince Umberto was born. Probably no princess in Europe takes a greater interest in philanthropic work than the Duchess, who spends many hours each week visiting hospitals, reading to the sick, and cheering them with gifts of fruit and flowers. She is also a keen sportswoman, has shot big game with her husband, and takes a great interest in aviation. Her elder sister, by the way, is the exiled Queen-Mother of Portugal.



The Duchess d'Aosta
Guigoni & Bossi

MDLLE. LYDIA KYASHT

THE name of this famous dancer will go down to posterity as one of the finest exponents of ballet dancing. It was at the beginning of 1910 that she first startled London as *première danseuse* at the Empire Theatre, London, when she was hailed with delight by the critics. Her first successes were achieved at the Imperial Theatre, St. Petersburg, She has been studying dancing seriously since she was eight years old. Her father and mother were in no way connected with the stage, but her brother was in the ballet of the Imperial Theatre, and Lydia was allowed to enter the school attached to the theatre, which has for its object the training of children for the ballet. Here the children are not only taught the elements of their art, but their general education is also taken in hand. For eight years Mdlle. Kyasht worked in the theatrical school, making her *début* when she was sixteen in a dance with her brother. This was in 1903, and since then she has gone from one triumph to another.



Mdlle. Lydia Kyasht
Bassano

THE MARQUISE D'HAUTPOUL

ONE of the most intimate friends of Queen Alexandra, and belonging by birth to the oldest Roman Catholic nobility, the Marquise d'Hautpoul occupies an enviable position in society. Prior to her marriage to the Marquis d'Hautpoul, in 1891, the Marquise was Miss Julia Stonor, the only daughter of Mrs. Stonor, who, it may perhaps be remembered, was one of the intimate friends of Queen Alexandra. When she died her Majesty interested herself in her daughter, to whom she offered the unique honour of spending her honeymoon at Sandringham. The Marquise prefers the quiet of country life to the whirl of smart society, and that is why so little is heard of her by the public. In June, 1909, however, she emerged from her semi-retirement to take part in the great charity *fête* at Olympia, held under Queen Alexandra's direct patronage, in aid of the Great Ormond Street Hospital for Sick Children.



The Marquise d'Hautpoul
Lallie Charles

MISS CLARA CLEMENS (Mrs. Ossip Gabrilowitsch)

MISS CLEMENS, who made her *début* in London at the Queen's Hall as a concert singer in June, 1908, is not only an excellent singer and musician, but also she inherits from her father, the late Mark Twain, a real sense of humour. When she came to London someone asked her why she had not brought her father with her. "Well, you see," she replied, "he accompanied me in America for about two years, and I found that he was so anxious to get up on to the platform before I had finished, and the people seemed so impatient to hear him, that I guessed, if I didn't want to ruin my career, he'd better stay at home." Miss Clemens studied singing under Madame Blanche Marchesi, and the piano under Leschetizky, the latter having also been one of the teachers of her husband, who is a well-known pianist, and to whom Miss Clemens was married in October, 1909. She prefers to hide her real identity under her married name, and has earned no small amount of success, particularly in America, on the concert platform, where, of course, the name of her father is a sure passport to the affection of any audience, though her own undoubted talent would secure recognition anywhere.



Miss Clara Clemens
Elliott & Fry

MISS ADA BLANCHE

THE daughter of the late Mr. and Mrs. Samuel Adams, both well known in "the profession," Miss Blanche started her stage career as a child at the Adelphi, and was the first to sing Clement Scott's celebrated patriotic song, "Here Stands a Post." She also sang this song at Drury Lane as a child in pantomime, at which theatre, by the way, in later years she was principal boy for six consecutive years, during the management of Sir Augustus Harris and Mr. Arthur Collins. She thus holds the record among principal boys at the National Theatre. In the meantime, she also understudied Nellie Farren at the Gaiety, and afterwards toured the provinces with George Edwardes' touring companies. For three years she also toured with her own company in "The Telephone Girl," and in "The Medal and the Maid" and "What the Butler Saw" proved that not only in musical comedy, but also in comedy she was equally at home. It was after her appearance in "What the Butler Saw," as the vivacious American Kittie Barrington, that she was engaged by Mr. Robert Courtneidge to create the part of Mrs. Smith in that record-breaking play, "The Arcadians," to the success of which she contributed not a little.



Miss Ada Blanche
London Stereoscopic Co.

MRS. W. K. CLIFFORD

NOT only has Mrs. Clifford earned for herself a place in the front rank of leading women novelists, but she has also done some valuable work for the stage. A number of her plays have been produced in London and the provinces, and a one-act play of hers—"A Supreme Moment"—earned much popularity at the London Coliseum, and also in America. A more ambitious effort was "The Likeness of the Night," Mrs. Clifford's first play, which Mr. and Mrs. Kendal staged at the St. James's, in which Lady Tree played with Mrs. Kendal. Mrs. Clifford published her first novel, "Mrs. Keith's Crime," in 1885, although three years previously she had published a volume of short stories. She was married in 1875 to the late W. K. Clifford, F.R.S., and has two daughters, one of whom, Ethel Clifford—Mrs. Fisher Wentworth Dilke—has earned considerable fame as a poet, her "Songs of Dreams" and "Love's Journey" being worthy of the term of true poetry. Mrs. Clifford finds recreation in travelling and—a taste shared by so many fine writers and thinkers—desultory reading. She is a member of the Writers' Club. It should be added that Mrs. Clifford possesses the rare gift of being able to write for children, as is proved by her charming story "The Getting Well of Dorothy."



Mrs. W. K. Clifford
Elliott & Fry

LADY WANTAGE

A NOTED philanthropist, and greatly interested in hospital and nursing work, Lady Wantage is a much beloved woman. With her husband, the late Lord Wantage, the distinguished soldier and Victoria Cross hero, who died in 1901, she was instrumental in establishing the National Aid Society, which was really the forerunner of the British Red Cross Society. In 1883, when Queen Victoria instituted the Order of the Red Cross, Lady Wantage was one of the first to receive the honour. Her ladyship was a Miss Lloyd, only daughter of Baron Overstone, whose title became extinct on his death, though his vast fortune, estimated at two millions, descended to her. She married Lord Wantage in 1858, and is the owner of two fine country places—Overstone Park, Northampton, and Lockinge House, Wantage, where she chiefly resides. Her gifts to hospitals and nursing institutions are legion, and in 1908 she gave to Reading University College the magnificent present of Wantage Hall as a residence for students, a noble gift that will long keep green the memory of the donor.



Lady Wantage
Langfier

INDIA'S ONLY WOMAN RULER

HER HIGHNESS THE BEGUM OF BHOPAL

A Clever and Enlightened Potentate—The Best Governed State in India—"Our Mother"—A Native Tribute—An Interesting Interview—A Pilgrimage to Mecca—Her Highness's Views on English Life—Travels and Stories—The Begum's Hobbies—A Patriotic and Loyal Ruler

A LAND of quaint customs and strange beliefs; where superstition is rife, and the fanatic sways the multitude; where native rulers hold the power of life and death, and the people worship a hundred and one different gods. Small wonder that the average European regards Indian potentates as individuals living entirely in a world of their own, possessing ideas and sympathies entirely foreign to our ways and teachings.

A Popular Fallacy

Not a few people, however, fall into the error of thinking that the native ruler of India is an Oriental despot, with crude ideas of governing, and possessing certain savage instincts which are only held in check by the fact that he is responsible to the British Government for the orderliness and the welfare of his State. As a matter of fact, the rulers of the various States in our Indian dependency are rapidly imbibing our ideas and methods. They send their sons to English universities to be educated, and they invite experts from this country to take up their residence in India, and teach their subjects manners and methods which will add to their prosperity and happiness.

There is no more striking illustration of this desire on the part of these native rulers for knowledge which will benefit their subjects than that afforded by the character and personality of her Highness, the Begum of Bhopal, the only woman ruler in India, who landed on our shores at the beginning of May for the purpose of attending King George's Coronation—the first time that any Begum of Bhopal has ever come to England.

Bhopal is one of the most important Mohammedan States in India, with an area of close upon 7,000 square miles (a little smaller than Wales), and a population



Her Highness, the Begum of Bhopal, leaving her London hotel for Redhill. The Begum is the only woman ruler in India, and is the first Begum of Bhopal who has ever come to England. For three generations Bhopal has had a woman as its ruler, and it is the best governed native State in India *Photo, L.N.A.*

—mainly composed of Hindoos, Mohammedans, and an aboriginal tribe, the Gonds—of over a million. It might very naturally be thought that a woman ruler could scarcely hope to meet with success in governing Indian natives of a more or less turbulent character; but those who are fighting for the franchise of women can, in answer to those who assert that woman is incapable of governing, point with pride to the fact that Bhopal, although for three generations its ruler has been a woman, has the reputation of being the best governed native State in India. The Begum and her mother, the Shah Jahan Begum, whom she succeeded in 1901, have, as heads of the State, displayed the highest capacity for administration, a remark which also applies to the Sikandon Begum, grandmother of the present Begum, who became ruler of the State in 1844.

and esteemed by the natives. In fact, she is something like a goddess in the minds of her people.

"She is our mother," they say; "who heals our wounds and drives the darkness from our homes. We kiss the ground she walks upon, for her goodness is to us a dazzling light." A tribute which, although it may seem a little fulsome, is none the less sincere in spite of the flowery language in which it is couched.

A Veiled Sovereign

The Begum takes the deepest personal interest in her subjects. It is true that she is what is known as a Purdah woman, and never appears unveiled in public. She is never seen by any of her subjects who are not of the highest rank, but she always devotes close personal attention to the



The Royal palace, Bhopal, built by the Begum in memory of her husband, and known as the Ahmedabab Palace. Her Highness seldom leaves the palace and its beautiful grounds *Photo, Exclusive News Agency*

As an illustration of the devotion of the Begum to her people, it might be mentioned that when the plague appeared in Bhopal, some years ago, she courageously set an example by allowing herself to be inoculated; and after that inoculation was so fashionable that the pestilence never got a firm hold in this part of India.

Bhopal, it might be mentioned, is said to be the only State in the world in which the ruler is always a woman—a feminine domination the more strange because Bhopal is a strictly Mohammedan State, and it is not generally supposed that the Prophet ever contemplated the possibility of a female ruler.

Fear, rather than admiration or affection, is in many cases the chief spur to the loyalty of the Indian native towards his ruler; but not so in Bhopal. The Begum is loved

government of her principality. She hears and decides all appeals, criminal and civil. She supervises the work of all the departments, and is especially interested in education, particularly in regard to women. Indeed, her views on this point seem almost incredible in one who lives always behind a purdah—a curtain or screen used in Eastern countries to seclude women of rank from the gaze of men.

But although the Begum cannot permit mere man to gaze upon her features, she talks with delightful freedom regarding her country and her plans for its welfare. The writer had the privilege of a chat with her Highness at Patterson Court, Nutfield, near Redhill, where the Begum took up her temporary residence when she arrived in this country. It was only after considerable

trouble that this interview was procured, for the Begum prefers to remain, as far as possible, in the strictest seclusion. Fixed to all the entrances of the Court were notices : " No admittance, except by appointment. Trespassers will be prosecuted ! " Notices which the writer learned were strictly enforced.

Once the " open sesame " was obtained, however, the writer found that the Begum was one of the most delightful of women. She is a brilliant conversationalist, and talks English fluently. Wearing a beautiful dress of white silk material, and closely veiled, the Begum chatted about her travels and impressions of this country.

" This is only the second time I have left Bhopal," she said, " the first being on the occasion of a pilgrimage I made to Mecca, about which I have written a book. Yes," she replied, in answer to another query, " I have also written my autobiography, which has been translated. I have already written two volumes, and in the third I hope to give an account of my visit to Europe, and especially of England. Do I like travel ? No, I shall be glad to get back to my people again ; but I felt that I must attend this great Coronation of King George and Queen Mary, who were so kind to me when they visited India in 1905, when I had the great honour of being received by her Majesty at a private audience. For no other reason would I have left my people.

The Begum's Opinion of Englishwomen

" I am, however, amazed at your women. The freedom of their lives, the independence of their characters, their seeming ability to hold their own in the business world have all deeply impressed me, and I shall go back to Bhopal with many new ideas for the development and the education of the native women. I am particularly interested in the education of girls, and have already visited some of your schools and colleges. They are wonderful. I think it is so important that girls should be well educated. It was my grandmother who impressed this principle upon me, and it was really through her that our first schools were opened. In addition to the ordinary school subjects our girls are taught needlework in all its branches, and they are remarkably good at the most delicate embroidery and lace work."

And then her Highness very kindly introduced me to her third and youngest son, Sahidzadah Hamid Ullah Khan. She has two other sons, the eldest of whom, Prince Abaidullah Khan, is Commander-in-Chief of the Bhopal forces. His son and two daughters also accompanied their grandmother to this country.

The second son remained at Bhopal to look after the affairs of State until his mother's return.

An Imposing Figure

The Begum is about fifty years of age, and when, shortly after her arrival in this country, she was received by the King and Queen in the White Drawing-room at Buckingham Palace, she made a most imposing figure. Her magnificent blue silk burhka, which consists of a robe made in one piece, something after the princesse style, with long sleeves, richly adorned with hand-painted flowers, the upper part being trimmed with gold embroidery, the headdress—a round cap—being of the same material, with a long, black veil, back and front, made her a prominent figure at the first Court of King George's reign. The veil, falling over the face, had two eyeholes, so that the inquisitive were unable to see the features of the Begum. In addition, she wore a small jewelled coronet over her headdress, a few bracelets, and white kid gloves, without which she never appears in public. During her visit to London her Highness stayed at an hotel, and the strictness with which she follows the customs of her country was emphasised by the fact that a number of the hotel chambermaids took the place of waiters at dinner in order that no man should look upon the face of this unique ruler.

Furthermore, when she arrived in this country she was practically smuggled ashore. A special train was brought up to the ship at Dover so that the door of the saloon faced the gangway, and not even the captain of the mail packet was allowed to be near as the Begum hurried to the saloon.

Of course, the Begum never travels without her own servants, and her party altogether numbered about twenty persons, including her Highness's physician, astrologer, cooks, and other officials connected with her Court ; and here it might be said that her physician is Mrs. Barnes, M.D., of Edinburgh, a lady who has been in attendance on her Highness for some considerable time, and who is held in the highest esteem by the Begum.

Some Curious Rumours

Many stories have been told concerning her Highness. It was said, for instance, that when she left India she was bringing with her to England all the water she would need for drinking and washing purposes, since so venerable a personage could not pollute herself ; and among the adventures recorded of the Begum is one to the effect that during her pilgrimage to Mecca she and her bodyguard were attacked by the Arabs. Directed by her Highness, however, the troops gave the marauders a bad beating, after much bloodshed.

The Begum lives like most other Europeans, and her food does not differ from what may be found on almost any English table. Then, again, she delights in English hobbies. Music with her is a passion ; so is painting ; in fact, she has remarked that she loves her people and country first, and painting next. Hardly had she arrived at Patterson Court before she began to make inquiries about where she could purchase

the best paints, saying that she intended to paint a picture of the beautiful valley which lay, quiet and beautiful, at the foot of her abode.

A Versatile Princess

"As soon as I came here," she said, "I made up my mind that I must try and paint a picture to take back with me, for your wonderful soft English colouring appeals to me so strongly."

One, indeed, is amazed at the versatility of this interesting woman. A very well-known London journalist thus chaffingly described a day in the life of the Begum :

"1 a.m., leap from bed, and begin playing piano to ladies ; 2 a.m., panegyric on beauty of Surrey hills endorsed by ladies ; 3 to 5 a.m., run round and round house without veil ; 5 a.m., paint picture of Surrey hills, 30 feet by 20 feet ; 10 to 12 a.m., run round and round house with veil to tantalise tradesmen ; 1 p.m., luncheon off ordinary soda-water from ordinary syphon (no ad. no mention) ; 2 p.m., head procession of seventy motor-cars for drive through exquisite Surrey hills ; 4 p.m., balance one perfect leaf of China tea on tip of tongue ; 5 to 7 p.m., subtle cross-examination of ladies on appearance of Surrey hills—and tradesmen ; 7 to 12 p.m., solo on sackbut for surviving ladies."

Her Highness is scarcely so energetic as this would imply ; but, at the same time, for a woman of her age she possesses amazing vitality.

Her Loyalty to the Empire

Patriotic to a degree, the Begum has never neglected an opportunity of displaying her admiration for the British rule, and her loyalty. At Delhi, eight years ago, her Highness insisted on being present at Lord Curzon's Coronation Durbar, being determined that no disability attaching to her sex should prevent her from publicly advertising to the world the loyalty of the reigning House of Bhopal. She did not, like most of the other native chiefs, make a little speech on the occasion, but she laid at the Viceroy's feet a presentation to King Edward, a richly jewelled casket containing an address, in which she assured the British King of the loyalty and devotion of herself and her people, and also of the loyalty of the whole Mohammedan population of India, "for faithfulness and obedience to the ruler are both strictly ordained by the Mohammedan religion."

The Power of the Stars

A curious sidelight on the character of this remarkable woman is furnished by the fact that in spite of her enlightened progressive ideas, the Begum of Bhopal is exceedingly superstitious. Among the attendants and officials who accompanied her to this country was, as already mentioned, an astrologer, on whose predictions and advice her Highness places the greatest reliance. As a matter of fact, the journey to this country would not have been undertaken had not this Astrologer Royal said that the stars were propitious. For it must be mentioned that this journey across the "black water" was a great event in the life of the Begum.

The fact that she personally supervises all the work of the many departments of her state naturally made her hesitate to leave that work even for such an historic event as the crowning of King George and Queen Mary. The Astrologer Royal, however, was able to assure her Highness that there were no disturbing elements in the firmament, and that the journey might safely be undertaken.

In great events of her own state, also, the Begum seldom acts without consulting her astrologers. To people in this country such belief in the signs of the stars may seem exaggerated, to say the least, but it must be remembered, however, that Bhopal is situated in a country whose people, both high and low, are steeped in ancient superstitious beliefs.

It might be mentioned, by the way, that the status of Indian princes is rigidly marked in the prescription of the number of gun-fire salutes to which they are entitled.

The Begum (or Nawab) of Bhopal is entitled to a salute of nineteen guns. Only three Indian chiefs receive higher honour—*viz.*, the Gaekwar of Baroda, the Nizam of Hyderabad (ruler of the premier Mohammedan State), and the Maharajah of Mysore, each of whom is entitled to twenty-one guns. In her own dominions the Begum claims a salute of twenty-one guns.

Royal Routine

The capital of Bhopal bears the same name and is one of the most beautiful cities in India. Its chief feature, however, is the beautiful palace of the Begum, which her Highness has built to the memory of her husband, which she calls Ahmedabab Palace.

Her Highness seldom leaves the palace, living an entirely secluded life. The greater part of each day is taken up with discussing the affairs of the State with her Ministers, the leisure hours being devoted to music and painting and walks in the beautiful grounds which surround the palace. The Begum, like the average Mohammedan woman, dislikes the society of man, and for that reason she prefers to remain for the greater part of the time in seclusion. She has gathered around her, however, a Court of women, who assist her in working for the advancement of her sex, and no question relating to their welfare is ignored by her. Her Highness, indeed, will go down to posterity as one of the most enlightened rulers of her time, who, in a country where the march of progress is, by force of circumstances, slow, has accomplished more than any other ruler in our Indian dependency.

SOCIETIES WHICH HELP WOMEN AND CHILDREN

THE LADIES' CHAIN

The Objects of the Society—Working Members—Honorary Members—How Ladies May Obtain Remunerative Needlework—Those who Benefit by the Society

OBJECTS: (1) To provide useful garments for ladies in reduced circumstances.

(2) To provide such ladies with remunerative needlework.

(3) To supply customers with underclothing made well and under good conditions.

The Society and its Members

Working members contribute 1s. and two new garments annually. They also have the privilege of recommending a lady in needy circumstances—known personally to themselves—for a gift of clothing once a year. *Honorary members* subscribe 2s. 6d. annually, but provide no garments. By paying an extra 5s. a year they also can nominate ladies to receive clothing, but the same lady may not be nominated two years running.

Subscribers may also nominate ladies wishing to obtain remunerative needlework. These are required to send a specimen of their work, and, if it proves satisfactory, their names are put on a list, kept by the society, of skilled workers, and they are allowed to exhibit at a large sale which is held yearly in the autumn. A small commission of ½d. in the shilling is charged for work sold. Apart from the sale, work is disposed of at the office all the year round, orders being received for trousseaux and layettes as well as for single garments. These are only given to skilled workers, so those who entrust the "Ladies' Chain" with their orders have not only the satisfaction of helping really deserving workers, and of knowing that the work is not sweated, but in addition to this they receive excellent value for their money.

Distributing the Gifts

The gifts of clothing are sent out before Christmas, each nominee receiving, as a rule, five garments. The parcels are usually sent to *mothers* of large families, who often struggle so valiantly to provide for their children while they go without really necessary garments themselves. A curate's wife wrote on receiving a parcel from the "Ladies' Chain": "I cannot thank you sufficiently for all you have sent me; it was such a surprise. Who can have told you about me? The garments being ready to put on is such a boon when one has little time to work for oneself, and I must add the beautiful work that had been put into them makes the pleasure double."

Young governesses are also made happy with gifts. The salaries they earn are often too small to enable them to keep up the appearance really necessary for their position, and frequently they have to give up buying books, the study of which would make them more proficient in their work, because their employer hints that a shabby hat or coat should be replaced.

One governess in receipt of a very small salary wrote: "I cannot tell you what a help your useful present is to me, but think it will please you to learn that it has been the means of my starting a little account in the savings bank in case of illness or the proverbial rainy day."

Invitations constantly have to be refused by those who stand in great need of a holiday because they have "no clothes to go in." This requirement also is met by the "Ladies' Chain," letters such as the following being received from time to time: "I have been invited away for Christmas, but felt I could not go as my clothes were really too shabby, when your parcel arrived with exactly the very garments that I needed to renovate my wardrobe."

Poor *old ladies* no longer able to earn their living, and sometimes invalided and unable even to mend their own clothes, are amongst the grateful recipients of Christmas parcels. Some of these known to the hon. secretary have incomes so painfully limited that it is almost an impossibility for them to provide the necessities, much less the comforts, which their broken health and advanced age so urgently require.

Remunerative Needlework

This department of the society, which provides work for reliable workers, is an inestimable boon to many who, while able to execute most beautiful work do not know how to find a market for it. The woman who has "seen better days" is often practically friendless, as she is unable, owing to her poverty, to keep up with former acquaintances, and so has little opportunity of making her wares known.

It is impossible to realise the relief which is experienced when it is known that a steady stream of work may be expected and will be accompanied by punctual payment.

The Sale of Underclothing and Fancy Articles

If the second object of the society is to be adequately fulfilled, it is necessary that a large number of orders should be received, and it is perhaps in this direction more than in any other that there is the greatest need of further development. The expense of advertisement precludes its use by the society, who have to depend chiefly on purchasers making known to their friends the advantages of buying from this source.

Dainty white underlinen or more substantial underwear are equally well-made, also children's clothing, and a large number of inexpensive and novel fancy articles suitable for presents or bazaars can always be obtained.

Further particulars may be obtained from Miss Richardson, 210A, Ladbroke Grove, North Kensington, W.



WOMAN'S LAW BOOK

By G. D. LYNCH
(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA legal problems are propounded in the simplest and clearest language, so that readers may understand every aspect of the law with regard to—

Marriage	*Money Matters*	*Employer's Liability*	*Taxes*
Children	*Servants*	*Lodgers*	*Wills*
Landlords	*Pets*	*Sanitation*	*Wife's Debts, etc., etc.*

CONTRACT

What is Meant by a Contract—The Binding Effect of a Contract—Covenant Under Seal—Marriage a "Valuable Consideration"—Sale v. Barter—Moral Consideration—Clubs and their Legal Liabilities—Liabilities of Committees for Temporary Purposes—Offer and Acceptance, when Binding

A CONTRACT is an agreement made between two or more persons which is intended to be enforceable at law, and is constituted by the acceptance by one party of an offer made to him by the other party to do or to abstain from doing some act. The intention of the parties must be clear, otherwise there is no contract enforceable at law; for example, the services rendered by a barrister in his professional capacity are of a purely honorary character, and the payment of his fees is a matter of honour, not of legal obligation.

The offer and acceptance may either be express or inferred from the conduct of the parties.

Promise

An offer, when accepted, is called a promise, and the term "contract" denotes the legal obligation which is created, on the one part, to perform the promise, and, on the other, to accept performance of it. In the case of mutual promises there is an obligation on each party to perform his own promise and to accept performance of the other's promise.

A promise made by several persons jointly is called a joint promise. Where a promise is intended to be made by several persons jointly, if any one of them fails to execute the agreement there is no contract. Thus, an agreement executed by seven members of a syndicate of eight persons is not binding on any of them. This rule, however, does not apply to a contract made with a firm, for every partner has authority to enter into contracts on behalf of the firm.

Contracts Under Seal

As a general rule, a contract may be made in any form the parties think desirable, but in certain cases it can only be made in the form of a deed; it then becomes what is called a contract under seal. A promise made under seal is called a covenant, hence the covenants of a deed are neither more nor less than the agreements and mutual promises of the parties put into writing. A contract under seal is binding even without consideration, whereas simple contracts, whether verbal or in writing, are invalided unless there is a valuable consideration for the promise.

Valuable Consideration

But to decide whether the contract is based upon a valuable consideration is not so simple as it sounds—in fact, the word "valuable" is decidedly misleading, as the courts are satisfied with the existence of a consideration, and do not trouble themselves about its adequacy. The surrender of the possession of a worthless document, the compromise of a disputed claim, although unsuccessful, and marriage, are all instances of valuable consideration. And, with regard to the last-named example, the leading case on the subject will bear quotation.

An old gentleman wrote to his nephew as follows:

"My dear L.—

"I am glad to hear of your intended marriage with Ellen N., and as I promised to

assist you at starting, I am happy to tell you that I will pay you £150 during my life, and until your annual income, derived from your profession of a Chancery barrister, shall amount to 600 guineas, of which your own admission will be the only evidence I shall receive or require.

"Your ever affectionate uncle,

"C. S."

In an action brought by the nephew against his uncle's executors for arrears of the annuity, which became due during his lifetime, it was held by one of the judges that the letter was a mere letter of kindness, and created no legal obligation; but, fortunately for the nephew, the Lord Chief Justice and another judge took the view that the letter amounted to a request to L. to marry Ellen N., and formed a valuable consideration.

Contract of Sale

In order for there to be a contract of sale the consideration must consist wholly or in part of money paid or promised. If goods be given in exchange for goods, it is a barter. Goods may be given in consideration of work done, or for rent, or for board and lodging, or any valuable consideration other than money, but they are not sales.

In the case of bills of exchange and promissory notes, a consideration is presumed until the contrary is shown.

Failure of Consideration

Money paid away can sometimes be recovered back on the ground of failure of consideration, as, for instance, when money is paid for the services of another which are performed so badly as to be quite useless to the employer. But unless the consideration be severable and the price apportionable accordingly, the failure must be total and not merely partial. Thus, in a case where a man apprenticed his son to a watchmaker and paid a heavy premium, and within a year's time the watchmaker died, it was held that none of the premium, was returnable, because the boy had got a year's teaching out of the deceased, and therefore the failure of consideration was only partial.

This was followed by a later case, in which a young man was articled to a solicitor and paid a premium of £150, articled clerks being bound for five years. Three years afterwards the solicitor died, leaving no partner to continue his clerk's legal education during the remaining two years; but in an action brought by the clerk's father against the solicitor's executors, it was held that the estate was not liable for the return of any part of the premium.

Upon the dissolution of a partnership the Court may apportion a premium paid upon admission, and order repayment of a part; and in the articles of clerks to solicitors, the Court may apportion the premium and order a return of a part.

Past Consideration

For a past consideration to support a promise it must be moved by a previous request. A man who had committed a murder requested his friend L. to take certain journeys and use all his influence with a view to a pardon. After the journeys had been taken and the services performed, he promised as a mark of his gratitude to give L. £100, and it was held that the promise was binding, although it had been made in consideration of services already rendered.

In this case the request was express, but sometimes it is implied by law, as in the case where the plaintiff has been compelled to do what the defendant was legally bound to do. Take the ordinary case of a carrier, who, by mistake, delivers some goods to C. which were intended for B., and which C. has wrongfully appropriated. In this case the carrier may be obliged to pay damages by way of compensation to B.; but is entitled to recover the amount from C. Another instance is that of a lady who owes her dressmaker an account which is paid by a friend, whereupon she promises to refund her friend the money.

A request and promise may be presumed where the promiser adopts the benefit of the consideration. Thus, if a tradesman sends you a quantity of things which you have not ordered, but have no objection to keep, the law presumes that you asked him to send them, and that having kept them, you promised to pay for them.

Moral Consideration

A merely moral obligation will not support a promise; but a moral obligation which was once a legal one will. Therefore, if a person chooses to promise to pay a debt which is barred by the Statute of Limitations, the promise will be binding. A parent is not under any legal obligation to pay debts incurred by his child; tradespeople generally imagine that children stand upon the same footing as a wife, but it is not so. A wife, however, may be authorised by her position to bind her husband to pay for necessities supplied to the children committed to her charge. Medical practitioners may recover their fees, provided they prove upon the trial that they are registered.

Contracts with Associations

There are all sorts of voluntary associations which, being unincorporated and not being partnerships, cannot, from a strictly legal point of view, enter into any legal contract. Take, for instance, a club, which is neither a partnership nor an association for gain; the distinguishing feature of a club is that its members have no power to bind one another by contracts entered into on behalf of the club, and incur no liability to anyone beyond the amount of the subscription. It is true that the committee have power to enter into contracts on behalf of the club, but only as to bind the funds of the club; they have no power to pledge the credit of members, nor does membership of the committee in itself involve liability on such contracts. Where goods have been supplied

to a club, the only persons who can be made liable on the contract are the persons who actually gave the order, or who, either expressly or impliedly, authorised the giving of the order, or who ratified it after it had been given.

A cricket or football club is in the same position as a social or political club with regard to contracts made on its behalf.

Temporary Associations

Charitable institutions, such as hospitals and societies like the Thimble League, are on the same footing. Building societies are a little different, because all the members are principals and the directors are their agents.

Then there are voluntary associations for temporary purposes only formed for carrying out functions of a social character—as, for example, a committee for a regatta, a public dinner, a subscription dance, a whist drive, or for the local celebration of events of national importance, such as the Coronation of his Majesty King George V. These differ from clubs to this extent, that after the purpose has been carried out they cease to exist. They cannot either sue or be sued on contracts made in their name; but in practice the members of the acting committee make themselves personally liable for carrying the scheme into effect; the members of the provisional committee, who merely lend their names, probably incur no liability.

In any case, if the creditor looks for payment to a particular fund, he can only have recourse to that fund, and cannot make the members liable on the contract. The minister of a Baptist church, appointed by the deacons at a weekly salary, could not make them liable for payment of his salary where he looked for payment to a fund subscribed by the congregation.

Offer and Acceptance

A mere statement of a person's intention or a declaration of willingness to enter into negotiations is not an offer, and cannot be made into a binding contract. A statement by B. to the father of A. that he would give £100 to the man who married his daughter with his consent was held not to be an offer, and a letter written by a father to the man who was about to marry his daughter saying that she would have a share of what he left after the death of her mother was held to amount merely to a statement of his intention to give her something at his death.

An announcement that a competition will be held is not an offer of the prize to the competitor who obtains the highest marks. A promise to "consider favourably" an application for the renewal of a contract does not amount to a binding agreement. The engagement of an actress at a salary to be agreed upon is not a binding contract until the salary is settled.

Although railway companies generally give notice that they do not warrant the departure or arrival of the trains at the times specified in their time-tables, an announcement that a train will start at a particular time may be so framed as to bind the company, if a passenger takes a ticket on the faith of such announcement.

Offer to All Comers

An offer must be made by a definite person, but may be made to an indefinite number of persons. For example, an advertisement of a reward to be paid to any person who will give certain information to the advertiser is made to the world at large, and can be accepted by anyone who gives the required information. An offer of a sum of money to any person who should contract a disease after using a certain remedy for a specified time was accepted by a person who, after using the remedy for that time, contracted the disease.

An offer may be revoked at any time before it has been accepted, provided that the revocation is made known to the person to whom the offer was made.

Acceptance by Post

An offer made by letter may be accepted by letter, and is complete as soon as a properly addressed letter containing the acceptance is posted; and the person who makes the offer is bound by the acceptance, although the letter conveying the acceptance is lost in the post, or its delivery is delayed, or the letter is returned to the acceptor, owing to a mistake in the address caused by the person who made the offer.

In mercantile transactions an offer must, as a rule, be accepted by return of post or by a letter posted on the day on which the offer was made. Where acceptance is to be made "by return of post," it may be made by telegram or telephone or otherwise. An offer by reply-paid telegram is only a request for a prompt reply.

In a Scotch case it was decided that where a letter of acceptance and a subsequent letter revoking the acceptance were delivered simultaneously by the post-office to the person who made the offer there was no concluded contract.

An offer by telegram is evidence that a prompt reply is expected, and an acceptance by letter may be evidence of such unreasonable delay as to justify a withdrawal of the offer.

The death of the proposer before acceptance effects a revocation of the offer.

Signature to Contract

A right of action on a contract under seal lasts for twenty years, but the period of limitation for a simple contract is six years, unless the time is extended by the defendant admitting the existence of the contract during the six years.

Although the mere signing of a contract does not necessarily imply consent, the onus will be on the person who signed it to prove that his signature was due to a mistake, not involving negligence on his part, or was obtained from him by fraud, or by the exercise of undue influence, or by misrepresentations not amounting to fraud, or by duress.

To be continued.



WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

In this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, among many other subjects, are included:

Famous Historical Love Stories
Love Letters of Famous People
Love Scenes from Fiction
Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many Climes
Proposals of Yesterday and To-day
Elopements in Olden Days, etc., etc.

TRUE LOVE-STORIES OF FAMOUS PEOPLE

No. 17. ROBERT SCHUMANN AND CLARA WIECK

By J. A. BRENDON

It seems to be a popular belief that the great men of the world are, almost without exception, unsuccessful lovers. This theory is, of course, untenable.

It is ridiculous to dogmatise. It is absurd—indeed, it is impossible, to maintain that the reward of success is misery or social ostracism. There can be no such rule. The number of great men whose private lives also have been great is legion. And among this number there is no more splendid figure than that of Robert Schumann.

He was a musician. Clara Wieck was a musician. They were two beings whose minds were in perfect harmony, and from the day upon which they accepted each other's love they remained loyal and true till death; neither of them wavered once. And this was so, although Schumann was the most susceptible of mortals. He was an artist; he craved for the beautiful things of the world; he lived for love. This makes his constancy all the more to be admired.

Puppy Love

Until Clara Wieck crossed his path, moreover, his life literally was a series of romantic attachments. They followed one another in bewildering succession. But each was delightful, each romantic. Schumann's art invariably made love a thing of beauty. It was in 1827 that he first fell the victim to a woman's charm. At the time he was only seventeen years of age, and all that is known of the lady is the impression which she made upon her youthful lover.

"Oh, friend," he wrote to a schoolfellow, "were I but a smile, how I would flit about her eyes! . . . were I but joy, how gently would I throb in all her pulses! yea, might I be but a tear, I would weep with her, and then, if she smiled again, how gladly would I die upon her eyelids, and gladly, gladly, be no more."

Fleeting Affections

Gradually, however, the attractions of the unknown waned before the charm of "Liddy." And then, when in due course her power of fascination yielded to that of "Nanni," he reconciled himself to the inevitable, and, with the mature wisdom of his years, declared: "I think I loved her, but I knew only the outward form in which the roseate-tinted fancy of youth often embodies its inmost longings."

But his affection for "Nanni," too, was transient; before the end of the year it had subsided, and remained only as "a quietly burning sacred flame of pure, divine friendship and reverence." In the following year, 1828, while staying at Augsburg, he was enamoured of a chemist's daughter. She, however, already was engaged. Poor Schumann! He was a broken-hearted student who proceeded thence to the University of Leipsic to study law.

His mother wished him to become a lawyer. She was unconscious of his real ability. This the father alone had realised, but the father was dead. The mother's will, therefore, prevailed, for Schumann was

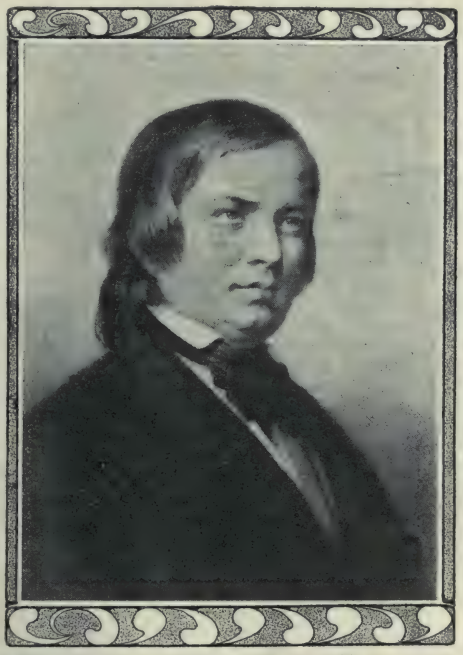
devoted to her; she was at once his mother, friend, and confidante. But legal studies he did not allow to interfere with his university career. Such time as he did not devote to piano playing, he allotted to writing, dreaming, acquiring a taste for extravagant cigars, and, indeed, also to love-making.

"I found it frightfully hard to leave Leipsic at the last," he wrote to his mother in 1829. "A girl's soul—beautiful, happy, and pure—had enslaved mine." In Italy, however—he journeyed there from Leipsic—he soon found someone to console him, "a beautiful English girl, who," he wrote, "seemed to have fallen in love not so much with myself as with my piano playing, for all English women love with the head." He followed her to Venice, but there, alas! his inamorata left him. "My heart is heavy," he declared, ". . . she gave me a spray of cypress as we parted . . . She was very proud and kind, and loving and hating . . . hard, but so soft when I was playing—accursed reminiscences!"

Soon after the boy's return from Italy Frau Schumann withdrew her opposition, and, acting upon the advice of the master himself, allowed her son to study music under Wieck.

Schumann threw himself heart and soul into the work, and his delight was inexpressible, if only because he had as his master one of the most famous piano teachers of the day. Friedrich Wieck, however, was interested in the career of his marvellous daughter even more than in his profession. She was the centre of his ambitions. Although, when Schumann joined the Wieck household in 1829, Clara was only nine years old, she had already made an appearance on the concert platform. And her *début* had startled Europe. Not merely because the pianist was an infant prodigy, but because her playing was such as had never been heard before, even in Germany.

In the company of this youthful genius Schumann's life began. The years that had gone before had been wasted years. Now, for the first time, he became conscious of his own great power. And with that power there sprang into being a still greater force, the force of love. And to love and to his art Schumann was a slave; without them his life would have been as nothing.



Robert Schumann, the great composer, whose life story proves conclusively that it is possible at one and the same time to be a genius and a successful lover

At first he did not realise this truth. But who can wonder at that? At the time, he was eighteen years of age; Clara was nine. For the present her playing fascinated him. That was all. He was more interested in the person of a fellow pupil lodger, Ernestine von Fricken, the adopted daughter of a rich Bohemian baron.

"She has a delightfully pure, childlike mind," he told his mother, "is delicate and thoughtful, deeply attached to me and everything artistic, and uncommonly musical; in short, just such a one as I might wish to have for a wife. I will whisper it in your ear, my good mother, if the Future were to ask me whom I should choose, I should answer unhesitatingly, 'This one.'"

Poor Schumann! Once again he was ensnared by what he thought was love. The "affair" advanced apace, and in the early part of the year 1834 he was definitely betrothed to her in accordance with all customary German ceremonial.

With sad, anxious eyes, however, Clara watched this infatuation as it grew. Child though she was, she loved Schumann. He was the one being who could make her life complete; she knew it. And it was very hard for her to stand and wait while another woman, whom she felt to be unworthy of him, robbed her of happiness. It dulled the keen edge of her worldly triumphs.

Of this Schumann knew nothing. He regarded Clara merely as a child, and he treated her as though he were an elder brother. But she was more to him even than a sister. His inner self betrayed its secret, and Clara knew that of which even he himself was ignorant. She knew that really he loved her.

"I often think of you," he once wrote to her, "not as a brother of his sister, not merely in friendship, but rather as a pilgrim thinking of a distant shrine." Clara could read the true meaning of such words; she saw that between her heart and his there was some divine, mysterious understanding.

Gradually, moreover, and quite unconsciously, Schumann selected this child as a standard by which to judge other women. By her he judged Ernestine. And for Ernestine the test was too severe. What he had thought to be her virtues he soon saw existed mainly in his own imagination. She

was not an interesting girl. Her letters were illiterate and insincere. They jarred upon his senses. And for the thousand little deceptions which she practised on him he could not forgive her.

Thus as her influence began to wane, his friendship with Clara ripened into a closer bond. He kept "mental trysts" with her, and his letters—they tell their own tale. They are not the letters of a "brother."

"I long to catch butterflies to be messengers to you," he wrote on one occasion. "I thought of getting my letters posted in Paris, so as to arouse your curiosity and make you believe I was there. In short, a great many quaint notions come into my head, and have only just been dispersed by a postilion's horn."

But it was not only her skill which fascinated him; her person also delighted him. He learned to love her very dearly. "Your letter," he wrote in reply to one of her childlike effusions, "was yourself all over. You stood before me laughing and talking; rushing from fun to earnest, as usual; diplomatically playing with your veil. In short, the letter was Clara herself, her double."

The Real Thing

The sequel was inevitable. Nothing could prevent it, and Ernestine made no endeavour to do so. Indeed, the erstwhile lovers agreed mutually to break the engagement. Ernestine bore no malice towards Schumann; she remained always on terms of closest friendship with him. "I always believed," she told him later, "that you could love Clara alone, and still believe it." A more gracious action no woman could have done.

But to break an engagement in Germany is a serious undertaking. There were innumerable formalities to be complied with, and it was January, 1836, before Schumann was free to seek the hand of a girl whom, if ever such things are predestined, the Fates long ago had chosen for his wife.

But the pompous tardiness of legal methods Schumann could not tolerate. His love refused to be restrained, and so early as the previous November he poured into Clara's eager ears the story of his hopes and dreams. It was November 25; he had called on the Wiecks to say farewell, for, on the following day, he was leaving Leipsic.

But all the evening he had eyes for nothing save Clara; his ears heard nothing but her voice; his senses were conscious only of her presence. And then, when he rose to go, Clara rose also, and walked with him to the door, carrying in her hand a lamp to light him down the steps. Schumann could restrain himself no longer. He seized her in his arms, and the long slumbering embers of love burst into flame.

"When you gave me that first kiss," she told him later, "then I felt myself near swooning. Before my eyes it grew black. . . . The lamp I brought to light you I could hardly hold." Indeed, she did not hold it, she dropped it. That night love almost fired a house.

For a while the lovers kept their secret to themselves. But in February, Schumann proposed formally to seek her hand.

Then the trouble began. On no conditions would the old man sanction the engagement. He was obdurate. Wieck was proud of his daughter, and also was ambitious for her. At one time, perhaps, he would have welcomed Schumann as a son-in-law, but now he could not; he was anxious to find a greater man to share his daughter's life. Schumann could not hope to earn either fame or money as a pianist, for his right hand had been crippled by constant practising; it was now almost useless to him. And his reputation as a composer was yet to be established.

Prayers, and entreaties likewise, were of no avail. Wieck was deaf to reason. "If Clara marries Schumann," he declared on more than one occasion, "I will say it even on my death-bed, she is not worthy of being my daughter." He made the girl promise, moreover, never to see again the man she loved. And Clara gave him her promise. What else could the poor child do? In Germany the conditions of filial independence are different, very different, from those which exist in England. Besides, Clara was a dutiful daughter; she was devoted to her father.

Love's Little Sorrows

Months of hideous anguish, therefore, followed the paternal ultimatum, months of torment. The girl strove hard to be true to the promise she had made, and her lover tried to help her. Not a word passed between them, not a message, save such as Schumann could convey in his compositions, and Clara in her playing. And messages such as these each sought devotedly. Adversity did not strangle their love; it nurtured it.

Wieck, therefore, surely might have seen the folly of his purpose; he might have realised that there are limits even to a daughter's sense of duty. But he did not. He proceeded to tax her endurance still more heavily, and tried to replace the idol which he had stolen from her heart by an idol which was pleasing to himself. It was a fatal move, from his own point of view at any rate. It violated every law which governs woman's nature.

Carl Banck was a singer and ambitious. A great future seemed to lie before him. In Wieck's eyes, therefore, he was eminently eligible, and accordingly he requested Clara to bestow her hand upon him. It was a wicked, foolish wish.

Clara could not marry him. She disliked the man. And dislike turned to hatred when the would-be wooer sought to capture her affections by maligning Schumann.

This was dastardly, more even than her gentle spirit could tolerate. And her feelings, long pent up, burst forth in glorious revolt. Why, she asked herself, should she be loyal to a promise made solely to satisfy

her father's vanity ? It was ridiculous. She would not. She told Schumann so. And henceforth letters flew between herself and him as often as trusty emissaries could be found to carry them.

At last even a meeting was arranged. It was a dangerous undertaking : Schumann was almost dumb with fear and joy ; Clara nearly fainted. But it was a sweet thing to look back upon, this secret tryst. " The moon shone so beautifully on your face," Clara told her lover afterwards, " when you lifted your hat and passed your hand across your forehead ; I had the sweetest feeling that I ever had ; I had found my love again."

In September, 1837, Schumann again appealed to Wieck, and again without success. " Nothing shall shake me," he declared. And so, indeed, it seemed. Schumann essayed every means within his power ; he interviewed him ; he wrote to him, but all in vain. He was in despair.

" Ask her eyes," he implored, " whether I have told the truth. Eighteen months long have you tested me. If you have found me worthy, true, and manly, then seal this union ; it lacks nothing of the higher bliss, except the paternal blessing."

The Obdurate Parent

But no—nothing could make Wieck yield. This appeal, however, brought forth a small concession. The lovers were allowed to meet from time to time in the presence of a chaperon, and occasionally to correspond when Clara was travelling. This was better than nothing. It spurred Schumann on to great endeavours, and he worked as he had never worked before. And even work was made sweet by dreams, for his thoughts were centred solely in the future. " We shall lead," he told Clara, " a life of poetry and blossoms, and we shall play and compose together like angels, and bring gladness to mankind."

Schumann's romance was now historical ; it was the talk of Europe. Admirers offered him money, in order that he might marry and live in comfort. The secret messengers were numberless. Among them was a Russian prince. Chopin, too, Mendelssohn and Liszt, all were implicated. The lovers, however, decided to be patient. They would wait until Easter, 1840, and then, whatever might happen, they would marry.

But it was a terrible prospect, this waiting. " My sole wish," Clara wrote, " is —I wish it every morning—that I could sleep for two years ; could oversleep all the thousand tears that shall yet flow. . . . Do you remember that two years ago on Christmas Eve you gave me white pearls and mother said then : ' Pearls mean tears ' ? She was right ; they followed only too soon."

But not even now would Wieck allow his daughter any peace. He was perpetually tormenting her, until finally he drove Schumann to despair. He thought of eloping, but abandoned the idea. At last, however, in July, 1839, he instituted legal proceedings, and appealed to a court of law —he hated doing it—to compel the father to consent to Clara's marriage. It is a dismal tale, the story of this lawsuit. Wieck defended the case relentlessly ; he left no stone unturned which might conceal something he could use to blacken Schumann's character. For a whole long, weary year the proceedings were protracted. Indeed, it was not until August 12, 1840, that the court at last declared a verdict in the lover's favour.

Marriage at Last

On September 12 they were married at the little village of Schoenefeld. They had only gained one day, for on September 13 Clara came of age.

" A period of my existence has now closed," she recorded in her diary. " I have endured very many sorrows in my young years, but also many joys which I shall never forget. Now begins a new life, a beautiful life, that life which one loves more than anything, even than self ; but heavy responsibilities also rest upon me, and Heaven grant me strength to fulfil them truly and as a good wife."

And as a good wife indeed she did fulfil them. Marriage did not mark the end of Clara Wieck's romance. It was but the beginning of it, for hers was an ideal union, a perfect marriage. " They lived for one another," a biographer has written, " and for their children. He created and wrote for his wife, and in accordance with their temperament ; while she looked upon it as her highest privilege to give to the world the most perfect interpretation of his works . . . and to ward off all disturbing or injurious impressions from his sensitive soul."

The Penalty of Genius

And it was from this sensitive soul that arose the only cloud which marred their married happiness. That cloud was the penalty of genius. Madness seized Schumann, madness in the form of melancholia. Even, however, at those times when his depression was most acute, his wife was still to him " a gift from above."

For her sake he fought against the disease, fought fiercely ; but it was too strong for him ; it mastered him.

In 1854, however, when the end came, death found him happy, supported in Clara's loving arms. It was a fitting ending to a gorgeous love.

Schumann was only forty-six years of age when he died. His wife survived him by many, many years, and, during those years she made the world appreciate, as she herself had done (for she was a wonderful pianist), the greatness of her lover's genius. She did not marry again. Henceforth she devoted her life to Schumann's memory and to his children.



LOVE SONGS, OLD AND NEW

No. 4. LOVE HAS EYES

Edited by HENRY PARKER

Composed by SIR HENRY R. BISHOP

Allegretto moderato

PIANO

p scherzando *mf*

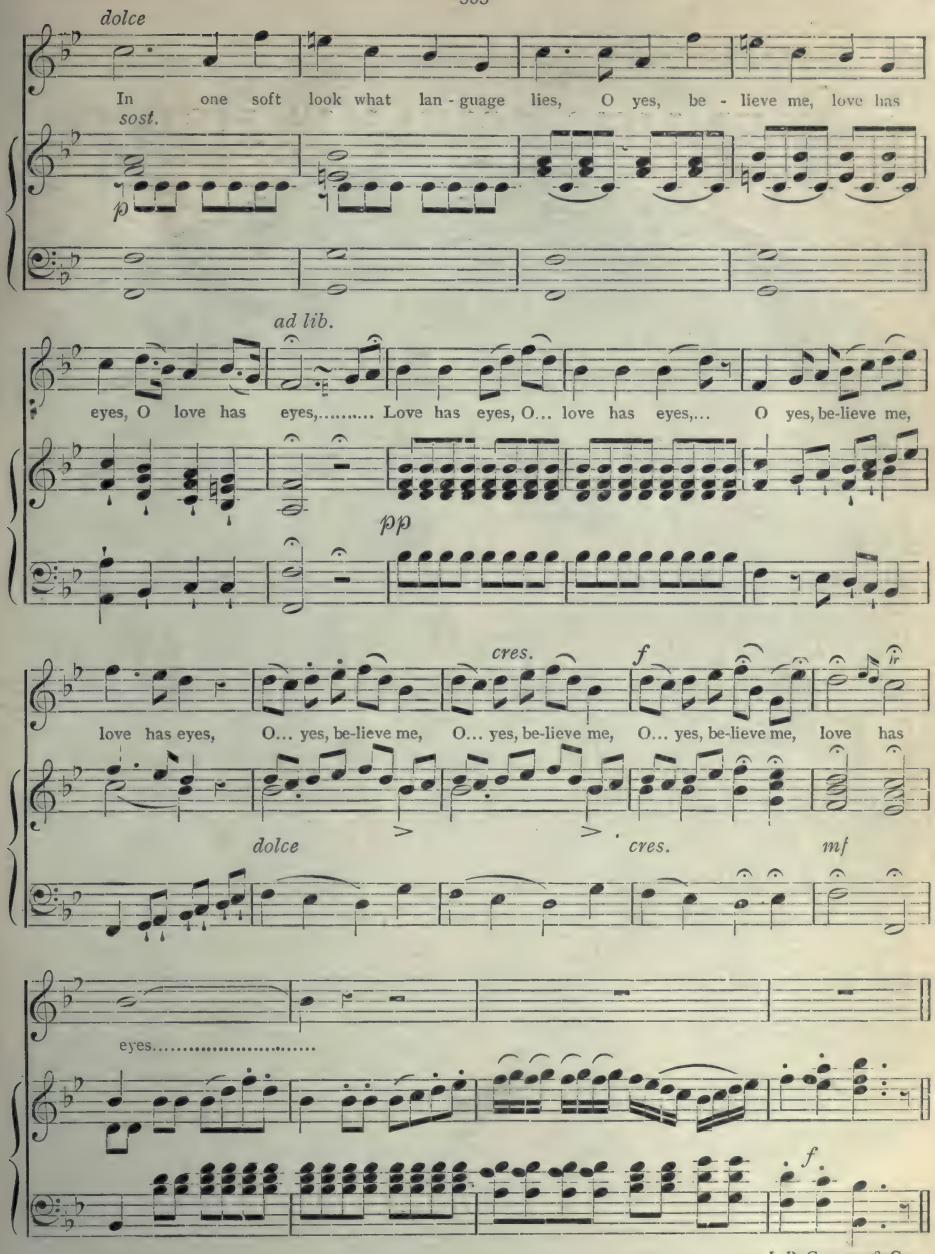
f *rf rf*

scherzando

1. Love's blind, they say,... O, nev-er nay,... Can words love's grace im - part? The

pp e stacc.

fan - cy weak,... The tongue may speak, But eyes a - lone the heart.



J. B. Cramer & Co.

2 Love's wing'd, they cry—O, never, I
No pinions have to soar!
Deceivers rove, but never love—
Attached, he roves no more.
Can he have wings who never flies?
And yes, believe me, love has eyes.
O love has eyes,
Love has eyes,
O love has eyes,
O yes, believe me, love has eyes,
O yes, believe me,
O yes, believe me,
O yes, believe me, love has eyes.

FAMOUS LOVE SCENES IN PICTURES



THE ORDER OF RELEASE

Painted by Sir J. E. Millais, Bart., P.R.A.

Copyright, Hanfstaengl



WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

Woman's Work in Religion
Missionaries
Zenana Missions
Home Missions, etc.
Great Leaders of Religious Thought

Charities
How to Work for Great Charities
Great Charity Organisations
Local Charities, etc.
The Women of the Bible

Bazaars
How to Manage a Church Bazaar
What to Make for Bazaars
Garden Bazaars, etc.
How to Manage a Sunday School

HELP GIVEN BY WOMEN IN THE WORK OF THE CHURCH

By Rev. W. J. KNOX LITTLE, Canon and Sub-Dean of Worcester Cathedral

The Good that May be Done by Magazine Literature—A Complete Revolution in the Position of Women Through Christianity—The True Womanly Characteristics—The Home as the Nursery of Human Goodness—Sisterhoods—Parish Visitors—Intermediate Institutions—Nursing—Poor Law Guardians

THE Church has always had, and has, what may be called an *outer* and an *inner* life.

The history of its *outer* life has—almost from the beginning—been the history of a great disappointment. At the beginning, one apostle was a traitor, and another a coward. Since then there have been plenty of bishops and clergy who have been untrue to their calling and unfaithful to their obligations.

The people, of course, have suffered. Schisms and heresies have been created, and, especially in our own country, bodies of separatists have assumed to themselves names and offices which, by Christ's appointment, do not belong to them, and have perpetuated the schisms and propagated the heresies.

The *inner* life of the Church has been quite a different matter. In the worst moments of her crucifixion there have been, as in the case of her Lord, those who have been true to her. These have been quiet, holy souls who, by their fearlessness, their holy lives, and their good works, have prevented the waves of corruption from completely overwhelming her. Amongst these none have been more useful than good women.

Christianity, when it came into the world, caused a complete revolution in the position of women. The miraculous birth of the Eternal Son of God into the world, as the child of a Virgin Mother, made clear the dignity of woman. Henceforth the second Eve, the Mother of God, was the pattern for woman's excellence and usefulness. That pattern has not, indeed, always been followed, but whenever women have forsaken it, the loss both of character and usefulness has been correspondingly conspicuous. The "mannish" woman ceases to be a blessing to the Church, or, indeed, to human nature, and becomes only a curse. This is as conspicuously true in our own Church and time as in any other age of Christian history.

The characteristics of Blessed Mary, as we gather them from the Gospels, were quietness, retiringness, constant communion with God, thoughtfulness as to His word, and entire submission to His holy will, gentleness, firmness, lovingness, and consequently quiet diligence in duty (as for thirty hidden years in the home at Nazareth), and *influence* (as, for instance, when, owing to her entreaties, Our Blessed Lord, before the "hour" had come for the full revelation of His glory, performed His first miracle, and roused the faith of His disciples).

If women are to help the work of the Church, the characteristics of Our Lady must be theirs. We live in an age of self-advertisement, vanity, *poisonous* influence, and moral paralysis.

The nursery of human goodness is *the home*. No country can long flourish where the principles of the Christian home are disregarded. Here there is no "democracy" or any of those "democratic principles" which supply the staple of modern cant.

The Christian Home

The faithful wife is the autocrat of the nursery. If she is a good and religious woman, her influence goes out into the world in the persons of sons and daughters, who have learnt from her to love and obey. And in loving sisters and dutiful daughters we find high *influence* for good. In this age and country, where there is so steady an advance of wickedness and defiance of the law of God, the real, quiet antidotes to evil in high places, to the scandalous poison-plots of sin in divorce courts, and surrender to human badness in the public tampering with the marriage law, and all that *that* means, are to be found in the purifying atmosphere of a Christian home.

Here, first of all, woman helps the work of the Church of Christ.

Sisterhoods

The revival of sisterhood life in England is one of the most striking consequences of the reawakening of Christianity in the country by the Oxford Movement. A number of excellent women, who otherwise would perhaps have had to lead weary and aimless lives, have found their vocation in such great sisterhoods as St. Margaret's, East Grinstead, or All Saints or Clewer, and other communities of the same character.

Their work is of priceless value. In prayer for the needs of the Church, in self-devoted work among the sick, the poor, or the fallen, in training the young so that they may grow up not only useful members of society, but also true members of the Church, knowing the Catholic faith, and realising their duties as "members of Christ, children of God, and heirs of the Kingdom of Heaven." This knowledge and realisation have been of vast importance in helping souls, especially now, when ignorance of their duties, or insufficient training for the priesthood, or natural English stiffness, have made many of the clergy useless as Christian pastors and teachers, and consequently have left many of our poorer people quite uninstructed in the faith.

There is also open to good women who have leisure, and are not bound by home duties, a wide opportunity for usefulness as parish workers. St. Paul seems to have been alive to the strength (as well as weakness) of this class of Church workers. Many hard-working and devout parish priests find immense assistance from good women, who will visit the dwellers in districts of a parish, and help very really to bring the people in touch with their priest. Work of this sort requires, of course, *tact* and *sympathy* and *devotion*. The women who do this work well are those who do not play at being parish priests themselves, who do not ruffle the finer feelings of the poor, who are themselves instructed in the Catholic faith, who are women of prayer and servants of God, and who feel a real kindly interest in the sorrows and trials of the poor, and who have the common-sense—coming from absence of vanity and self-seeking and great love of God—to distinguish between real cases of need and impostors, and yet never to be *hard* towards poor sinners who have been victimised by circumstances.

True Philanthropy

Sympathy and wisdom, and a readiness to take trouble, make a good woman's influence, in this department of work for the Church, not only a great happiness to herself, but of the highest value for souls. One of the most common and most pernicious things in our own days is a sort of sentimental philanthropy. Some things with a mixture of good and bad in them will never do the work of Christian faithfulness. Tea-parties, holiday treats, Sunday-school festivals, "flower services," "egg services," organ recitals, lectures on every conceivable subject except those which touch the spiritual life, bazaars, sales of work, Band of Hope meetings, etc., may in some cases have a good side, but can never take the place of the worship of God, nor act instead of that quiet hidden work by which hearts are kindled by the love of God in other hearts which are filled with that love.

Work done by sympathetic, self-denying women will do more for the suffering poor than a hundred noisy committees and fussy, self-advertising philanthropists. "These ye should have done, and not leave the other undone."

True women workers have never forgotten the material needs of the poor, but they have remembered, above all, their spiritual necessities. The work of the Church is indeed to alleviate human misery, but it is not so much to make people *comfortable* as to make them *holy*. No woman not bound by special claims upon her time need, while the "poor are with us," lead an idle life.

Intermediate Institutions

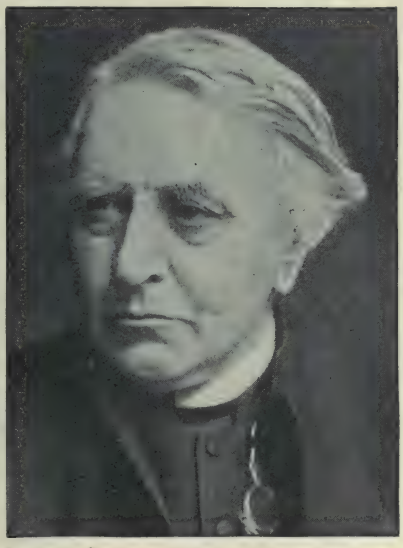
There are what I may call *intermediate institutions*, where woman's work is found to be valuable in our time. For instance, I believe in some English dioceses there are deaconesses authorised by special authority. There is also instituted by our bishops an order of "Grey Ladies," who are doing good work. The distinctive mark, which differentiates these from sisterhoods, is that their vows are not *for life*, and that they can, if they please, and without breach of solemn pledges, return, after a time, to ordinary domestic occupations.

The work of nurses must not be left unmentioned as a useful vocation for women. *Their* usefulness has been widely felt, especially since the heroic devotion of Florence Nightingale. "Pain," it is truly said, "is the first, the most familiar, the most enduring experience of man." "The whole creation groaneth and travaileth in pain together" is the expression of one side of the truth; the Lord "healeth those that are broken in heart, and giveth medicine to heal their sickness" is the other.

Nursing

Who does not know the inestimable value of a good nurse in hours of pain and sickness? It is a special call of the highest usefulness to women—to fulfil the office of *nursing* the sick. A good woman, possessing this *vocation*, and having the high self-denial required, and proper training and skill of hand and sympathy, and kindness of heart, has here a wide future of usefulness. She remembers the sacredness of "the body of our humiliation," and in doing so is invaluable as a religious consoler and helper in the sufferings of the soul.

To the very large number of women in England now unclaimed by ties of home this gives an opening for a really useful and happy life. But that happiness and usefulness will, of course, depend upon their having an inward *call* to help the suffering, and upon their diligence in "learning the trade," and upon their sincere religious principle. A bad, unskilled, selfish and unsympathetic nurse is as great a curse as a good, sympathetic, unselfish and skilful nurse is a blessing.



The Rev. W. J. Knox Little, Canon and Sub-Dean of Worcester Cathedral, who has written the accompanying brilliant and outspoken article specially for "Every Woman's Encyclopædia." His eloquence has made him one of the greatest of living preachers
Photo, Russell

Poor Law Guardians

In connection with this, it ought to be remembered how, in these days, ladies with leisure, not necessarily skilled in nursing, but endowed with Christian kindness and common-sense and business-like habits, may be of vast usefulness as members of boards of guardians for seeing to the working of our Poor Laws. There is, happily, some thought at present of a reform of our Poor Laws. But even in their present lamentable condition, the lot of the very poor who have to come under their action is immeasurably ameliorated by the work and wise diligence of good women on the boards of guardians.

There is another walk in life now, more than ever, open to woman, where she may exercise an ennobling influence, and so help on the work of the Church of Christ. There must be many women who may not feel themselves called to any of the useful occupations which I have suggested, and who yet have gifts of taste, imagination, feeling, and cultivation which fit them for usefulness in literature. In the vast increase of magazines, newspapers, novels, or serial stories there is a field opened for able and good women writers. There can be no doubt that modern literature—of whatever sort—exercises considerable influence on a vast mass of readers quite untouched by the classical masterpieces

The Influence of Literature

It is not necessary to write what are known as "religious stories" for these; but when we consider how literature has been, and is, degraded in this country, too often by following French modes, when we see how much that is read is positively *vile*, how much, too, that is not quite *that*, but yet tends in its whole tone to destroy all sense of sin and of moral responsiblity, and to weaken the minds of the young, the sacred sanctions which guard society from demoralising influences, surely there is room for literary work—not dry and uninteresting, but appealing to the nobler instincts of the young, which women are specially fitted to take in hand?

The amount of good done by Miss Charlotte Yonge in her stories has been incalculable. The *blasé* or worldly may sneer at them, but they *did* interest the young, and stood on a high and healthy level. "Young England," in spite of many evil influences of this age, is very far from being altogether demoralised. There is still among our young people, especially when real Church influences have touched them, a vast fund of good-feeling, of humility and patience, of good-mindedness and noble heartedness, of truth and purity, of courage and unselfishness and love, and good and generous and interesting writers, especially among women, can make good use of this and raise our young generations.

Stories in magazines and romantic adventures, to say nothing of comic tales, full of harmless humour and pure fun, appear especially to appeal to the young. Why should not good and gifted women seize on the tendency and use it for noble purposes? If this be done, it is a distinct help to the work of the Church in benefiting mankind.



THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world; how she may study, and how attain success there. Authoritative writers are contributing articles on·

Art
Art Education in England
Art Education Abroad
Scholarships. Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc.

Music
Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice of Instruments
The Musical Education of Children, etc.

Literature
Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women Writers
The Lives of Women Poets, etc., etc.

THE ART OF DRAWING AND PAINTING

A FIRST LESSON IN SKETCHING FROM NATURE IN WATER COLOURS

By A. S. HARTRICK, A.R.W.S., Visiting Teacher L.C.C. School of Art, Camberwell

Subjects for the Amateur—Scenes to Paint Out of Doors—Hints on How to Become a Good Artist—The Best Easel on Which to Paint Water Colours

THE first condition that the beginner will be wise to seek for, when sketching out of doors, is that she shall be comfortable at her work; the difficulties that will arise in any case will be found sufficient to test most of her resources. The second condition is similar in its aim—namely, that she shall choose for a subject a scene which is not too complicated either in drawing, tone, or colour.

When a student myself, a well-known landscape painter, who happened to find me, in ignorance, sketching an obviously formidable subject, said at once that he always could tell an amateur or a beginner from afar by the nature of the subject before which he was seated. As the great man put it: "It is invariably something that requires two men and a boy, at least, to tackle it." This was a pointed piece of criticism from which I have endeavoured to profit, and I now hand it on.



A subject suitable for the novice to attempt. The bridge itself should be drawn first, then the banks of the stream and the reflections in the water; finally, the lines of the fields and silhouette of the banks of trees against the sky

Let the student give herself all the chances she can, then, in the direction of success, by selecting, to begin with, a motive she can start on with confidence—say, some large object with its contours and tones well defined, such as a building, a boat, or a bridge, against a plain background of a field or a band of trees. Of course, the more picturesque and attractive the object, the better; but the immense views with complicated masses of woods, mountains, and waters, all in various distances, are best left alone for a time, as well as those tempting flower-beds with gorgeous masses of colour which Nature harmonises so cunningly, but which are traps for all picture-makers but the most expert.

A Warning

While at this point, I should like to note that water-colour as a medium lends itself only too readily to certain rather fascinating tricks and dexterities of handling, which are especially attractive to the beginners, but of which I would earnestly advise them to steer clear in endeavouring to acquire a really sound method of painting.

Better far to take as a model such simple little notes in water-colour as those of J. F. Millet in the Ionides Collection at South Kensington Museum. These have in them the real spirit of the seeker after truth, while the sentiment of things seen out of doors is conveyed with astonishing force in spite of the apparent artlessness of the means used. With such a model before her, the student may go any distance.

To come to material facts. It is very important that the student should accustom herself to having all the material she may need for her sketching compactly together, and so arranged always beforehand that she is not likely to forget her water-bottle or other necessary parts of her equipment. This, by the way, especially in the case of ladies, should be light in weight. It is quite impossible to make a good sketch if the artist arrives on the spot with her energy exhausted by physical exertion.

Good drawing or painting means clear thinking, as I have tried to explain before, so one must be as fresh as possible in order to concentrate one's mind alertly on the sketch. Any hesitancy in aim, or trusting to the fingers alone for inspiration, will betray itself at once in the work; and, in so much as it is present, will affect the force of the appeal it makes to the consideration of others.

For water-colour painting, I recommend that an easel should be chosen with a movable top, so that it can be tipped back flat, to act like a table, with the sketch on it. By this means it is much easier to lay the large, flat washes which are often necessary. There are several of these in the market, and most of them are excellent; they also can be used quite as well for small oil sketches if desired.



The same subject completed, showing the correct treatment of the various tones in the sketch and their relative values

In teaching beginners, I believe it is usually best to lead them back, first of all, to the earlier methods which were used in any particular school or medium, pointing out the practice of the masters in these; and, as far as possible, how it was that they arrived at their success. From these beginnings it is then easier to go on and explain later developments, which naturally grow out of the earlier.

A Good Method for Beginners

For this reason, I propose, in this paper, to begin with a method that was largely used in the earliest school of English water-colour painting, or water-colour drawing, as it more strictly should be described. The real painting methods did not come into being until later.

In this method, the first duty of the artist was to draw the large forms of his subject boldly in outline, paying great attention to mass, and the general character of each silhouette as it came up against any other one. These outlines were then usually inked in with a pen in brown or watered ink, and so fixed.

Afterwards, the general tones, brighter or darker, appropriate to each silhouette were mixed in neutral tints and laid flatly over each outline until the various planes in the picture were established with the utmost truth the artist was capable of, care being taken especially that there should be no doubt in the onlookers' mind as to which plane came in front, and which went behind. Finally, over these neutral tones, when dry, simple washes of local colour were passed; different greens and yellows for the fields and trees, and various blues for the distance.

A Simple Sketch

In the example given for illustration, I have chosen a little foot-bridge over a stream. Here it will be found most convenient to begin drawing the bridge itself, which is the most important object in the picture; then proceed with the two main lines which bound the banks of the stream, with its reflections beneath. Lastly, draw the lines of the fields beyond, with the silhouette of the band of trees against the sky, the scale of which can now be easily established by comparison with the framework of the bridge. When all these have been drawn in neatly with a pencil, the lines of the bridge, as well as the banks of the stream, may be inked in with a pen, and some brown or watered ink. The bridge will then stand out strongly against the pencil lines of the distance.

The next thing to do is to try to strike at once the main half tone of the field behind the bridge, so that the general difference of the sky and landscape may become at once apparent. This tone may be carried out over the background and down over the reflections in the stream, but leaving that portion of the water which receives the reflection of the sky white paper. Further, this tone, rather increased in strength, should be carried flatly over the foreground.

Its Treatment

We now come to the bridge itself. Try to find the chief half tone of the rails and woodwork, deciding whether it is lighter or darker than the tone of the field beyond; in this case it is mainly darker. Mix this tone as truly as you can, and carry it all over the woodwork of the bridge, allowing the further side to be slightly lighter than the nearer. The whole bridge should then stand out from the field, and at the same time come towards you in the picture. Next, the tone of the trees against the sky may be filled in with a tint of their local colour slightly reduced with water and some bluish pigment, to give the look of the space of intervening air.

It will be found that no matter how dark these trees may appear against the brightness of the sky, if you look at the scene so as to bring any portion of the bridge directly against this band of trees, the tone of the bridge will appear so much stronger that the latter will seem quite faint when contrasted with it. Finally, fill in the sky and its reflection in the light part of the water.

All this may appear very simple and easy of accomplishment, but a few trials will soon disabuse the student of that notion. It is extremely difficult at first to hit the exact relative brightness and darkness of the different parts of the picture, and the more freshly and directly it is done, the better the drawing will appear.

After a dozen or more exercises of this kind, if the student finds that she is beginning to have the power of analysing the chief tone of simple objects, so that she can set them out on paper in such a way that they relieve distinctly against one another, she may then proceed to do the same sort of thing with motives that contain a greater number of planes in the picture. Until she has acquired considerable facility, she will find it safest, however, to keep each silhouette quite separate, and determine its outline with a deliberate line, and then fill in the tones in order from the lightest to the darkest.

Painting Out of Doors

When painting out of doors, it will be found easier at first to choose a subject against the light, and for the artist to be looking rather in the direction in which the sun is travelling. These effects, though not so full of colour, last longer, and it is also easier to analyse the constitution of the different planes so presented to the sight. It is especially easy to test this when looking at rows of buildings, as over a town; the silhouettes then so seen show up with particular distinctness, and their varying brightness or darkness is readily compared. It will be noted that the objects relieving in silhouette against one another are usually slightly darker in tone towards their upper parts, and rather melt away towards their lower. This is particularly obvious in the case of ranges of mountains seen at a distance.

Always use an easel when possible, because it is much easier to judge the effects of one's work, and to view it as a whole (a most important condition), when it is so set up at a little distance from the eye.

When working in sunlight, set the pad or board on the easel at an angle against the light; the drawing in shadow will receive quite sufficient reflective light from the sky behind to be perfectly illuminated; if much sunlight is allowed to fall on the drawing, it is almost impossible to judge the true effect of the tones one is putting down, and when brought into a house the result will be very disappointing.

In a further article I propose describing the making of a sketch in which the tones will be allowed to impinge and melt into one another, as in nature and true painting.

To be continued.

THE TRAINING OF A SINGER

By ALBERT VISETTI

Professor of Singing at the Royal College of Music, Examiner for the Associated Board of the Royal Academy of Music and the Royal College of Music. Author of "Life of Verdi," "Essay of Musical Culture," etc.

Continued from page 2110, Part 17

Singers can be Trained in England as Efficiently as Abroad—Why an English Teacher is Preferable for an English Student—The Value of a Knowledge of Foreign Tongues to a Singer—The Career of a Public Singer not an Overcrowded One

I WISH to begin this, the last article of my series, with a few observations on a subject that I have spoken of and written about for many years. I refer to the belief—I am happy to say fast dying—that it is necessary to go abroad in order to study the art of singing.

Many years ago, before England had reached the proud position in the world of music that she now holds, it was, doubtless, difficult to obtain adequate tuition in this country. There were good masters, but they were few and far between. In those days a training abroad was everything. It was almost essential if the would-be artist intended eventually to occupy a prominent place in the musical profession.

An Old Fallacy Refuted

Meanwhile, however, there was growing up a British school of teaching—a school whose methods were based on the natural requirements of the English singer. I hold that a native of this country, or one qualified by long residence therein, is, obviously, better able to understand the physiological and temperamental condition of an English pupil than a foreigner.

The English throat is a peculiar instrument, which requires very careful treatment at the hands of a teacher who thoroughly understands it, and my contention is that the foreigner does not, nor can he be expected to do so.

Language, climate, temperament, national characteristics—there are so many things to be taken into account. So to all intending students I say: "Study your art thoroughly at home under a good and qualified teacher, of whom there are many. In fact, in London to-day, one may be instructed in the musical literature of all countries, and, furthermore, the facilities for making yourselves linguists have increased wonderfully."

When to Study Abroad

I know several public singers, genuine artists, who sing in other languages than their own, and yet who have never left these shores. But it must not be thought that I am opposed to studying abroad—*after the voice has been thoroughly trained at home*. On the contrary, I am a strong advocate of actual residence in the different musical capitals—*when the time arrives*. There is nothing like a first-hand acquaintance with a country or a people to give one an insight into their manners and customs, that no amount of reading or secondhand description can procure. But we in England have to-day a school of song of our own, and I state, without fear of contradiction, that the native singer can obtain at home a vocal *training* better suited to her needs and individuality than is offered her on the Continent.

The Singer as Linguist

I must not be accused of constant repetition if I again refer to the importance of a singer becoming a linguist—if it is her ultimate intention to sing in languages other than her own. There are to-day, I am sorry to say, many professionals, accepted as artists by a portion of the public, whose idea of foreign pronunciation is, to say the least, a very limited one.

To these my counsel is—stick to your own language, or defer attempting a foreign one until the time comes that you are fully qualified. There is a large choice for you in songs by your own countrymen, and you will be doing your art a far greater service by giving a thoughtful rendering of a song you understand, than by attempting something that you have learned parrotwise, of the inner meaning of which you are in complete ignorance.

And let me ask again for further recognition of the really good English song. There are many examples to-day that are worthy the attention and study of the most fastidious artist.

The Value of Imagination

I have given in this series of articles an outline of what I consider is the true and

natural method of studying the vocal art, but there is much that the pupil must teach herself; imitation of the perfect model is not sufficient. She must cultivate her own imagination, and if she is gifted with that much-to-be-desired possession, personality, the vocal ability being there, she ought to go far in her profession. The range of expression in the music of to-day demands more elastic temperament than was formerly the case. There must not only be voice, there must be a strong mentality brought to bear on everything that is attempted. As I am never tired of preaching, it is the brain that directs the vocal mechanism, and though we sometimes come across a voice that wins acceptance by sheer beauty of tone, still, when all is said and done, it is the artistic singer of culture whose efforts give the greatest and most lasting pleasure to her audience.

How to Study Languages

To return for a moment to the subject of studying abroad. Endeavour to acquire the language *before* you go to the country; only those who have tried it can realise the difficulty of learning a language abroad before one has first thoroughly mastered the elements. Everybody you meet is bent on acquiring *your* tongue, instead of giving you an opportunity of practising *theirs*. I know a girl who went to Dresden a few years ago in the hope of learning German. She returned home in despair at the end of nine months! All her fellow-students had determinedly practised *their* English on *her*, and if she persisted in trying to talk German with them, she found herself left severely in the cold. Her experience, unfortunately, is not unique.

The teacher abroad is not under the same responsibility as the master at home. He does not stand or fall by the success or failure of his pupils. If one of the latter fails, she returns to her own country, and the teacher is unaffected. The expense of going abroad and of a prolonged residence in a foreign town may be all wasted by the pupil falling into the clutches of a highly advertised professor, who is totally incapable of imparting knowledge, even if he possess it. For the teaching of singing is a free profession, and the unsuccessful business man of to-day may announce himself as a "teacher of voice production" to-morrow. Therefore, it behoves all intending students and those who have charge of them, not to be led astray by specious advertisements of any sort.

The Musical Profession not Overcrowded

Much has been said of late on the subject of the overcrowding of the musical profession. I hold the opinion very strongly that, for the fully qualified singer, at any rate, this is not the case. That there are disappointments to be faced is natural in all professions, but in this branch of art, as in others, there are splendid opportunities for the singer who, to employ a colloquialism, "knows her business."

There are, however, so many appearing before the public to-day who do not, that it is easy to see whence, comes the "overcrowded" belief. Of course all professions which offer good prospects to their followers are, in a sense, overcrowded, but the deserving ones rise to the top in the long run *if they have all the qualifications.*

I am now touching upon a delicate point for one who is himself a teacher. I refer to the idea parents have that for their daughters to learn singing is a luxury, and that consequently they are not justified in spending more than the smallest possible amount on their musical education. They are prepared to sacrifice large sums in order that their sons may fit themselves to become doctors, lawyers, and so forth, and yet they hesitate to take the musical career seriously.

A Career Open to Talent

Within the last few years, numbers of young friends of mine have passed from the studio to the public platform, and, as fully equipped singers, are earning comfortable and yearly increasing incomes. In many cases these incomes are considerably in excess of those of their brothers, upon whose preparation for a career far more money was willingly spent.

To become a professional singer, a very thorough training is necessary, and many things have to be learnt. However, I state here, and I think I may claim the right to speak with experience, that the financial reward is very much greater in proportion to that of many of the other professions, and the constantly repeated cry of "overcrowded" is not borne out by actual facts, always reserving to myself the right when I make this statement of its being understood that I am speaking of the fully-trained singer, and not the young person who, after twelve months' study, thinks she is quite ready to step upon the platform as a finished artist, a delusion for which, as a rule, she pays right dearly.

As I have said before, it is a matter of very great difficulty, almost of impossibility, to treat upon paper a subject comprising so many elements as that of singing, but I have tried to give you what I hope I may call the benefit of some forty years' experience in this country as a musician and teacher.

If, therefore, you find you have a leaning towards the profession of a singer, then devote your whole mind and energies towards accomplishing your desire. I close my last article with a quotation from Carlyle:

"There is at any given moment a *best path* for every man. To find this path, and walk in it, is the one thing needful for him."

What better advice could be given to any aspirant at the outset of her career?



WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes :

Practical Articles on Horticulture
Flower Growing for Profit
Violet Farms
French Gardens
The Vegetable Garden
Nature Gardens
Water Gardens
The Window Garden
Famous Gardens of England
Conservatories
Frames
Bell Glasses
Greenhouses
Vineries, etc., etc.

FLOWER CULTURE FOR PROFIT

By A. C. MARSHALL, F.R.H.S.

Author of "The Farmers' Friend," "The Family Gardener," etc.

A Delightful Industry—How to Market Cut Blooms—Types of Culture—Capital Required—Choice of a Site—First-hand Knowledge

How truly delightful to spend one's life in a garden of flowers, a garden so rich in choice blooms, so fragrant, so productive that one can depend upon it for a livelihood. The more one thinks about it, the more alluring it becomes. It is Arcadia, a dream of perfect bliss to a woman whose chief delight lies among the blossoms, a phantasy of scent and vivid colouring.

And now, in view of the Utopian vision conjured up by these few words, to what extent can the dream come true? Is it possible for a lady of refinement to found a garden in which blooms can be raised for the market, and raised in such a way as to pay the rent, the grocer, the butcher, and the baker? In other words, is there enough profit to be made out of cut flowers for a woman to embark her slender capital upon the project with hope of ultimate commercial success?

The answer to these questions must of necessity be a qualified one. Without a doubt it is quite a feasible proposition to institute such a business, and to make it remunerative, but it all depends upon the woman herself. One of the leading sweet-pea specialists and growers of the day is a lady, Miss Evelyn Hemus, whose name is known the world over. In Covent Garden Market and other places that are as Meccas for cut flowers, lady dealers are recognised and respected. At every show of the Royal Horticultural Society there are lady exhibitors, and their displays are frequently adorned with the highest cards the judges can bestow.



Gathering narcissi for market. Spring bulbs are a profitable crop, and entail but little labour and expense. The bulbs are planted in the autumn and the space under fruit-trees can be utilised

Certainly, with the right kind of worker cut flowers can be made exceedingly profitable, but the earnest gardener must banish for ever her Arcadian ideas. Instead, she must substitute a conception of the country in wet, cold weather, when the brown earth is a quagmire; she must

think of the bitter disappointments inevitable to the business; she must sink the æsthetic, and remember that in the serried rows of gay blooms she will have a bread-and-butter interest.

If she is sufficiently practical to conjure up the two vistas—the one of a great joy at the prospect of such wealth of flowers, and the other of the blacker side, and to steer her way carefully between the two—then there should be good prospect in making a commencement.

The Commission Salesman

In all our cities and towns there are periodical markets where cut flowers are bought and sold, and when one is dealing in bulk, one must of necessity have recourse to these agencies of distribution. The usual plan is to take a stall in the market in which to do business, but there is also the middleman, the commission salesman, who will act for growers. Naturally, it is not wise to take all these salesmen on trust, but it is a simple matter to inquire into the bona-fides of an agent, and competition is so keen that the grower can make a change on the slightest doubt or suspicion.



Wallflowers also are a remunerative crop that can be grown under fruit-trees. They command a good price during the spring months. The plants must be bedded out in the autumn

As with vegetables, however, so with cut flowers, it is the private customer who should be sought, and if market charges can be evaded altogether, so much the better. Certainly there are thousands of homes in London and other great cities where a weekly supply of blooms would be very welcome, and the writer personally knows one lady grower who is actually disposing of flowers regularly to no fewer than thirty large households in the West End. This particular lady commenced by supplying a few intimates in a friendly way, and from this small beginning she has built up quite a considerable *clientèle*.

Methods of Flower Culture

There are obviously many methods of culture for raising cut flowers for profit. There is the ordinary outdoor method under which plants are grown in the open fields; then there are the hothouses and frames. Again, there is the system of keeping roots in a refrigerator and then forcing them in artificial heat, so that certain blooms, such as lilies of the valley and white lilac, are produced three weeks after growth is started. Generally speaking, however, the flower farmer works with a combination of the outdoor and glass culture, the glass being employed for nursing the plants that are ultimately bedded in the open.

The Question of Capital

Another system of fairly recent introduction is the employment of canvas. In the spring, lengths of canvas attached to upright posts, are used to give protection from frost to young plants, whilst during the summer months the material is suspended like an awning to prevent the sun from bleaching blooms of certain colours, to shelter delicate flowers from hail or heavy rain, and, again, especially in the neighbourhood of towns, to save white blossoms from the blackening effect of the soot which will be borne in the air.

Practically speaking, it is an impossibility to estimate the precise capital required for starting a flower farm. To a great extent it must be like Topsy, and just grow. You can never hope to create a ready-made business, and instead of counting the means you have for initial stock, it would be far wiser to calculate how much money you possess upon which to live during the early stages of the undertaking. If you can keep yourself for a year or so and still have cash in hand for labour, appliances, seed, manure, and so on, you could wish for no more. Certainly, £100 would give you a goodly start, and for half that sum a small commencement could be made, provided nothing were taken from the business for some time.

Choosing a Site

The ideal situation for a floral farm is in the near proximity of a city or town; certainly, railway or other transit facilities should be near at hand. A deep, well-drained soil is essential, and the more sheltered the position the better. A bleak hillside is quite unsuitable for flower culture, but a site on the south side of a slope should be sought. As for the area, this, too, depends

upon circumstances, but if a small beginning is made, there should be opportunity for adding to the acreage at will.

One grower the writer has in mind works no fewer than fifty acres for cut flowers, and at the present moment has four lineal miles of sweet-peas in full bloom. Two or three acres would, however, be ample for a start, and quite a useful income might be anticipated from such a comparatively small piece of ground.

When to Start

Although in this series the writer is dealing exclusively with cut flowers, it is highly advisable to intermingle vegetables and fruit in a small way. By following this plan, there is no waste of ground, and in the winter land that might otherwise lie idle can be put to use. Even the space under fruit-trees is distinctly serviceable, and the accompanying photographs depict wallflowers and narcissi flourishing beneath plum-trees in the late spring months. Both subjects are distinctly profitable, for they entail but little trouble, and wallflowers will sell for as much as six shillings per dozen market bunches in March and April.

It is almost immaterial at what time of year a start is made with a flower farm, for, obviously, to be remunerative it must be productive year in and year out. The Michaelmas quarter is an excellent one to choose, for not only is it a favourite one for farm land to change hands, but by starting at that time of year one has every opportunity of preparing the land, planting bulbs, and laying down glass for early spring use. There is always a steady demand for the spring flowers produced from bulbs, and sweet-williams, pansies, wallflowers, and such hardy subjects are bedded out in the autumn to stand the winter. Peonies are also planted out at this time of year and lavender, phlox, and perennial sunflowers, to say nothing of roses, are also dealt with in October.

In the greenhouses, too, the autumn is a busy time, and the work of propagation proceeds merrily practically right through the winter. Violets in their frames receive winter attention; white flowers for bouquets and wreaths are always in demand, and many bulbs are forced so as to bloom by Christmas; in fact, summer success depends largely upon winter activity, and for this reason I advise the taking of house and ground from September.

The Fashions in Flowers

It is surprising how the fashions change in flower fancies, and this is a point that growers have to watch with care. It is a fact that one firm of large growers have representatives in the markets of London, Manchester, and Birmingham, who telegraph each day the market demands. It will not be necessary for a small grower to go to this length, but at the same time one must always have a finger on the pulse of public taste.

Dahlias, for example, were once strong favourites, fetching most remunerative prices; now they are almost out of favour. Shasta daisies will command a ready sale in one city and be tabooed in another. And not only must the grower cater for the public demand of the moment, but she must also be early with her produce. The period during which there is a large demand for a certain flower is a short one, and the moment the season arrives for another flower the first-comer is forsaken. Wallflowers, for instance, will one week make five shillings per dozen bunches, and a short time later will hardly be worth the gathering.

The growing of cut flowers for market is a science as well as an art, and not only must the lady grower be an expert floriculturist, but she must also be a shrewd business woman, capable of taking advantage of every phase of market supply and demand. She must, indeed, contribute not only skill in raising her flowers, but she must also be prepared to diffuse energy from a busy, practical mind as she reviews the situation in the evening after a hard day out of doors.

Before embarking upon the venture of growing flowers for profit a lady gardener ought certainly to make a point of personally visiting some of the most successful floral farms. There is nothing to equal knowledge gained at first hand, and, generally speaking, country folk are only too willing to welcome a recruit to their own ranks.

Obviously the wisest plan is to secure an introduction to a market gardener who specialises in flowers, but if this is not possible, no hesitation need be felt in writing for an appointment. It may sound rather impertinent, perhaps, but nevertheless permission courteously sought is seldom refused, and only in very exceptional cases is there anything pertaining to trade secrets that growers are loth to disclose.

First-hand Knowledge

As a matter of fact, many of our best-known floriculturists actually accept paying pupils, and after a season in such a forcing-house of knowledge the veriest tyro should feel sufficiently confident to launch out for herself. The premium for such tuition varies with the standing of the farm itself, but, as a general rule, it is only a matter of a few pounds, and the expense would not be so great as that incurred at a school of lady gardeners, whilst the experience would probably be more useful and practical.

The writer's advice to a lady setting out on a new venture to raise flowers is to engage the services of a man of sound experience. Such men, men who thoroughly understand hybridisation, are to be obtained by careful search, and are worth the enhanced wages they can claim during the critical early stages. Certainly, a useful, practical man should be obtainable for £2 per week, and he should be appointed as foreman with the direction of the other hands employed, and with a certain amount of licence.

GROWING WILD FLOWERS IN THE GARDEN

By HELEN COLT, F.R.H.S., Diploma of the Royal Botanic Society

The Right Conditions of Culture—Beautiful Bulbous Plants—Daffodils and Hardy Ferns—Numerous Wild Flowers—The Rock Garden—Water Gardens—Orchids

MANY people who cannot have a wild garden on a large scale may have a delightful corner in their own gardens, where wild flowers can be naturalised. The search for such plants as would be at home in the garden adds interest to country walks, though care will, of course, be taken *never* to rob a neighbourhood of rare specimens, nor to detract from the beauty of field or hedgerow by removing in quantity even the commonest flowers and ferns.

The Right Conditions of Culture

In attempting to naturalise wild plants, the conditions under which any particular plant is found growing must be the first consideration, in order that these conditions may be as far as possible imitated. Of course, if there is no moist, grassy spot in the garden, cowslips and hose-in-hose are not likely to flourish, and if the garden is near a smoky town, it is useless to hope to naturalise violets. And with rarer plants, such as the water-loving sundew and panguicula, grass of Parnassus, and parsley fern, it is foolish, if not positively cruel, to take them from their native haunts, unless the necessary conditions can be given.



Wild flowers and ferns growing together in a simple wild garden. Most harmonious results can be obtained by such a combination

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Beautiful Bulbous Plants

Everyone is delighted with the effects which can be had by naturalising such bulbs as snowdrops, aconites, daffodils, and so on, and it is, of course, by the efforts of expert horticulturists that we possess those beautiful bulbous plants which are improvements on the wild species.

There are other bulbs, less well-known, such as the vernal and autumnal squills, which may be found in charming patches of blue near the sea-coast, notably in Cornwall; wild crocuses also, and meadow saffron, and the Star of Bethlehem. This last is met with in Somerset, as well as in Sussex and Bedfordshire, and it was formerly sold as a "pot-herb" in the neighbourhood of Bath.

Among the numerous forms of willow-herb, some of which take up their abode in gardens without invitation, few except the great hairy willow-herb are worth keeping. Other flowers, however, which are conspicuous for covering patches of waste ground and yet are well worth naturalising, are the winter heliotrope, which bears its perfumed flowers in February, and the handsome yellow ragwort, which flowers later in the year.

As most persistent subjects among climbing plants, the convolvulus and hop should be mentioned. These will, of course, flourish where other climbers would not succeed; but in more favourable situations a cutting or a tiny layer can be put in of the Traveller's Joy clematis. It is not every garden-lover who will attain to the detachment of John Parkinson, who in forming for Queen Henrietta Maria the "garden of all sorts of pleasant flowers which our English ayre will permitt to be noursed up," yet left "in his owne place," "the Honisucle that groweth wilde in euery hedge, although it be very sweete, . . . to serue their senses that trauell by it, or haue no garden."

Flower Borders

Among wild flowers which are really worthy of a place in the herbaceous border in June and July, the evergreen alkanet, with its beautiful blue flowers, and the bright red valerian should certainly find place. The latter plant is equally at home in border and rock-garden, and as a patch of colour is only equalled by another wild flower, the pheasant's eye, which bears

flowers of a richer crimson. The pheasant's eye has an interesting history, for, though often seen as a border flower, it was probably introduced into England as a weed among grain. We read in Gerarde's "Herball" of "the red flower of Adonis growing wild in the West parts of Englande, among their Corne as Maie weed does; from thence (he says) I brought the seed, and have sown it in my garden, for the beautie of the flower's sake." The flowers of pheasant's eye were formerly sold in the streets under the name of Red Morocco, but Gerarde also mentions it by its sweet-sounding name of Rose-a-rubie, a name given it by the herb-women of his day. Flower of the Gods, or Adonis, is the legendary name of the pheasant's eye, the legend of its origin being that when the young Adonis was slain by a wild boar, this flower, growing hard by, was stained with the crimson of his blood.

Daffodils and Hardy Ferns

A very pretty arrangement for a garden can be devised by lifting hardy ferns from different spots where this can be done without fear of denuding lanes or woods, planting them in a shady corner, and putting in daffodil bulbs between them. If this is done, the daffodils increase each year, making a beautiful show in March and April, and by the time the flowers are over and the leaves grown untidy, fern-croziers will uncurl themselves and cover them with fresh greenery.

Foxgloves can be planted in the neighbourhood of the ferns, seedlings being put in the garden in spring or autumn, and clumps of primroses will make a charming edge to the scheme. In the country, of course, the white and purple violet can be naturalised near by, and its relation, the little wild heartsease, in the less congenial atmosphere of towns.



A clump of primroses. These flowers make a charming edging to a scheme for a wild flower garden
Copyright, Sutton & Sons

Numerous Wild Flowers

Of wild flowers which can be brought into gardens where a favourable wild patch is to be had, the number is legion. A list would include such notable examples as the little wood sorrel, Claytonia, pink cranebill and its relative the meadow geranium, the yellow toad-flax, sea-thrift, sheep's scabious, milfoil, iris fœtidissima, and the wild arum or "lords and ladies," with its quaint summer sheath and bright autumn berries.

On sandy soils will grow many British sedums and saxifrages, and in chalky localities, the Sandwort, arenaria, wild thyme, and others should do well.

No one who has seen masses of yellow rock-rose growing wild will wish to be without a clump in the garden, if they have a chalk or gravel soil and the benefit of the full sunshine this plant enjoys, for it is true to its Greek name of helianthemum.

The Rock-Garden

Lovers of a real rock-garden will introduce many members of the Pink family, saxifraga oppositifolia, sibthorpia, gentians, and even the little native harebell, with other wild bell-flowers, such as campanula glomerata and campanula hederacea.

The Alpine Lady's Mantle is another desirable wild plant, not so much on account of its rather inconspicuous greenish tufts of flowers as for its exquisitely cut leaves with their satiny under-surface.

The double variety of saponaria—of which Gerarde says "it is planted in gardens for the flowers' sake, to the decking up of houses, for the which purpose it chiefly serveth"—is, of course, a development of the common single soapwort of the hedge-row. This can also be included among our wild flowers for the garden. The soapy principle which exists in the plant, and which will make a lather with hot water, was in old times used to bathe and beautify the skin.

For Water-Gardens

To grow water-loving plants on any large scale presupposes an actual water-garden, where the flowering rush, the bog-bean of the Lake District, arrow-head and water-plantain can be naturalised in shallow water, with white water-lilies and Villarsia, a beautiful little yellow water-lily, and water-violets also.

A garden stream will look beautiful if edged with purple loose-strife, kingcups, the great spearwort, and masses of the yellow flag iris, while in a real bog garden, tiny roots of the sun-dews from Dorset or Devonshire may even be planted, as well as grass of Parnassus from the Lake country, and butterworts.

A number of British orchids can be cultivated, but will need special care, and the amateur whose garden does not provide the proper facilities will probably be content with growing the spotted orchis and the well-known early purple orchis.



WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that when the Encyclopædia is completed the section will form a standard reference library on woman's recreation.

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Rowing, etc.	*Cane Basket Work, etc.*	*Cycling, etc., etc.*

HOW TO LEARN TO SWIM AND DIVE

Continued from page 2252, Part 18

By COLIN HAMILTON

Author of "Swimming for Women and Girls," etc.

How to Acquire a Knowledge of the Leg Movements—Friendly Assistance a Help to the Learner—Combining Arm and Leg Strokes—Swimming on the Side and on the Back

IT is while attempting to acquire leg movements that a little friendly assistance will be most useful. When learning in a bath the help of a friend can usually be dispensed with, owing to the presence of a rail or rope running round the edge of the bath to which one can easily hang.

But in the sea, the learner should first make her way into somewhat shallower water than she has been standing in whilst acquiring the arm movements described on page 2251. Her companion, who should grasp her firmly by the wrists or assist her by a stick to which the learner can hold on, should take up a firm position, facing seaward, in water not much more than waist-deep.

The Leg Movement

The back of the learner should now be slightly hollowed, and rising from the feet (which should not be very far apart) she should bend her knees, drawing them well underneath the body whilst leaning her chest upon the surface of the water. By this act of bending the knees, the body will be bent backward from the person supporting her. The next movement which should be made is a sharp kick, and at the same time the legs should be opened as wide as possible, the feet assuming a spread-eagle position. Next, an almost complete semi-circle should be made with each leg, during which operation the toes will drop gradually as they reach the greatest point of separation. If the backward and circular motion be continued, the legs, being stiffly extended, will almost touch at the completion of the stroke, in a straight line with the body, toes pointing backwards.

The Act of Swimming

During all these movements the back should be kept as flat as the stroke will permit.

The learner should at this early stage remember that the object of these motions is to propel the body through and not out of the water. At the completion of each set of movements the feet should be allowed to rest upon the sand for a moment or two; then a new start may be made. It is important to avoid hurrying.

When the learner finds she is actually making some progress through the water she should endeavour to perform the various movements so that they are continuous; that is to say, so that there is no noticeable pause between the drawing up of the knees and the outward kick of the legs. Combining the various leg and arm motions comprises the act of swimming.



To help the learner to practise the leg movements a friend should hold a stick to which the beginner can cling. The water should be about waist-deep. The swimmer in this photograph is wearing an eminently practical costume

So soon as the necessary movements have been mastered, and an element of confidence has been attained, it will generally be found that sufficient support is afforded by the helper's hand placed just beneath the swimmer's chest. To start the stroke the hands should be brought close together in front of the breast, the elbows close to the sides, the fingers and thumbs closed, with the palms slightly hollowed and turned downwards. The arms should then be shot out straight in front, and swept slowly backward as described in the remarks upon the arm movements.

More Haste, Less Speed

During the performance of this motion, the first movement of the legs is being carried out in unison—namely, the drawing up of the knees. As the legs reach their proper position, the hands will be found to have come close together just below the chin, palms together, fingers touching and pointing straight out in front of the swimmer. The hands now must once again be shot outwards, whilst the legs are being kicked open and brought into position as far apart as possible, by the process of straightening the knees. The thumbs should be turned down again when the arms have reached their greatest limit of extension, the arm stroke being completed by the backward sweep, whilst the legs are kept rigid. The latter should then be bent and brought into position for a fresh start.

Hurry should be scrupulously avoided. Nothing is gained by over-haste, and, indeed, much may be lost. It is more often than not the cause of the would-be swimmer acquiring a bad style, which, it may be remarked, is much more easily gained than lost. Hurry also tends to retard the learner's progress.

To endeavour to swim as low as possible is another point worth remembering, for both power and speed are gained by doing this.

Breathing

The proper moment in which to expel the breath is whilst the hands are extended in front; the act of inhaling fresh breath should be accomplished while they are being brought back again. Breathing should be through the nose as much as possible, with the head thrown back so as to keep the mouth and chin clear of the water.

It is difficult, if not impossible, in the space of a brief article to do more than mention the different kinds of fancy swimming, though it is well to describe the simpler form of side stroke and swimming on the back, which are changes which may prove useful.

When the breast and simple form of the side stroke have been learned thoroughly, one is in possession of the foundations which will enable one to acquire easily other methods of swimming.

The side stroke is a faster method of progressing through the water than the breast stroke, and it may be said that some learn to swim on their side much more easily than others, just as some favour the right and others the left. If, however, the right side is chosen it will be now necessary to use the arms one over the other instead of, as in the breast stroke we have just been describing, using them away from one another.



Swimming on the back, using the legs only, and towing a helpless or drowning person to shore

The same remark applies also to the legs. It should be remembered that the legs are more important factors in swimming than the arms; the chief power of propulsion through the water should come from the former and not from the latter. Many swimmers, in their early efforts, make the mistake of putting too great a strain upon the arms, thereby tiring themselves more rapidly than they otherwise would do, and materially hampering their speedy acquirement of the art of swimming. With good swimmers (more especially is this the case in the breast stroke) the arms actually do little more than sustain the head and upper part of the body, and steer, the chief propulsive force being gained from the legs.

To learn the arm movements the swimmer should stand in water about breast-deep, keeping the right arm close to the side, bending at the elbow until the forearm is in front of the upper-arm. The palm of the hand should then be turned to the front, the fingers stretched out and touching one another. The next movement is to shoot the arm upwards, keeping the hand slightly hollowed as though scooping the water, and then return the arm to the side of the body. As regards the other arm, it should be swung upwards and sideways so as to bring the hand above the head, with the arm slightly curved. The forearm must be drawn down slightly in front of the face so that the fingers reach just beneath the chin. To finish the stroke the arm must then be brought smartly to the side, the palm turned away from the body.



Ready for a dive into deep water

When these movements have been repeated a sufficient number of times to ensure absolute certainty in their performance, they should be combined, the action of the arms being alternate. This means that whilst one arm is pulling the water, the other is being stretched out and forward for the next stroke.

So much, then, for the arm movements when swimming on the side.

The Leg Kick

The leg kick for the side stroke method of swimming of course differs very materially from that used in the breast stroke. The correct position is to have the right arm underneath and the left hand on top, with the right forearm resting against the side of the bath. The body must now be extended full length just beneath the surface of the water, lying on the right side; and then the legs should be separated by bending at the knees. They must next be thrust outward at full stretch and brought together with as much force as possible. This set of movements should be practised until the learner is proficient.

Arm and Leg Movements

The combination of these arm and leg movements should then be attempted. Although, as we have said, there is no rule as to which side on which one should swim, one person favouring the left and another the right, it is wise to learn to swim on both. To be able to do so will often prove an inestimable advantage when racing or swimming in rough water, and permits of a restful change.

The stroke may, properly speaking, be divided into three parts: First, the upper or left arm stroke (this is when swimming on one's right side); second, the under or right arm draw; and, third, the leg stroke. The "feathering," or turning of the hands, is a matter of great importance, as by doing this correctly one is able to push them forward with the least possible resistance to the water, and thereby avoid checking one's progress. The correct position for the body is not quite on its side, but just a trifle inclined on the chest, so that the upper arm, whether right or left, may be able to work clear of the trunk. The face should be immersed, so that the upper nostril is just clear of the water. The proper time for breathing is when the upper arm is drawn back, and the time for the breath to be expelled, when the arms are shot forward.

To combine the arm and leg strokes in side stroke swimming, the learner must begin swimming a stroke or two of the breast stroke. As the arms are swept back, she must turn over on the side chosen. The legs must then be drawn up, the upper one crossing over the lower, both knees being well bent, the upper in a similar position to that assumed in the breast stroke, whilst the other is pressed back, with the foot pointing in the same direction as the upper knee.

To be continued.

HOW TO PRESS FLOWERS

By FLORENCE BOHUN

The Best Flowers to Press—Materials and Apparatus Required—Pressed Flowers Used to Decorate d'Oyleys, Table-centres, and Lampshades—Fire-screens

WHEN winter comes, and the masses of flowers which grew and blossomed so luxuriantly during the summer are only a memory, many of us feel very sorry we have not a tangible reminder of them.

We have thought of collecting the flowers and pressing them, as we were taught at school, putting them between two sheets of blotting-paper and placing them beneath a pile of books for a night or so. But we have remembered that this attempt generally resulted in failure, and the pressed flowers only saddened us, because we had not left them to live out their full term of life in the fields. Besides, when they were pressed, what use had we for them? Generally, their end was the dustbin.

As a matter of fact, however, many delightful uses may be found for flowers, when pressed.

A good many points must be remembered in the collection of the blossoms. Yellow, pink, and purple flowers keep their colours best; red and blue are not so satisfactory — nearly all the blue flowers, in spite of the greatest care, lose their delicate hue. The more simple the formation of a bloom, the easier, naturally, it is to press, and the more successfully it can be arranged afterwards.



A d'oyley ornamented with pressed flowers, between two circles of fine net or muslin, is a dainty adjunct to the table
Design, Miss Martineau, Isle of Wight

That group of flowers known to botanists as the "Compositæ" family—daisy, sunflower, chrysanthemum, etc.—is not suitable for pressing, and roses and pinks seldom look well when dried. Flowers about to fall must not be used—the best specimens are those which have just fully opened from the bud, and have all the sheen and early bloom upon their petals. Very succulent plants —tulips, marsh marigolds, and iris—need a great deal more care and considerably more time between the blotting-paper sheets.

If expense does not matter, an excellent outfit for pressing flowers can be bought from a good naturalist, but most botanists prefer their home-made arrangement. A "vasculum" or botanical case for carrying collected flowers (costing from 2s. to 5s. 6d.) is well worth buying, as the cool metal preserves the flowers well if one is carrying them all day, but a flat biscuit tin will answer the same purpose, though not so convenient to carry.

In plucking flowers, of course, one has to remember that it is not the bloom alone that is wanted. Except for scientific botany, the root is not necessary, and, indeed, in the case of uncommon flowers, great care should be taken not to disturb the root, so that the flower may be preserved for others' enjoyment. "Pluck the flower as low down as possible" is always a good rule to remember—"plucking," in this case, meaning cutting with scissors or a small knife. The case should never be crowded so full as to need pressure, but it is wise to fill up any empty spaces with grass or moss to prevent shaking and to keep the plants moist.

A screw press can be bought, with botanical drying paper, from 6s. 6d., but a box that is filled with earth, and which has handles attached to the side, is an excellent substitute. The weight of the box should be increased to about 120 pounds by the addition of a number of bricks or large stones. The flowers should be carefully taken out of the case, superfluous leaves and stalks cut off, and then each laid gently on a sheet of blotting-paper. Botanical blotting-paper costs about 1s. 2d. a quire, but ordinary blotting-paper is almost as absorbent. Petals and leaves should be spread out to the best advantage, with a view to their future use. Three sheets of blotting-paper must be placed on a thick, flat block of wood, and then the flower laid in a double sheet. A piece of cardboard must separate the next three sheets, and the next flower, and so on upwards, until the box of earth is placed on the topmost sheet. In this way a good many specimens can be dried at once.

Twelve hours afterwards is the crucial moment for arranging the plants, as they are then in the most pliable condition. When this has been done, the blotting-paper must be covered over in such a way that each separate part of the plant gets an equal pressure.

Every day the blotting-paper must be changed and dried, and those flowers which are thoroughly pressed taken out and mounted. Some flowers will only take six or seven days to become thoroughly preserved, while others will want at least three weeks beneath the box of earth. Until the flowers are required, it is best to mount them on paper—any stiff kind is suitable, but proper mounting paper may be bought (1s. 3d. to 2s. a quire).

There is no need at all to gum the entire surface of the plant to the paper as is so often done. Little strips of sticking-paper placed at intervals are quite sufficient to keep the plant in place and have the extra advantage of allowing the flower to be easily moved when wanted.

Of course, it is best that the flowers which are going to be used for d'oyleys, table-centres, screens, and so on, should not be mounted at all. The fresher the flowers are for such purposes, the more successful the result.

D'oyleys made with pressed flowers give a very dainty appearance to a toilet table, and very many pretty ideas can be carried out in connection with them. The flowers used for the d'oyleys may be repeated in the chintz hangings and draperies of the room, or a girl with a flower name can have her room decorated throughout with her name flower, real ones being placed in the toilet-table mats and in the cushions. A charming scheme of decoration would be to have pansies pressed in the toilet-mats, and a design of pansies—purple and yellow and white—patterned on the window curtains, bed-spread, and so on.

Once the flowers are properly pressed, the making of the d'oyleys is a very simple matter. Squares or rounds or oblongs of white net or muslin, the finer the better, can be cut the required size, and the pressed plants and leaves arranged in a pattern upon them. Then the backs of these should be lightly dabbed with good gum, and quickly pressed on one of the pieces of net. When the plants are quite dry, a second piece of net must be placed on the top, and the two pieces lightly tacked round the edge. Lace or embroidery gathered over the tacking can be finished off with a piece of silk braid, the colour depending upon that of the pressed flowers. For instance, buttercups look well when surrounded by gold cord, and rose-pink campions become even more effective when bordered with the same shade of silk braid.

Mats made in this way can be used with uncommon and beautiful effect on the dinner-table. Ferns—maidenhair, asparagus, bracken, hart's tongue—can be pressed and used in the same way as flowers, making a delightful contrast to the living blossoms in the vases, and showing up very effectively against a damask cloth.

More ambitious work is the making of table-centres, cushion-covers, screens, lamp-shades, and so on. A transfer pattern can be ironed off on to the net, and the pressed flowers placed upon it—if there is any difficulty in arranging the designs. But unless the transfer pattern chosen is exactly the same size as the flowers and leaves, it is more hindrance than help. For table-centres and cushion-covers, the flowers can be gummed upon net, and a background of silk or satin laid the other side. If the gumming is very carefully done, there is no reason why it should show on the surface of the net.



A lampshade of Australian tinted and green ferns, mounted on fine transparent silk, and protected with tulle
Design, Hunter

A fire-screen made with pressed flowers needs a little more time spent upon it, but otherwise is no more difficult. Large flowers, sunflowers, marigolds, lupins, red peonies, and the deep-coloured wild flowers all look very effective if arranged in a natural manner with their foliage. They can be mounted first on a fine piece of net, and then placed between two sheets of glass. But this part of the work requires a skilled hand, and it is better when the flowers are thoroughly dried and mounted, to send the work to some furniture-maker, and show him how you want the screen finished. Or, if glass is not liked, the flowers may be mounted on net, and covered with it in the same way as the d'oyleys, and then stretched between the framework of a screen.

There is no reason why pressed flowers used in any of these ways should not keep beautiful for years, but, of course, everything depends on the initial process of pressing and on the artistic sense of the worker. A crude combination of colours spells failure, no matter how skilful and neat its manipulation, and an harmonious arrangement will go far to atone for a few technical errors.



WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove of great interest to women, containing as it does practical and authoritative articles on :

Prize Dogs	*Cats: Good and Bad Points*	*Parrots*
Lap Dogs	*Cat Fanciers*	*Children's Pets*
Dogs' Points	*Small Cage Birds*	*Uncommon Pets*
Dogs' Clothes	*Pigeons*	*Food for Pets*
Sporting Dogs	*The Diseases of Pets*	*How to Teach Tricks*
How to Exhibit Dogs	*Aviaries*	*Gold Fish, etc., etc.*

THE IRISH WOLFHOUND

By E. D. FARRAR

(Breeder and Exhibitor)

The Resuscitation of an Ancient Breed—The Pioneers in this Work—Their Difficulties and Success—Some Famous Wolfhounds—Points of the Breed—Care and Treatment of the Puppies—Prices of Pups and Adults

THE wonderful story of the phœnix applies to more creatures than that bird. It is a true allegory of perhaps the noblest of living dogs, the great Irish wolfhound, for from the ashes of past greatness he has arisen to fresh power and beauty.

About thirty years ago, interest revived in this ancient breed. Bards and historians of the dim past had chronicled the beauty and prowess of the mighty hound of Ireland, used by kings and chiefs to hunt the wolf and wild deer; but it was supposed that with the last wolf had died the last tall hound.

For several years previously, however—in fact, since 1863—it had been the object of Captain Graham, of Dursley, to revive, if possible, the glory of this ancient race, in which work he was nobly seconded by Major Garnier. Their efforts were crowned with complete and deserved success, though their task was by no means easy.

There were, it is true, no fewer than three strains still existing in Ireland, but none of their representatives could approach at all near the standard of the past, as described in old writings and drawings, either in size or type. It remained, therefore, to cross the best representative bitches that could be obtained from these strains with the Great Dane, the Scottish deerhound, and, finally, the Borzoi, or Russian wolfhound. Of these, the nearest in type to the ideal wolfhound was the Scottish deerhound; but the aim of the breeders was a more powerful and much larger dog, yet one devoid of coarseness or clumsiness. The earliest results of this crossing were, of course, curious, but gradually the ideal type began to evolve and become fixed, and



Mrs. P. Shewell's Champion Cotswold Patricia, a magnificent specimen of the great Irish wolfhound, and a daughter of the famous Wolfe Tone

Photo, Sport & General

by 1881 there were once again real Irish wolfhounds.

The names of a few of these first wolfhounds proper may be found interesting. They include Brian, Sheelah, and Banshee, followed by Champions O'Leary, Dermot Astore (sire of Champion Gareth), and, later, that wonderful bitch, Champion Artara, and Mr. Compton's Wolfe Tone, sire of the famous Champion Cotswold Patricia.

A seal to the popularity of the breed was affixed by the presentation by the Irish Wolfhound Club of Rajah of Kidnal, renamed Brian Boru, in 1902, to the then newly formed regiment of Irish Guards as regimental pet.

Points

As laid down by the club, the standard of points for this breed is as follows : In general appearance the dog should resemble the Scotch deerhound, on a larger and more powerful scale, being less heavy and massive than the Great Dane. The minimum height at the shoulder should be, for a dog, 31 inches ; for a bitch, 28 inches. In weight, a dog should scale at least 120 lb., and bitch 90 lb. But the ideal at which to aim is from 32 to 34 inches for the dog and a corresponding height for the bitch.



Irish wolfhound dog, one of a breed famous in ancient history, and for a time threatened with extinction, but now restored to its pristine glory

Photo, Terry Hunt

In appearance an Irish wolfhound should be commanding, strong, and muscular, yet active and graceful, an embodiment of strength, courage, and symmetry.

The head should be long, with a slight indentation between the eyes ; the skull should not be over-broad, and the ears should be small, and carried in greyhound fashion. The neck should be fairly long, muscular, and well arched, free from dew-lap or loose skin about the throat.

The chest should be very deep ; the back long rather than short, with arched loins.

The tail should be long, with a slight curve, well covered with hair ; the hindquarters muscular, with hocks that are well let down.

The forequarters should be muscular, with well-set shoulders ; the legs straight and strong, with fairly large, round feet, well arched toes, and strong, curved nails.

The texture of the coat should be hard and rough, especially long and wiry over the eyes and under the jaw. In colour the wolfhound may be grey, brindle, red, black, fawn, pure white, or any colour that appears in the greyhound.

The names of some of the breed's enthusiastic supporters should be chronicled, for to devote money and time to the perfecting of a dog practically unknown means more than the tyro might suspect. Among such keen supporters are Major and Mrs. P. Shewell, whose hounds bear the prefix " Cotswold," Mr. Everett, of Felixstowe, Mr. Martin, Mr. Crisp, Lady Kathleen Pilkington, Miss McCheane, Mr. Hamilton Adams, Mrs. Gerard, as well as others known to the " doggy " world.

From any of these kennels can be selected with confidence a puppy or adult of this ancient race. The last traces of the Great Dane's smooth coat and other signs of crossing have disappeared, and the disinterested work of the early pioneers is complete.

Care and Treatment

As with all large breeds, wolfhound puppies require great care, both as regards exercise and feeding. Size is almost the chief point at which to aim, and, therefore, feeding must be on a generous scale, and the dietary must consist of abundance of sound flesh for the most part, or the result will be a hound of crooked bone, poor substance, or small size, and most likely ricketty as well.

Exercise, too, must be most methodical and well-judged—in fact, many breeders of large dogs advocate plenty of play in a paddock for pups, rather than regular walks. It is, perhaps, as injurious to a puppy of a heavy breed to over-exercise him when young as to neglect to do so. Discipline, also, with such big dogs is imperative, for if spoiled by over-indulgence, or rendered fierce by severity, they may become a source of danger.

Cost

Even for a very young puppy several guineas will be asked, and for an older dog a large sum will have to be paid. Reflection will show the justice of such demands ; the prospective buyer is apt to forget that the price of the dam, the large stud fee of the sire, the feeding of the mother before and after the advent of the puppies, as well as their own food when weaned, are most serious items in a kennel book. The wolfhound is emphatically the rich fancier's dog, but he is worth his keep, for, if properly trained, he is affectionate, faithful, an excellent guard, and the most stately of companions.

TAME MONKEYS AS PETS

By GLADYS BEATTIE CROZIER

Lovable Little Companions—How to Obtain Them—Cost—Cage Necessary—Food Required—Dressing a Monkey in Gay Clothes—Monkeys as Children's Pets—A Story of a Monkey and an Invalid Child

NOTHING makes a more delightful pet than one of the small, white-faced monkeys such as one used to see peeping out from beneath the shelter of an Italian organ-grinder's shabby coat.

They are the most affectionate little creatures imaginable, and if carefully kept should make very cleanly and lovable little companions.

How to Keep a Monkey

A love of mischief is their greatest drawback, and it is unwise to leave a pet monkey alone for a single instant in a room with anything breakable within reach. If its cage is kept near at hand, however, it is a simple matter to put one's pet away and padlock the door before leaving it, for a monkey is capable of unfastening an intricate bolt, handle, or knot.

The best plan is to buy a thoroughly acclimatised young monkey from a reliable dealer, choosing a small female one if possible. The price varies from 25s. up to about £2, and for this latter sum a thoroughly well-trained little animal may be obtained, which can be taken out of its cage and handled with impunity from the first.

Monkeys are very susceptible to cold and to draughts of any kind, so it is of the utmost importance to provide a cosy cage for it; one with a wooden back and sides, the bottom fitted with a tray to slide out for cleaning purposes, is the best, and a good one may be bought for about a guinea or less.

Some people keep a monkey in a parrot's cage of the square pattern. This can be had for about 12s. 6d., but the wooden-backed cage is undoubtedly the warmer.

The cage must be kept scrupulously clean, and the bottom of the tray well cleaned out, and then liberally strewn with fresh pine sawdust daily, and further sprinkled with some non-poisonous disinfectant.

A good-sized water-vessel, fixed so that the monkey cannot upset it, must be fastened into one side of the cage, and one or two china vessels for containing food, similarly secured, and placed where they can be easily taken in and out and yet cannot get upset, arranged at the other end.



A pet monkey. The small varieties of monkeys make admirable pets, being affectionate and docile, though, of course, mischievous

Photo, Bolak

The Cage and Accessories

The cage should be high enough to allow of a good stout perch being arranged half way up it, and upon this the monkey will most likely prefer to sit. A warm bed of fine wood shavings—such as are used to pack china and glass in—will make a warm, clean bed at one side of the cage, which should be covered with a warm shawl at night in such a manner as to leave plenty of ventilation, while protecting its inmate from draughts.

In winter it is a wise plan to let the monkey wear a warm, sleeveless coat of dark grey or scarlet flannel, made double-breasted, and fastened loosely round the waist with a band or button, both night and day, as this will protect its delicate chest and lungs.

If the monkey is to be a children's pet it is a delightful plan to make a couple of gay little soldier or sailor suits, with caps to match, to fasten under the monkey's chin with a narrow elastic, and after a little petting and coaxing the monkey will submit to having his toilet made with a soft brush and comb every morning, before doffing his flannel nightcoat and donning his gay regimentals, with the greatest goodwill in the world.

A very soft and well-padded collar and light steel chain, which can be attached to it with a swivel, are a useful addition to the monkey's outfit, in case it is desired to take it from one room to another, for it is such an agile little animal that if it takes into its head to slip out of one's arms it may be a long and arduous business to persuade it to leave some high shelf adorned with a row of cherished pieces of china and to return to bondage. Blandishments

will prove of no avail, and the only plan is to sit down and wait until hunger and thirst tempt it to come down again in search of food.

One feeds a monkey much as one would a small child, at frequent intervals; its diet—a strictly vegetarian one, of course—should be as varied as possible, and its daily menu might run somewhat as follows:

Breakfast, 8.30 a.m., bread-and-milk.

Lunch, 11.30 a.m., half a banana.

Dinner, 1.30 p.m., boiled potato and a slice of apple.

Supper, 6 p.m., half a banana and a slice of stale bread.

Milk pudding, nuts, any sound, ripe fruit, dry biscuits, and stiffly made porridge, make good changes; but monkeys have different tastes, so that the best plan is to try various things, and then ring the changes on those dishes it prefers. Give one or two things at each meal rather than a variety of scraps; let the monkey have as much as it cares to eat, and see that whatever remains is cleared away immediately the meal is over.

In winter a monkey must be kept in a well-ventilated room with a fire, and its cage placed well out of draughts.

Most monkeys love to swing, and if a couple of yards of thick curtain rope is bound round with red Turkey twill, and has a ring fastened to each end to hang it up to a wall-bracket by, the monkey will perform all manner of amusing antics upon it, and incidentally get plenty of most beneficial exercise.

A great charm of a pet monkey lies in the fact that it gets to know its mistress almost at once, and shows the same faithful affection for her that a dog might. One small monkey who was a great family pet would sit for hours at a time snuggled up on the shoulder of an invalid child whose special property it was, quite realising something was the matter, and hardly leaving her to take its food. When its little mistress recovered, however, it made up for these attacks of virtue, and became a perfect tyrant, ruling the family with a rod of iron. Woe betide them if Jenny, as she was called, failed to get her customary dish of hot potato with the ringing of the luncheon bell. From her coign of vantage she could hear the clatter of plates, and, standing upright in her cage, would shake it vigorously, making the most terrific din and crying in a plaintive and appealing manner until her dinner arrived, when she would hastily plunge her hand into the tin and withdraw it, scolding, should the contents chance to be too hot.

On cold winter afternoons she would lie sleeping for hours before the fire on her young mistress's lap with an expression of childlike content upon her usually restless little face, lying on one side, her arms flung in the air, in order that she might be gently tickled.

A SMALL FRESH-WATER AQUARIUM

Continued from page 2255, Part 18

Inmates of a Fresh-Water Aquarium—Japanese Sunfish—The Feeding of the Fish—How to Aerate the Water

Newts and tadpoles are to be found in almost any pond in early spring, and village urchins are only too glad to earn a few pence by collecting them. A few small Japanese sunfish, though more expensive, make delightful inmates for an aquarium. Big fat fish, measuring two or three inches long, cost from 1s. 6d. to 3s. each, according to size. Water-spiders and water-beetles may be had for twopence each, but should be kept in a glass jar by themselves, provided with a piece of waterweed.

Newts and tadpoles may be introduced with advantage, and are very interesting to watch; but if newts are included, the aquarium must be provided with a cover, or they are extremely apt to leave the water and take a stroll about the room.

Feeding the Fish

The feeding of the fish is an important matter. The best plan is to feed them every day, or at least three times a week, giving only a very small quantity of food at a time.

For goldfish, roach, and dace, give vermicelli, and an occasional dead fly will be appreciated. *Breadcrumbs and biscuits are to be strictly avoided.*

Tortoises, eels and newts like small worms, and eels also welcome tiny minnows. All discarded food should be removed from the tank a couple of hours after feeding-time—a pair of long modern forceps will be found very useful for the purpose.

Aerating the water can be managed very simply with the help of a small squirt, or a watering-can fitted with a fine rose.

Keeping the Water in Good Condition

The squirt is filled with water from the aquarium, which is afterwards squirted back into it from a height of a couple of feet, or the watering-can is filled in the same way and the water returned through the rose from a considerable height. Failing either of these methods, the water may be stirred briskly with a short piece of cane.

In order to keep the surface of the water free from dust, a lid should be provided, arranged in such a way that while access is provided to the outside air it prevents any of the inmates from jumping out of the water or otherwise taking their walks abroad.

If dust settles on the water in spite of all precautions, it can easily be removed with the help of a sheet of blotting-paper laid for a moment on the surface. When the blotting-paper is removed the dust will move away with it. It is very important to keep the water of an aquarium as clean as possible.

The following is a good firm for supplying Foods, etc., mentioned in this Section: Messrs. Molassine Co., Ltd. (Dog Foods).



VISCOUNTESS ACHESON

Photo, Rita Martin



WOMAN'S HOME

This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with :

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting
Heating, Plumbing, etc.
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc.

Furniture

Glass
China
Silver
Home-made Furniture
Drawing-room
Dining-room
Hall
Kitchen
Bedroom
Nursery, etc.

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

THE SIDEBOARD

By LILIAN JOY

Mahogany or Oak—The Chippendale and Sheraton Model—A Queen Anne Design in Walnut—Pedestal Tables Characteristic of the Adams Period—The Advantages of the Dresser—A Court Cupboard

THE sideboard is the largest and most imposing piece of furniture in a dining-room, and it is wonderful how much ugliness it sometimes seems possible for it to attain. It often, too, represents to the youthful couple starting housekeeping a disproportionate outlay with regard to the rest of the house, yet one that gives little satisfaction.

All this is altered, however, if the couple determine that they will have nothing to do with a too ornate modern sideboard, and that they will, if possible, secure an old piece of furniture or a good reproduction thereof. As a rule, modern sideboards are not good in design, though there are some notable exceptions to this fact.

When it comes to the older models, however, a wide vista of artistic possibilities is



A fine modern reproduction of a Sheraton sideboard. *Bartholomew & Fletcher*

The centre drawer can be used for the table-linen and the side cupboards as cellarettes *Photo, Booker & Sullivan*

opened before us. Our choice of design will be regulated by the kind of wood on which our fancy falls. Artists almost invariably choose oak, while to other people highly polished mahogany makes the strongest appeal. The old oak certainly does give a surface in which the most pleasing tones are to be discovered by the discerning eye. In fact, an artist will often take a piece of this wood for his subject for the joy of painting it.

From the housewife's point of view it has the advantage that it does not need nearly so much care as mahogany. This latter wood requires a surprising amount of attention. For some years, nevertheless, the familiar Chippendale model with its curved front has been one of the favourite forms of sideboard. One of its special merits is that, though it may be a trouble to keep nice, it is so easily moved as to facilitate the operation of the weekly turn out of the room on cleaning-day, and there is no chance of dust hiding behind it. We grow more and more chary of "dust traps" of any kind, which fact may have something to do with the popularity of this type of sideboard. Many sideboards of modern design are so heavy to move that they are only occasionally pushed away from the wall where they stand, and are such a small distance from the ground that it is impossible to clean satisfactorily underneath them without moving them.

The Sheraton or Chippendale sideboard is mounted on tapered legs and has no weighty top part. Sometimes there is a brass rail at the back, which frequently has a silk curtain gathered on it. It is not an imposing structure, but looks delightful in a room for that very reason, and has a most picturesque effect with a bowl of roses and a pair of antique Sheffield plate candelabra on it. It is sufficiently commodious for all practical purposes. There is a drawer in the middle for table-cloths, and a good deep cupboard or drawer on each side, one of which is fitted as a cellarette. Sometimes the side cupboards have sliding doors on tambour frames.

To combine with walnut furniture in the Queen Anne style there is a design on somewhat similar lines, though slightly heavier in effect. Those who are attracted by walnut—and the present writer must confess to a great predilection in that direction—will find that they can get a very charming Queen Anne sideboard, with a short curtain at the back on a rod held by supports of the wood in the twisted "barley-sugar" pattern.

Sideboards reproduced from old Adams models are apt to be far more impressive in bulk as well as more ornate in decoration. They look very fine in large rooms decorated after this period. Some of them have carved fluted urns on pedestal ends, which were originally used as knife-boxes.



A typical example of an old Yorkshire dresser, with cupboards for cruets at the sides of the shelves. Such a dresser forms a good background for old pewter or silver

Bartholomew & Fletcher

For those whose rooms are furnished in oak, none of these designs are suitable. They have, however, a large variety of choice among the different types of dresser. Dresser sideboards, so far from going out of favour, as was prophesied, are very much used. Some of the best modern designs are after this style. Those who have a few good old plates find that one of the best ways of showing them off is on the shelves of a dresser. Others who have no possessions of this kind, yet delight in the touch of blue that is best given by china, will find that a dresser filled with an old willow pattern dinner-service is delightful.

A typical old Yorkshire dresser, with the high, narrow cupboards for cruets at the sides of the china shelves, is the most familiar pattern. Some of these have only three deep drawers, others have

cupboards as well underneath these. Then there are the Jacobean dressers, with the characteristic panelling that is so highly decorative. A handsome Yorkshire dresser can be bought for about £17, and a good reproduction for about £10, while a very fine reproduction of a Jacobean dresser will cost about £14 or £15. A charming little modern dresser may be found for £7 or £8.

In very large rooms what is known as a court cupboard, or livery cupboard, will be used with one of these dressers instead of a side table. These are a reminiscence of the late sixteenth century, when they were used for keeping the liveries of the men servants.

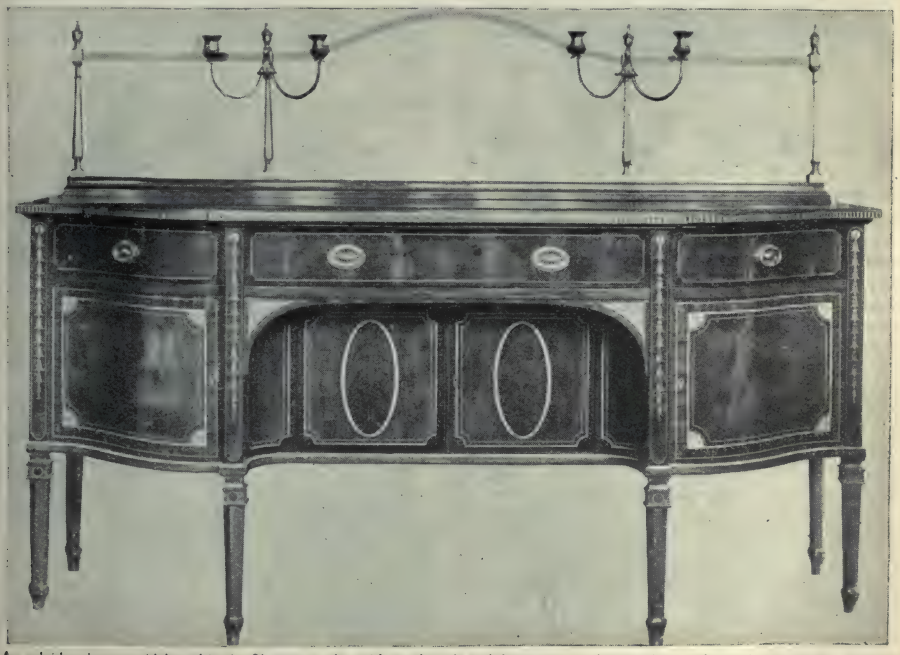
The typical modern sideboard must be chosen with great care. A safe rule is to pass over all that is elaborate and select the simplest design that is shown to you; it will, in all probability, be far the best.

In simply furnished rooms, where it is desired to save space, the sideboard is done away with altogether, and a corner cupboard and dinner-waggon or side table used in its place. A corner cupboard always looks picturesque, and gives plenty of room for all the various table accessories.



A fine example of a well-designed sideboard on modern lines. Its proportions are good, and it is both useful and artistic

Bartholomew & Fletcher *Photo, Booker & Sullivan*



An inlaid mahogany sideboard in the Sheraton style, with cupboards and drawers and a brass railing at the back, on which a curtain can be hung with good effect

Harrods *Photo, Booker & Sullivan*

THE DINING-ROOM CLOCK

Old Clocks in Mahogany Cases—The Value of the Original Movement—Good Reproductions—Oxidised Cases—The Cromwellian Clock

THE prevailing passion for restoring for present use everything that was beautiful in the past has enabled us to reclaim, in the form of excellent modern reproductions, the beautiful clocks of the eighteenth century.



A copy of an old clock in inlaid mahogany. This wood is wax-polished so as to resemble more closely the original model
Photo, Waring & Gillow.

Most of the actual originals which have come down to us are of a large size. This is accounted for by the fact that they were not intended to stand upon the narrow mantelshelves of that period, but were always placed on special brackets of mahogany, made for them and hung on the wall. These brackets are very rare nowadays, but when they are discovered and used with one of the genuine old clocks upon them they help to beautify any room.

The chief value of antique clocks lies, not in the case, but in the original works, which are as good now as when they were made. Some of them, however, were fitted with the old verge movement, which is useless; but the original case may have a new movement put into it, and this is often done, although the worth of such models is, of course, very considerably decreased. A genuine case with new works may be obtained for the moderate sum of £6 10s., that, had it been supplied with a clock movement of the same period, would have been worth £18 or £20.

The average price for an English timepiece of the late eighteenth century would be about twenty guineas; but a faithful model can be bought for about half that sum. Nearly all the clocks of that date seem to have been made in a large size, and very few smaller ones have come down to us. Their rarity has naturally made them very expensive, in addition to the fact that the smaller size is far more convenient; indeed, the largest specimens generally have to be placed on the sideboard, and not on the mantelpiece at all.

The modern reproductions are made in England, and there is a preference for models of plain mahogany with no inlay, but merely a little banding around the edge of kingwood, a species of Indian wood. The wood is preferred wax-polished instead of treated to a high French polish, as this far more nearly resembles the appearance of the old models, and therefore harmonises better with any antique furniture that there may be in the room.

While there is, at any rate so far as regards the sentimental point of view, a decided difference between a genuine old clock and a reproduction, there is also a fine distinction between the good and bad in reproduction. The essential detail and proper proportion should be faithfully followed, and adaptations are seldom a success. The fact is that in the old days when the clocks were originally designed, probably any variation which might be attempted in these times was tried, and discarded in favour of the



A modern design in mahogany, eminently suited for a dining-room. In this clock the harmonious proportions of the old 18th century models are faithfully observed with excellent effect



A Cromwellian brass clock. The original models were made with only one hand and placed upon brackets. Such clocks are suitable in a Jacobean room
Messrs. Waring & Gillow

perfect model which was eventually found and handed down to us, so that there is no reason to run through the whole gamut of unsuccessful effort to arrive at the same artistic conclusion to which our great-grandfathers were led.

We do not try to improve on the violin, resting content that the prevailing type is the only definite solution of the problem arrived at after havingtested every possible unsuccessful variation. So it is with the lovely old models in furniture; we can only go back to previous steps, for it is impossible to improve upon anything which is already absolutely satisfying to the artistic sense. At the same time there are, of course, good and simple designs in mahogany on purely modern lines that are pleasing.

One invention of the present day has not, however, proved a success, and this is the oxidised clock. This is generally voted a failure, because it gives a look of coldness to the room in which it is placed. In a good design, and placed in quite a small study, it may, however, sometimes prove an appropriate timepiece. Mahogany always affords a far warmer effect.

Cromwellian brass clocks are among the most modern revivals, and are meeting with appreciation. The originals were made with only one hand, and were placed on a bracket, as they had a weight. Made of hammered work finely engraved and chased, with a silvered bell on the top, they are to be found in a great number of sizes, varying from 10 to 17 inches in height. Their prices vary according to their sizes, but one of moderate proportions, 11 inches high, would cost about £7 5s. A Cromwellian clock would look entirely out of place in a Sheraton or Adams room, though it would be quite appropriate in a Jacobean room, which is a favourite style of furnishing with many. A mahogany clock, on the other hand, would be an unpardonable anachronism in such an apartment. One should as far as possible combine furniture of similar period even if one is not such a purist as to insist on having everything in a room of almost the same year.

True artistic instinct will never lead its fortunate possessor far astray, and reflection will show that some of our most interesting and beautiful specimens of architecture are none the less valuable or beautiful because they are not entirely of one style or period. So it is with furniture and furnishing.

Chiming clocks are very popular, and one which gives the Westminster chimes on gongs every quarter of an hour is a delightful possession.

Whatever may be the style of clock chosen, however, one practical consideration should be borne in mind. The dining-room is not the drawing-room or the boudoir, but essentially a room of a serious turn of mind, if the expression may be permitted. In it the busy head of the family and, probably, the elder children of school-going age are wont to breakfast, and, therefore, from the clock that graces it strict punctuality is expected, and an easily decipherable dial. Your choice, other things being equal, will be the more popular as these two important points are borne in mind. See to it, therefore, that the works of the clock are absolutely reliable, and that its face is one easily seen at a fair distance. You will have your reward.



Clocks fitted with chimes are always popular, especially those which give the Westminster chimes on gongs every quarter of an hour

THE ROMANCE OF OLD CHINA

By Mrs. WILLOUGHBY HODGSON

Author of "How to Identify Old China," and "How to Identify Old Chinese Porcelain"

SWANSEA PORCELAIN

The Association of Billingsley with the Swansea Works—The Closing of the Pottery and Dispersal of the Moulds—How to Identify Swansea Porcelain—Some Famous Painters of Swansea Ware—Their Distinctive Styles—Identifying Marks Found on Swansea Porcelain

Readers of the last article on the subject of Old China (see page 2267) will remember that in the year 1815 Mr. Dillwyn invited William Beely (Billingsley) and Samuel Walker to Swansea, there to try in new kilns to make the porcelain which they were producing with difficulty at Nantgarw.

Billingsley, the great potter and prince of flower painters, was a man of uncertain temper; he soon fell out with his associates at Swansea, and, in 1817, returned to Nantgarw.

The Dillwyn family, Timothy Bevington (who had succeeded Haynes as manager at the Cambrian Pottery), and John Bevington, his son, were the proprietors of the Swansea Works. After the departure of Billingsley, porcelain continued to be made till 1824, when the lease terminated and the factory passed into the sole ownership of Mr. Dillwyn, and many of the moulds which had been used for porcelain were afterwards employed for the earthenware which he continued to manufacture. Thus it will be seen that the making of porcelain in the two South Wales factories was but a short-lived industry.

The first Swansea body, like that of Nantgarw, was of such delicate quality that whole kilns were frequently spoilt in the firing. These were taken away in cartloads and buried in a field some little distance from the works, where some day, if they be unearthed, the collector may be brought face to face with a find equal in interest to those of Stratford-le-Bow and Lowestoft.

Upon the termination of the lease all the porcelain remaining at the factory was removed to some pipe works on the River Tawy, where it was decorated and sold. Soon afterwards an enamelling kiln was set up at a brewery, and here the last remnants of real Swansea china were painted. Buyers came from far to purchase it, and local magnates sought keenly for it.



A Swansea two-handled cup, beautifully painted with roses and other flowers, by William Billingsley
From Mr. Grahame Vivian's collection

Early in the year 1821 it was resolved at Swansea to present Queen Caroline with a china service, and the following announcement appeared in "The Cambrian," February 17, 1821: "Swansea china being unrivalled, it is proposed to offer specimens to the Queen. Subscriptions are invited for the purpose, and to be lodged with Mr. Francis." There is no record of the presentation having been made. Queen Caroline died on August 7 of that year.

In "The Ceramics of Swansea and Nantgarw," Mr. Turner mentions a Swansea plate painted with a bust of Queen Caroline, which may be an indication that the work was begun.

At many of the English china factories "tokens" were in use in the early days. These were used to pay the wages of the workmen. At Swansea we are told that as

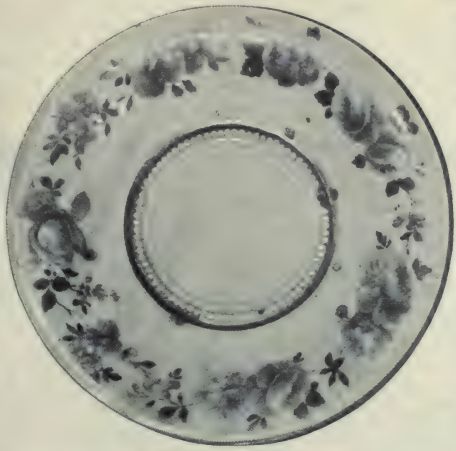


Plate in Swansea porcelain, painted with garden flowers, a fine example of William Billingsley's beautiful work, and the only piece of a service that survived a fire in 1896. This piece is considered to be the artist's finest work
From Mr. Grahame Vivian's collection

late as 1825 they were still in use. A specimen may be seen in the Royal Institution Museum, Swansea. It is of copper, and is stamped upon the one side "One penny token, Swansea, South Wales, 1813," and upon the reverse "Payable at the Cambrian Pottery, Swansea, L. Dillwyn, T. Bevington, and J. Bevington."

The earliest body made at this factory was the veritable *pâte tendre*, equal to that of Sèvres. The second, if less beautiful, was harder and more durable; and a third, known as Bevington's, was introduced in 1818. This had little of the delicacy of the early porcelain, and was less translucent. The first body cannot be distinguished from that of Nantgarw. This will be readily understood, both being manufactured by Billingsley and Walker from the same recipe, and fashioned in the moulds brought by them from Nantgarw. Thus it happens that many pieces made at Swansea, and decorated by artists who worked there, bear the impressed Nantgarw mark.

To study the styles of the painters at these factories therefore will be the safest guide to identification; though, if looked through by transmitted light, the most usual Swansea body will be found to have a greenish tint admirably described as "duck egg."



A Swansea saucer, painted by William Billingsley, and characteristic of his inimitable work
From Mr. Grahame Vivian's collection

After the closing of the works, a large quantity of Staffordshire porcelain was imported into Swansea, where it was decorated by artists who had worked at the factory. From this it will be gathered that the collector may buy a specimen made and decorated at Swansea and marked "Nantgarw," or one that was manufactured in Staffordshire, painted at Swansea by true Swansea artists, and marked with the name or sign of that factory.

Amongst the artists employed at Swansea, William Billingsley ranks first. We have, however, dealt with his painting in the article on Nantgarw porcelain (see page 2264). The illustrations show some beautiful specimens of his work. The two-handled cabinet cup and saucer clearly demonstrate his wonderful painting of the rose, whilst the plate with raised moulded rim is a specimen of rare beauty decorated with some of the garden flowers of the day, and considered by some to be the finest piece this artist ever painted. It formed part of a tea-service of forty-six pieces bought from a daughter of Mr. Dillwyn, to whom it had belonged, and is the only one which survived a disastrous fire in October, 1896.

William Weston Young also painted at Swansea, in the style adopted by him at the Cambrian Pottery, upon "opaque china." His work may always be recognised by his style, his flower subjects being treated as botanical specimens. Young was a man of many parts, his accomplishments including land surveying, painting, and the writing of poems. He is also said to have made important scientific discoveries and inventions.

William Pollard, flower painter, was born at Swansea, and, as a boy, was employed in a solicitor's office. His love of drawing was so great that, it is recorded, he covered his employer's parchments with sketches, and in his spare time took lessons from artists employed at the factory. He soon made his mark as a painter of flowers, and became famous for his rendering of the briar, or Burrow's rose, as it is called locally. This he idealised, and through it his name lives.

He painted also the myosotis, speedwell, wild strawberry, and some of the garden flowers of the day.

Pollard had one strange fault—that of giving the speedwell and wild



Swansea plate, decorated by Henry Morris, who imitated the style of William Pollard. His painting is characterised by short hard lines of shading
From Mr Alex. Duncan's collection

strawberry the same foliage. After the Swansea factory closed, he opened a shop where he sold china—possibly Staffordshire—which he bought in the white and decorated.

Thomas Baxter was born in London, in 1782, and received his training from his grandfather, who was a painter and gilder, and had a shop in Goldsmith Street. When only twenty years of age, Lord Nelson employed him to make some sketches at Merton, and, later on, he decorated a very beautiful service for the same patron.

Beddow was a painter of landscapes and arms. The latter were pleasing and well executed, but the former are very indifferent.

Swansea porcelain was frequently decorated with birds; these were painted by an artist named Colclough. In writing of his work, Mr. Drane says: "He portrays impossible birds beautifully, so that one of his fellows said that he painted 'rale fedders'; but still, if fine feathers make fine birds, they do not necessarily make 'rale' birds." It is a fact that, anatomically, Colclough's



Group of Swansea porcelain, illustrating the various shapes manufactured and the styles of painting of W. Pollard, Henry Morris Thomas Baxter, and of an unknown artist *From Mr. Alex. Duncan's collection*

In 1814 Thomas Baxter was in Worcester, where for two years he conducted a school of art, and at the end of that time he joined Mr. Dillwyn at Swansea. He returned to Worcester in 1819, and died there in 1821.

He painted in two styles. The first consisted of figure subjects of a classical character. A cupid is frequently met with upon porcelain decorated by him, and a cup so ornamented may be seen in the group of china illustrated. A well-known design is his "Cupid Drowned in a Glass of Wine," another being "Hamlet Upbraiding His Mother."

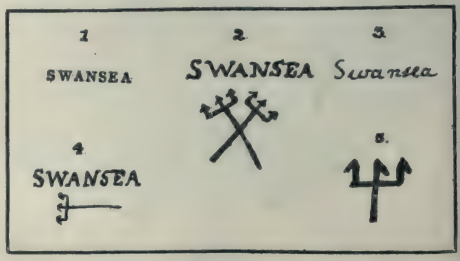
His second style is one in which flowers naturally treated form a foreground of which the background is a well-painted landscape.

Still another flower painter was Henry Morris, who copied Pollard, but whose work is characterised by short, hard lines of shading. He also painted fruit, and this will sometimes be found to be stippled in. It is said that the late Lord Swansea so much admired the work of this artist that he offered £10 for a single plate painted and signed by Morris.

birds are often far from being perfect, but for all this the painting is of high order.

Biscuit or unglazed porcelain of very fine quality was manufactured at Swansea. This was decorated with flowers and foliage delicately modelled in high relief.

The mark most frequently found is the word "Swansea" impressed; this may be accompanied by a trident. Sometimes the word was written in script characters in red, and the trident alone in red also may be found.



Marks found upon Swansea porcelain. The trident is often found in combination with the word "Swansea"

TABLE DECORATIONS FOR AUGUST

By LYDIA CHATTERTON, F.R.H.S.

A Patriotic Design in Red, White, and Blue—A Poppy Table Scheme—A Rose Design—Mignonette and its Possibilities—Water-lilies and Sweet-peas—A Harmony in Brown and Yellow—How to Make Effective Use of a Chandelier

FLOWERS AVAILABLE

Antirrhinums	*Dahlias*	*Thrift*	*Violas*
Aquilegias	*Delphiniums*	*Cornflowers*	*Pansies*
Asters	*Gaillardias*	*Poppies*	*Gypsophila*
Colchicums	*Geums*	*Roses*	*Begonias*
Carnations	*Gladioli*	*Michaelmas daisies*	*Geraniums*
Picotees	*Sunflowers*	*Sweet-peas*	*Love in a mist*
Campanulas	*Hypericum*	*Stocks*	*Nasturtiums*
Clematis (various)	*Hydrangeas*	*Mignonette*	*Lilies of the valley*
Coreopsis	*Helenium autumnale*	*Marigolds*	*Fuchsias*
Cyclamen	*Penstemons*	*Water-lilies*	*etc., etc.*

PLENTEOUS are the flowers of August. There is, indeed, a wealth of gay blossoms from which we may choose our table decorations.

Poppies are in their glory, and very dainty effects can be produced with them. The wild red poppies can be employed for a patriotic design in red, white, and blue by combining with them blue cornflowers and gypsophila. A silk Union Jack could be used as a table-centre, and the vases placed upon it, filled lightly with the blossoms. Decorate each menu and guest card with a tiny Union Jack.

These wild red poppies also look very graceful used with oat-grasses. Arrange them in clear green glass vases, and place a fringe of green oats round each vase on the cloth. Or the grasses can be formed into garlands and draped from vase to vase. The delicate tints of Shirley poppies look charming on the table, and a pretty blue-and-white table could be arranged for a luncheon party by using white Shirley poppies, cornflowers, and fairy grasses.



Vase filled with white Shirley poppies, cornflowers, and fairy grasses to form the centre of a blue-and-white table decoration for a luncheon party

A tall vase similar to the one in the illustration would be appropriate for this scheme. Cover the white cloth with a lattice-work of cornflower blossoms, and place this vase in the centre. About the table put some blue-and-white Dutch figure vases, filled to correspond. Fill little blue wheelbarrows with white fondants. For the poppy table portrayed Shirley poppies, shading from palest pink to deepest crimson, are used, and, with gypsophila to soften their hues, the effect is decidedly good.

A large vase and two smaller ones are used, and round each are arranged sprays of tinted creepers.

Although roses are not so plentiful this month as they were in June and July, there are still many to be obtained; in fact, the second crop of some rose-trees is often better than the first.

Some fine blooms are used to fill the vases in another table design; they are pale pink in hue, and a design of primrose-yellow violas is used as a groundwork for them. A circle of the blossoms is placed around



A Shirley poppy table decoration. These charming flowers, ranging in colour from pink to deep crimson, look well in green glass vases combined with gypsophila. The vases may be connected by sprays of clematis or Virginia creeper, laid loosely on the tablecloth

each vase, and lines of them are carried from the centre circle to the corners of the table.

Mignonette should be seen frequently on the table; its perfume is refreshing, and its dull green hue fits it to blend with any colour.

Arrange it with rose-pink double stocks, a truly delightful combination both of colour and perfume. Fill low-shaped bowls with the flowers, and place them on a carpet of green moss, edged with mignonette.

Enamel some tiny baskets a pale green, fill them with pink creams, and tie the handles with pink bows.

Mignonette and scarlet geraniums make another pretty combination. For the centre use a table basket that has been enamelled scarlet, and, filling it with the blossoms, put it in the centre. Round the basket on the cloth, a little distance from it, arrange a twisted garland of scarlet ribbon with bows at intervals, and in each bow place a cluster of mignonette.

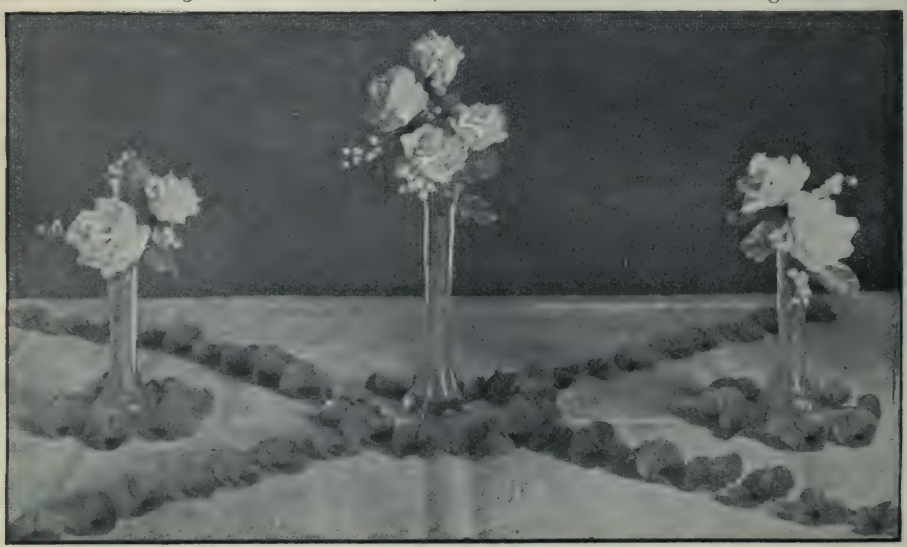
In front of each guest-place arrange a crescent of twisted ribbon with a cluster of mignonette at one side.

Water-lilies are still plentiful, and should be used on a mirror on sultry August days. Bright pink sweet-peas look pretty if arranged with them. Fill specimen vases with sweet-peas and their own foliage, and stand them around the mirror, connecting them with pale green ribbons.

Make four little bouquets of sweet-peas, and tie them with green ribbons, fastening one to each corner of the table.

The following is an effective scheme in yellow and white: A square white centre is used placed cornerwise. It is worked with ribbon in shades of yellow, and edged with fine crochet lace. Upon it is placed a yellow vase filled with the white single dahlias that have yellow centres. Round the vase is twined a garland of white Michaelmas daisies. These garlands are made by threading the blossoms on to cotton.

Brass candlesticks are used which are also twined with white garlands. The



An effective scheme for a table decoration, carried out in pink roses in crystal vases, standing in circles and between intersecting lines of pale yellow viola blossoms

fluted shades are of yellow crêpe paper. This design would be equally suitable for the small yellow sunflowers.

Try a brown-and-yellow table decoration, and you will find it has a charm of its own. Use small sunflowers and brown coreopsis, placing them in brown wicker baskets or brown art jars. Form a curved line of brown foliage down the centre of the table, and stand the vases or baskets in the curves. Sunflowers and dahlias should be well shaken before being used for the table, so that the objectionable earwig which so often lurks in the petals may be removed. Another artistic design for brown and yellow consists of yellow nasturtiums in brown bark vases, a somewhat large one being used for the centre of the table and smaller ones for the corners, with trails of small brown ivy-leaves from the centre to the corners.

When the dinner-table is lighted from above by a chandelier, a charming effect is produced by suspending a hanging basket from it filled with flowers and drooping trails of the blossoms. Pink ivy geraniums, nasturtiums, fuchsias, and clematis, all lend themselves to this style of decoration. The effect would be delightful if trails of the wild clematis were used mingled with the large purple and white blossoms of the cultivated varieties.

With this scheme employ a flat decoration on the table, using the large blossoms to form a star in the centre, and carrying trails of wild clematis from the points of the star to the corners of the table.

THE IDEAL BATHROOM

Tiled Walls—Enamelled Baths—A Cupboard Bath—Modern Innovations—Shower Baths—Geysers—Novelties in Accessories—Towel-rails

ONE'S ideals in matters of furnishing are largely comparative, and the individual of moderate means is not debarred from having a very dainty bathroom.

With regard first of all to the decorations. Of course, nothing looks so well or is so cleanly as tiles. It is not at all necessary to have the tiles the height of the room. A fairly deep dado is quite sufficient, and then a sanitary paper above. To do even a moderate-sized bathroom in this way will cost, approximately, £12 for the dado. An excellent substitute which is being very generally used is of enamelled zinc, and has exactly the appearance of tiles, but costs far less.

In the modern bathroom the bath is never encased in wood, but stands on feet raised a little from the ground, so that there is no harbourage for the dust. If there is a good linoleum on the floor, it is not necessary to stand the bath on a lead base, which adds considerably to the expense. The best baths are made of cast iron covered with porcelain or vitreous enamel, which is fired into the iron so that it is practically a part of it, and wears far better than ordinary bath enamel paint.



A bath that can be fitted in a bedroom. The heating is supplied by a geyser, and the bath arranged to tip up and fit into a cupboard. This ingenious device economises space in a small house or flat

If a bath is required in a bedroom where there is not much space, or has to be put into a small flat, there is a very clever invention that can be used. The bath is arranged to tip up on end, so that it can be enclosed into a cupboard. With the cost of fitting pipes and so on, this bath can be put in for about £8. A small kind of geyser can be used with it, which costs £5.

To return, however, to our orthodox bathroom bath. There are several new ideas in connection with this

that are worth considering. One is to have the rim, or what is technically known as the "roll," at the top of the bath made sloping. A hanging soap-dish must, of course, then be used. This arrangement keeps the bath itself nice and clean. Then there are some new taps made quite smooth with no grooves, so that they are quite easy to clean. The standing waste and overflow in one is a very popular arrangement, the idea being to keep everything as simple and exposed as possible for cleansing purposes. It consists of a metal tube fixed in a holder, yet readily lifted out to be cleaned. There is also nothing to go wrong in this form of waste, whereas if the older form of pull-up waste gets out of order it necessitates having a man in to set it right.

A shower bath is a great improvement in a bathroom, and a plated shower, with a patent mixing valve, ring, and waterproof curtain, may be acquired for £8. A small hand spray is, however, far less expensive. The prices vary, according to the size of the taps, but begin at about 12s.

A very important consideration in a bathroom is the lavatory basin. Here, again, various improvements have been made. The open waste is specially practical, as it gives facilities for cleaning.

Geysers are very popular. They can be bought to heat the water for the basin as well as the bath. Great care should always be used in employing geysers. They should only be lighted by a responsible person, and it is safer not to leave a child alone in the bathroom where the bath is heated by this means.

Where people are having their own bathroom put in, they should stipulate for a small separate sink for filling cans, as maids are apt to spoil the bath by resting cans in it. There are any number of little accessories connected with the bath that may be obtained. Among these are the nickel-plated soap and sponge dishes that can be hung on the edge of the bath. Then there is a strap seat for the same purpose. A somewhat similar seat is made in teak. To prevent slipping when in the bath, indiarubber mats are sold. There are also very charming fitments for the lavatory basin made of nickel to hold Queensware carafe, tumblers, and tooth-brush vase.

Another notion is to have a glass shelf on nickel-plated brackets for holding all these accessories. The oval looking-glasses to go above these are very pretty. Various ideas are to the fore for towel-rails. Some of them have three nickel-plated bars on hinges to save space. A good notion is the towel-rail with a hot-water circulation for drying the towels. Still better, however, is it to have the bathroom heated by a radiator, and a circular towel-rail fixed around this.

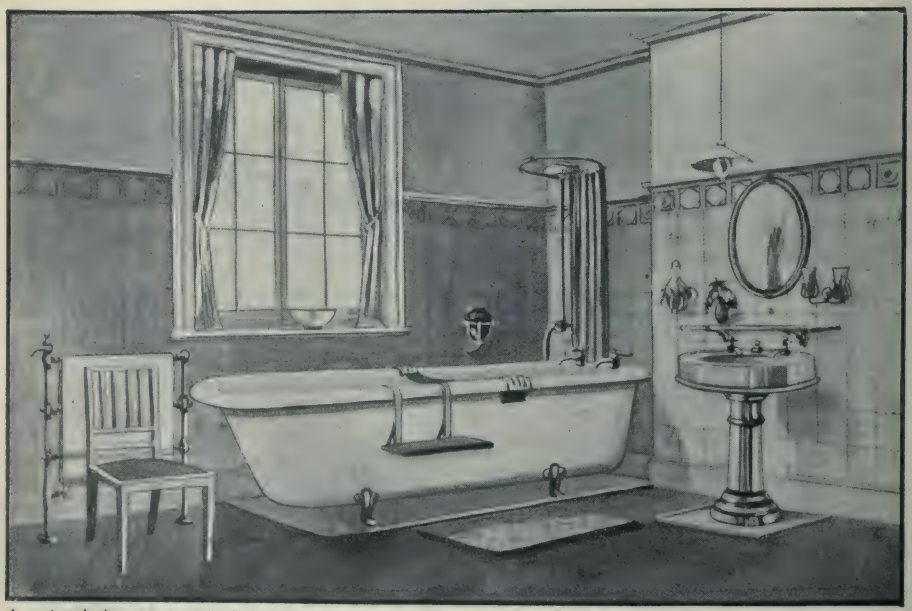
The cork mat is very generally used to step on to from the bath, though some people prefer a narrow mat of bath towelling.

A special bathroom chair in white enamelled wood, with a cork seat and back, is somewhat of a novelty, and was shown at a Building Exhibition at Olympia.

To those, again, who are having a bathroom added to their house, a reminder that there should be a bell over the bath is useful.

The careful housewife will see that the soap-dishes are well provided with soap, and there should also be a piece of pumice-stone and some soda in a small bowl.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Thomas Keating (Keating's Powder); Price's Patent Candle Co., Ltd. (Clarke's "Pyramid" Night Lights).



A modern bathroom, in which the bath is raised above the floor, and fitted with shower and curtain, strap seat, and bath step and mat. A washing-basin and fitments, together with a mirror, special bathroom chair with cork seat, and hot-water towel-horse complete the essential furniture, though many useful sundries can be added if desired



WOMAN'S BEAUTY BOOK

This section forms a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents:

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure
The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods
Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure,
etc., etc.

BEAUTIFUL WOMEN IN HISTORY

THE LOVELY MISS WALPOLE

By PEARL ADAM

EDWARD WALPOLE, the second son of Sir Robert Walpole, was an enviable and handsome youth at the age of twenty. His father was Prime Minister, and at the height of his power. He himself had just returned from the grand tour of Europe.

He was well blessed with position, influence, and good looks. Moreover, he had rooms in Pall Mall over the shop of a certain Mr. Rennie. In the recesses of this tailor's shop, as a rose lurks in a hedgerow, he espied one day a young girl apprentice of radiant loveliness, by name Mary Clement. The young Walpole promptly became enamoured of her, and she became his devoted partner through life.

They were, it is said, the handsomest couple in Europe, and the fruit of their union reflected ample credit on both of them. Their three daughters created a *furore* throughout London by their beauty as children, and as they grew in years to womanhood their loveliness increased, and was accentuated by the goodness of their hearts and the solid qualities of their intellects.

All three made, from a worldly point at any rate, the most brilliant matches.

Laura, the eldest of these three graces, whose fame supplanted that of the lovely Misses Gunning, was taken to the altar by a brother of the Earl of Albemarle, the Hon. and Rev. F. Keppel, who later became the occupant of a seat in the House of Lords as Bishop of Exeter. Writing about her marriage, her uncle, Horace Walpole, said: "We are very happy with the match. The bride is very agreeable, sensible, and good, though not so handsome, perhaps, as her sisters."

Charlotte, the youngest, after refusing many imposing suitors, succumbed to Lord Huntingtower, heir to the Earl of Dysart, for reasons which throw a lurid light upon what was then considered the marriageable age and a fairly reasonable manner of courtship. Horace Walpole writes that though the young lord, who was extremely impetuous, had been in love with Charlotte for some months, he was quite unknown to her by sight upon the day in which he asked her father for her hand.

Her father consulted her, and Horace Walpole continues: "She was with her sister Maria, to whom she said, very sensibly, 'If I were but nineteen I would refuse point-blank, for I don't like to be married in a week to a man I never saw. But I am two-and-twenty, and it is dangerous to refuse so great a match.'"

Brilliant as were these matrimonial achievements for the two daughters of a Pall Mall tailor's apprentice, they were eclipsed by the great destinies of Maria, the second in age but the first in beauty and accomplishments. Her loveliness was sensational. She was followed everywhere by admiring crowds, and half the eligible nobility of the realm knelt before her, heart in hand. She was beauty itself. Her figure and profile were exquisite; her complexion, which tended to brown, was adorned with the bloom of perfect health; her hair and eyes were also brown; her expression, wit, and manners vivacious.

Among the crowd of wooers who besieged

her, it was the oldest and the least handsome who met with the best reception. She, like her sister Laura, married into the house of Stuart. Her husband, James, Earl Waldegrave, was a man of great position. His character and credit placed him at the head of the peers of England as her beauty placed her in the front rank of her sex.

The wedding was celebrated at the house of Horace Walpole's brother in Pall Mall, close to the shop in which her mother had plied the needle. The ceremony was performed by the Bishop of Exeter. The bride wore a white and silver gown, and, though her beauty was largely hidden under a hat pulled deep over her face, what was to be seen of it was sufficient to make her uncle declare that she was handsomer than ever, with a sweet delicacy arising from her "cold maiden blush."

A "Sensible" Wedding

After the wedding, which was, according to Horace Walpole, "as sensible as ever was," the small party of wedding guests sat down to dinner. Afterwards the newly married couple got into their postchaise at the door, and went to Lord Waldegrave's seat, Haverstock, near Brentwood, in Essex.

Here Maria spent an uneventful, though serenely happy, existence.

Lord Waldegrave, after his marriage, turned his attention and his talents more closely to affairs of the State. He was the intimate favourite and adviser of King George II., and had he lived longer he would have become the undoubted leader of the Whigs. He fell a victim to smallpox in 1763. Inoculation against the dread disease was then a novelty, and it was one he had not tried. His illness was short, and throughout it he was nursed devotedly by his young wife. Her courage and tenderness surprised all who beheld her during this trying time.

Said Horace Walpole to her: "My dear child, there never was a nurse of your age had such attention." She answered: "There never was a nurse of my age had such an object."

His death left her quite disconsolate. She spent herself in tears, and when not overcome by her grief, she was ever recalling his love and consideration for her, and endeavoured to order her actions as she felt he would have desired. She lost in him, as the contemporary chronicler put it, "a father who formed her mind and a lover whose devotion knew no bounds."

She was left but moderately well off, as her husband's income, which was largely derived from his political offices, ceased at his death. She therefore moved to a house at Twickenham with her three daughters. Her grief at her husband's death left for a time a heavy mark upon her beauty, but healing time restored her looks and her interest in life. She was soon again besieged by suitors, among them being the Duke of Portland. Her friends urged her to marry again, but she steadfastly refused.

Indeed, half the eligible men in England wanted to marry her. She had been difficult to please in her first marriage; she had loved her husband very deeply; and her devotion to her three lovely daughters filled her life. It seemed at one time as if the Duke of Rutland would succeed, by dint of sheer importunity; but she remained firm, and refused dukes and earls in a manner most incomprehensible to the match-making mothers of England.

Three years had now passed since the death of Earl Waldegrave. Society began to think that the lovely Countess really meant to spend the rest of her life in a widow's retirement. But her own relatives began to suspect that something was in the air. They did not quite know what it was, but they were sure there was something.

They were right. One day her own chaplain married her in Pall Mall to a very personable young man of twenty-three years old. No one else was present, and the affair was preserved a secret.

A Well-kept Secret

Her relations came inevitably to know of it, for a boy was born in the same year; but they were not told the bridegroom's name. Even Horace Walpole, her uncle, who had romped with her in her childhood at Strawberry Hill, was kept in ignorance. The friendship between uncle and niece was severely strained.

Still, for years no one knew who the husband was, and after a while curiosity died down.

Six years later the Royal Marriages Act was passed, rendering null and void any marriage made by a descendant of George II. without the previous consent of the Sovereign. This bore hard on the Duke of Cumberland, the King's brother, who had married Lady Ann Horton. He was in disgrace, and the Act dishonoured his wife.

The Mystery Disclosed

At this juncture there came forward William Henry, Duke of Gloucester, the eldest surviving brother of George III., and a great favourite with that monarch. He pleaded with the King for Cumberland, but George was relentless.

"Very well," said Gloucester, "disgrace me too. I've been married for six years to the lovely Countess of Waldegrave!"

So the secret was out, and a pretty sensation it caused. Society buzzed about it for weeks, and began to look very differently on the Countess, whose reputation had begun to suffer by the prolonged secrecy. But now she was a Royal personage, and her son was a prince. He afterwards married a daughter of George III., so that, had they had children, Mary Clement's great-grandchild would have been heir to the throne of England.

The announcement pleased Horace Walpole

greatly. With the King things were viewed in a very different light. The Duke and Duchess were banished from Court, and those who visited them were no longer received at Court. His Majesty also directed that an inquiry should be held into the validity of the marriage, and the Duke and Duchess had to appear before three commissions for examination. The marriage was, however, found to be quite valid.

Meanwhile, the couple were almost completely shunned by society. Romance is, perhaps, not overmuch encouraged in Royal families. Horace Walpole chose the society of his niece to that of his Sovereign, and in writing of his resolve not to go to Court he says: "I intend making a list of all that are going to shun me in public and squeeze my hand in private, assuring me how exceedingly glad they are of my niece's good fortune; and of all that will *not* squeeze my hand till they see me at St. James's again, and then pinch my fingers off with protestations of their joy."

King George's indignation at having given him for a sister-in-law the daughter of a tailor's apprentice was, perhaps, but natural, especially as it was not outside the bounds of possibility that a grandson of the tailor's apprentice might one day occupy the throne of England. It did not, however, last very long. A period of travel abroad ensued. It was mainly spent in Italy, where they were received with the Royal honours denied to them in England; the Pope in particular was pleasant and agreeable to the Duke and his still thoroughly charming Duchess.

She was completely devoted to her Royal husband, and lavished on him, when his health failed him in Italy, all the attentions and care she had shown towards her first husband. At Trent, whither he was removed in what the doctors described as a dying condition, she never left his apartments, even for a walk, for seven weeks. This was not her only trouble; the Prince, her son, grew ill.

The arrival of a letter from King George, declaring that his affection for his brother had never altered, and never would, cheered the invalid and his beautiful nurse immensely, as did the discovery that the Prince was only suffering from the pains attendant upon the cutting of teeth.

In 1780 the daughter of Mary Clement and Edward Walpole was taken, with her husband, into Royal favour again.

She died two years after her husband, in 1807, at Brampton.



The beautiful Maria Walpole, wife of the Duke of Gloucester, brother of George III.
From the painting by Sir Joshua Reynolds

BEAUTY CULTURE FOR WOMEN

FACE MASSAGE

The Antiquity of Massage—Its General Uses—The Movements and the Effects—Why Massage Gives Health to the Skin—The Ideal "Skin-food"—Mechanical Means of Massage—The Motives of Massage

THE origin of the idea of massage is lost in antiquity, but three thousand years before the Christian era found the Chinese practising it, and in 460 B.C. Hippocrates wrote: "Rubbing can make flesh, and cause parts to waste."

If this be true—and practice has found it so—one may, by using the wrong movements, aggravate the very evil one sets out to mitigate. There must be some system observed in the movements, and so it has been recognised that there needs to be, in efficient massage, specific movements to obtain specific effects.

Modern massage has been put upon a scientific basis, and an efficient masseuse finds a knowledge of anatomy very necessary. These remarks apply, of course, more particularly to general massage used for curative purposes, and where the movements are intended to influence muscles and nerves; and it may be mentioned in an article on beauty culture that there is no beautifier more efficient than a course of massage for the highly strung woman whose nerves require either nourishment or a sedative.

On the one hand, massage can stimulate the nerves, or on the other soothe them till irritability or neuralgia disappears. Massage can also control the flow of blood as well as stimulate the circulation.

Further, by means of pressure upon tissues it is made a means of eliminating waste and poisonous substances from the system; by manipulation of the muscles the lungs are indirectly influenced; by local treatment the digestive system can be improved, and muscle—and even bone—influenced.

But none of these purposes can be effected by amateurs, and the matter is only brought under consideration in this section in a particular search after home methods of cultivating beauty, and in order to discover how much a woman may adopt from professional methods, so as to succeed in self-massage.

The Movements

There are four movements.

1. A stroking movement termed *effleurage*. Sometimes this is given with the tips of the fingers or thumb, and sometimes with the whole hand. Pressure is made in one direction only. The value of this movement in face massage is apparent when it is seen that *effleurage* is the movement depended upon to—

(*a*) Soothe the skin and underlying tissues.

(*b*) Improve the function of the skin.

(*c*) Improve circulation locally.

Effleurage (or stroking) is used to precede, and also to follow—

2. *Pétrissage* (or kneading), which has far-reaching effects. In this movement the muscles are grasped in one or both hands, are subjected to pressure, are raised from their attachments, and are rolled upon the bones. The movement is useful in the treatment of obesity, "picking up" being the special movement used on a double chin and a too fleshy neck.

3. *Massage à friction* is a movement of small, overlapping circles by the palm of the hand and the cushion of the thumbs. The effect is to cause the tissues beneath the skin to work upon one another. A fair amount of pressure must be used. As this movement stimulates the action of the skin and nerves, and breaks down adhesions, its importance in face massage is obvious.

4. *Tapotement*, or percussion, is applied in several ways, of which "the flail" is the most useful for self-massage. In the flail, the tips of the fingers are held slightly apart, and a series of slight and sharp movements is made over the muscles. *Tapotement* can be applied to the face with the tips of the fingers brought together so as to form a cone. Slapping, clapping, hacking, and beating are further movements of percussion adapted to different parts of the body. Percussive movements are all stimulating.

Vibration is a vibration of the tissues to the end that they may be stimulated. To effect vibration, place the finger-pads, or the whole hand, over any given part, and create a sensation of trembling by allowing the hand to hang loosely from the wrist, and then throwing it into vibration. The sensation being carried through to the nerves, stimulates them.

The Skin

Something of the nature of the skin must be realised if the movements of massage are to be applied intelligently and to good purpose.

The scarf-skin, or outer layer, has no blood-vessels, and few nerves. The openings of the sweat-ducts, otherwise pores, are in the scarf-skin. This is constantly being worn away and as constantly replaced.

In the true skin beneath the scarf-skin are two secreting organs, the sweat-glands and the fat-glands. A sweat-gland is like a coiled tube with a duct, which is twisted corkscrew fashion as it passes through the epidermis. Perspiration is continually being passed off through the sweat-glands unless they become clogged. Massage, by stimulating the action of the sweat-glands, therefore removes and prevents "blackheads."

The fat-glands secrete oil and the ducts open into the hair follicles and over the surface of the skin, thus feeding it and keeping it soft and glossy looking. If these glands are not kept in good working order, there are two punishments—the hair thins and looks

dull; the kidneys, by having extra work thrown upon them, become overworked, and finally "go on strike." Both punishments are fatal to beauty.

In general massage, it is the exception to the rule of a good masseuse to requisition a cream or oil to facilitate movements. But in facial massage one of the chief objects is to feed the skin which the fat-glands have, for some cause or another, refused to serve any longer. It is for this reason that the ideal cream for facial massage is thus often described by the manufacturers of a face-cream: A skin-food readily absorbed by the skin, and with a composition similar to the natural oil of the skin. It will not encourage the growth of superfluous hair; will not become rancid; does not leave an oily look upon the skin. Both the animal and vegetable kingdoms have been searched in order that the demand shall be supplied, and many patent creams claim to be the successful result of this search.

Experience has proved, however, that neither the price nor the novel source of a cream bears any relation to its efficiency, and certainly the women known to the writer who have kept a youthful skin for longer than they would care to say are women who have long passed the stage of experimenting with new creams. They have simple and well-tried favourites which are *used systematically*.

Also it is becoming more common for women to use various methods of

Mechanical Massage

Their advantages in facial massage (where there is not much need for the tediousness of the work to be considered seriously) are doubtful; whereas the use of the fingers has obvious advantages quite apart from the consideration of expense.

There is no doubt that the fingers can bestow upon a tired or old skin a certain amount of animal magnetism most valuable in massage. More, the pressure and movements can be regulated with all the delicacy possible. Obviously, a machine cannot adapt itself to the various movements brought into play by skilled and knowing fingers.

The Object of Facial Massage

Broadly, there are two motives, one to prevent skin-ills, and the other to cure them. Preventive treatment requires an application of gentle *effleurage*, *vibration*, and *tapotement*. The movements are light and superficial. They need only to be used at intervals, where the complexion is young and fresh, probably once a fortnight, or when some fatigue causes extra attention to seem necessary.

Curative treatment must have more than superficial influence. It must be directed to the nerves and muscles, which in turn influence the skin, and it will be seen that superficial treatment can, in influencing the skin only, end in making it looser, and therefore more wrinkled than before. This fact accounts for much of the discredit which has fallen upon massage, superficial treatment making the complexion appear better for the time, but in the end worse, as the effects of the tonic to the skin wear away.

Curative treatment must also, to be successful, be followed often and regularly, about twice a week, with full massage at first, if the complexion has been neglected, and at regular intervals afterwards at discretion. No rules can be given, as cases differ, but spasmodic treatment is useless.

The woman taking immense pains with her complexion for a week, and then neglecting the matter for a month or two, fails to see that the object of massage is not to impart good health to the part massaged, but to coax it into the good habits usual to health. There is a reason for every movement, and intelligent, persistent movements will cause flesh to appear in sags and hollows, or disappear from cheeks and chin by coaxing nerves, tissues, and muscles to do their work properly.

To be continued.

PRETTY EYEBROWS AND EYELASHES

The Importance of Good Eyebrows—The Ideal—A Harmless and Home-made Cosmetic—Beautiful Eyebrows Can be Cultivated—Lotion for Inflamed Eyelids—How to Make the Eyebrows and Eyelashes Shapely and Luxuriant

PROBABLY the woman who wishes for good looks has as many anxious moments concerning her eyebrows as any other feature. If they are light or badly marked she tries every device to give them more importance and comeliness. And she is right. The basis of beauty culture is certainly character, and often unconsciously the onlooker will be attracted or repelled by the appearance of features which seem to tell their own story of the mind behind them.

The Ideal

The ideal eyebrows should be well-marked, slightly arched, and end in a point. The hair should lie smoothly and gracefully. To match these eyebrows should be long, silky eyelashes just curling at the tips.

There is another reason why the beauty of the eyebrows is important. "The eyebrows give form in a certain degree to the eyes," says Quintilian. "By them the forehead is contracted, raised, or lowered. Anger is manifested by the contraction of the brows, sorrow by their depression, and cheerfulness by their relaxation." The expression of the face depends a good deal upon the eyebrows. All of us are acquainted with the "beetling brows" of a discontent that is certainly not divine, as well as with the note of foolish interrogation imparted by the exaggerated regularity of too highly arched eyebrows.

With regard to methods of improving the eyebrows and eyelashes there are many "don'ts," all applying to artificial means of altering their natural appearance. To begin with, if you dye the eyebrows you must also do the same to the eyelashes, and the danger to the sight thus incurred far overwhelms any passing—and doubtful—advantage you may get as to appearance.

A Simple Make-up

There is one make-up, however, which is employed regularly by Frenchwomen, and which, if used with the greatest discrimination—as the slightest particle is sufficient to darken the brows, whilst the least touch too much is palpable—is harmless enough, as well as efficient.

The basis is simply burnt cork. To make it, get four or five corks and put them on a hot fire, where they will immediately flare up. When the flame has died down, lift up the light black remains carefully with an old spoon and place them on a piece of paper. Press into powder with the tip of the fingers, carefully searching for and casting aside the least suspicion of grit.

Place the resulting powder in a little ointment-pot and add one drop of glycerine and then one drop of rosewater to mix into a soft paste. Of course, add another drop of glycerine if necessary. Apply as described above, very sparingly, and an artistic and natural effect is obtained.

Cutting the Eyelashes

This recipe is given because the culture of beauty in the eyebrows requires time and patience, but it is possible to obtain the real thing by natural means. Dr. Anna Kingsford advised the cutting of eyelashes in childhood to make them long and luxuriant. The points are to be clipped carefully once in every month or six weeks. This should, for greater safety, be carried out when the child is asleep. It is probable, however, that what the eyelashes gain in luxuriance they lose in beauty, for the writer saw eyelashes thus treated lose their pretty upward curve so characteristic of childhood and so beautiful if retained to mature years.

If the eyes are healthy, the edges of the eyelids will be so, too, and the lashes, which are likely to become scarce should the eyelids be inflamed, will require little care. For inflamed eyelids there are several good home treatments which may be efficacious if the malady is not serious. One is a lotion of weak warm milk gruel; another a boracic acid lotion, which a chemist will put up. A third, grateful and comforting to the eye, is warm elder-flower water.

To Promote the Growth of Eyelashes

There are many lotions recommended to promote the growth and beauty of eyelashes and eyebrows, but perhaps the best is petro-vaseline. See that this is in liquid form, clear and colourless. Apply with a small, soft brush at night.

It is important to train the eyebrows into a good shape, should the hairs lie irregularly. Brush every morning after the toilet with a small, soft brush dipped in glycerine and rosewater, or, if the glycerine be objected to, water to which a few drops of eau-de-Cologne have been added in order to make a milky fluid. But the glycerine and the petro-vaseline have a special value in that they both tend to darken the hair as well as promote growth. The use of the glycerine in the morning is advisable where the hair is refractory, as glycerine, being sticky, acts as a cosmetic.

There is no harm in the use of pliers, used judiciously to the eyebrows, in order to trim them. The removal of a straggly hair here and there will make a great difference to the appearance. But nothing of an irritating nature can be done to the lashes, and these will become, also, more scarce still as time goes on, if darkening pencils are habitually used.

Artificial Eyebrows

Some time ago there was a method of replacing the loss of natural eyelashes by artificial ones. To do this, one long hair was taken and sewn, loop fashion, to the eyelid; the loops were then cut. The operation must have been very painful, but as this would not discount the idea in the mind of many women anxious for beauty, that nothing is heard of the method now must be attributed to its failure to give the desired effect. For one thing, the hair could not have the fine tapering to the ends natural to the real eyelash, nor could it have the upward curve necessary for beauty.

There is a harmless little device practised by some who wish to give or retain this curve of the eyelashes. They are trained for a few minutes daily with the finger and a lead pencil. To do this, hold the pencil over the lash with the right hand, and curl round and upward with the first finger of the left. Perseverance will be necessary for success, but at least the experiment will be unattended with danger. The same may be said of all conscientious attempts to improve facial beauty by stern avoidance of, frequently involuntary, facial tricks. All such bad habits as frowning, constant wrinkling of the brows, and screwing up of the eyes will do more to "uglify" a face in a few weeks than will avail the beautifying efforts of months. Very often, the permanent shape of the eyebrow is affected—and not for the better—by these pernicious tricks, of which the perpetrators are often quite unconscious.

The following are good firms or supplying materials, etc., mentioned in this Section: Messrs. Antipon Co. (Obesity Cure); T. J. Clark (Glycola); De Miracle Chemical Co. (Hair Destroyer); Kathryn B. Firmit (Removal of Superflous Hairs).



CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned :

The Baby	Education	Physical Training	Amusements
Clothes	*How to Engage a Private Governess*	*Use of Clubs*	*How to Arrange a Children's Party*
How to Engage a Nurse	*English Schools for Girls*	*Dumb-bells*	*Outdoor Games*
Preparing for Baby	*Foreign Schools and Convents*	*Developers*	*Indoor Games*
Motherhood	*Exchange with Foreign Families for Learning Languages, etc.*	*Chest Expanders*	*How to Choose Toys for Children*
What Every Mother Should Know, etc.		*Exercises Without Apparatus*	*The Selection of Story Books, etc.*
		Breathing Exercises	
		Skipping, etc.	

CHILDREN'S GAMES FOR SMALL GARDENS

By GLADYS BEATTIE CROZIER

Games that do not Require any Expensive Accessories—Bumble-Puppy—Bottle Ninepins—A Garden Sea-Saw—Garden Quoits—A Golf Putting Course—Garden Badminton—Clock Golf—Garden Tobogganing

CHILDREN, if left to their own devices in a small garden to play at games, are apt to work sad havoc with rose-bushes and carefully arranged borders.

It is an excellent plan to rig up half a dozen games, each of which can be played in a small space in the various corners of the garden, and the various accessories can often be found about the house and in the garden shed without the necessity for buying anything whatever.

Two Popular Games

Most of the following games can, moreover, be rigged up in the wee garden plot of any country or seaside cottage during holiday time, and prove a godsend in keeping the little folk happily employed during the hotter hours of the day, while their elders take a well-earned siesta after an arduous morning spent in the woods or on the beach.

Bumble-Puppy is a splendid game, for which a long bamboo pole, or long, straight clothes-prop, a ball of coarse twine, and a huge flower-pot are all that will be required, besides the ball in a net with a heavy waxed string, which can be bought ready to hang on the top of the pole at any toy-shop for 9½d., and a couple of old tennis or badminton bats.

The first thing to be done is to find a nice level spot for setting up the pole. This done, fill the flower-pot three parts full with rather heavy mould, and invert it at the chosen spot.

Next tie the string attached to the ball to the extreme top of the pole, so that the ball hangs to within about three and a half feet from the ground when the pole is held in an upright position. Six inches below the top of the pole fasten a cork bung with the help of a long nail, and nail on a second cork four or five inches below it, leaving a clear space of four inches between the two bungs.

Now push the lower end of the pole through the hole in the bottom of the inverted flower-pot until it touches the ground below. The earth in the flower-pot will steady it to a certain extent, but it makes it much more rigid if the pole can be driven into the ground itself for six inches or so.

To begin the game the two players, each armed with a bat, stand on opposite sides of the pole, and the server, taking the ball in her hand, stands back as far as the string will allow. She then cries " Play ! " to her opponent, and strikes the ball sharply to the left, in order to wind it up to the left on the space between the two bungs. He in his turn endeavours to intercept it as it flies past him, and with a skilful back-handed stroke to set it whirling up round the pole

in the opposite direction. Whichever player first succeeds in winding the ball up between the bungs wins the game.

Bottle Ninepins is a most successful game, for which a dozen empty stone Apollinaris or ginger-beer bottles, a penny packet of sticking-on labels, four old croquet balls, and a length of wide white tape will be required.

Stick a large white label on to the front of each bottle and write a huge number on it in black ink, marking them from one to twelve, and then arrange them in two rows, seven bottles in the first and five in the second, in such a way that the number on every bottle shows when standing in front of them. Using hairpins as pegs, stretch a barrier of white tape at a suitable distance, which depends chiefly upon the age and skill of the players.

How to Play Ninepins

The players stand behind the tape barrier, and each one takes it in turn to roll the four balls, one after another, at the bottles. The score made by adding together the numbers on the overturned bottles is noted down, the bottles are set up again as before, and the next player takes his or her turn.



Bottle Ninepins. This is an excellent game for a small garden. Only a dozen stone ginger-beer bottles and adhesive labels and broad white tape are required

A Garden See-Saw is an endless source of delight, and the children will play happily on it for hours together.

To make a very safe one, which yet is quite exciting enough for small nursery folk, find a nice long springy plank—if one is not already to be found about the house, a suitable one of strong, well-seasoned wood, which may be relied on not to break, can be bought for a couple of shillings.

A big empty flower-pot, for a support, will also be required, and this can be bought for ninepence or a shilling at any florist's, if there does not happen to be one in the garden.

If a couple of holes are bored in the middle of the plank, with the help of a red-hot poker, a strong wire can be passed through the plank and into the central hole of the flower-pot and brought up again on either side of it and through the holes in the plank again, thus making it impossible for the board to jump off its support, and obviating the necessity for one of the players to stand on the plank just above the flower-pot, to keep it on by her weight.

Garden Quoits is an excellent game, for which a couple of squares of board—wooden box lids would answer admirably—and four dozen corks, and some big French nails, or strong glue, will be required, besides a dozen rope rings, which can be bought very inexpensively at a good sports' shop.

Nail or glue the corks upright on to the boards in even rows four inches apart, and the quoits boards are ready.

To begin the game the boards are placed flat on the ground from fifteen to twenty feet apart, and one player stands beside each, armed with half a dozen rings, which must be thrown, one after another, on to the corks on the opponent's board. Each cork encircled by a ring counts one to the thrower.

Four players may compete, two standing at either end and playing as partners. In a foursome the players take it in turns to throw the set of six rings from either end alternately.

Another excellent impromptu method of setting up garden quoits is to point thirty-two sticks of white firewood, with the help of a sharp knife, and to peg them into the ground in the form of a square.

A Golf Putting Course may be arranged on the narrowest strip of turf, and provides the greatest amusement for both "grown-ups" and children, and a putting match is an excellent way of filling up a spare half-hour, and excellent practice, too.

A hank or two of inch-wide white tape cut into a dozen strips, varying from one and a half to three feet long, a penny packet of strong hairpins, and a small round tin canister will be required, besides a golf ball and a putter; or, failing this latter implement, a straight-crooked walking-stick does very well.

The canister must be sunk into the ground until the rim is on a level with the turf, or if this is objected to as damaging the grass, a circle of white tape pegged down in place with half a dozen hairpins will answer every purpose.

The tape must next be pegged out in straight lines from a foot to three feet apart, gradually growing wider apart as they are further away from the hole.

The game consists in each of the players in



A golf putting course can be arranged on a narrow strip of turf, and affords amusement for the children and good practice for the "grown-ups"

turn making a complete score, striking the ball from each line in succession into the hole in the fewest possible number of strokes, starting from the line nearest the hole.

An umpire with a sheet of paper to note down the scores should be provided, and any number of players from two up to six can play; but if more than this number enter it makes the game a slow one while waiting for one's turn to come round.

Other Suitable Games

Garden Badminton for children is a most delightful game, and a suitable court can be easily arranged for them on any small patch of lawn.

The "net" consists of two upright sticks, such as gardeners always keep in stock, or which can be bought for a few pence. They are about six feet high, pointed at the lower ends, and should be thrust into the ground about four yards apart until they will stand rigidly upright. A band of the widest white tape obtainable is now pinned across the top from stick to stick, and makes a splendid "net" over which to play.

Side lines in such an impromptu game are really unnecessary, but back lines, from behind which players must serve (each one consisting of a line of broad white tape well pegged down with hairpins), must be placed on either side about fourteen feet back from the net and parallel with it.

A couple of battledores are required. The parchment-covered ones, costing from sixpence to a shilling at any toyshop, are best to play with; but, failing these, round wooden bats, costing a penny or twopence, will do. Two or three shuttlecocks are required, and these are obtainable for a penny or twopence each.

If "doubles" are to be indulged in, a couple of extra bats will be required, and the court might be laid out a size larger.

Where no suitable patch of turf exists, a wide gravel path makes an excellent impromptu badminton court across which to play.

Rules for impromptu badminton may be adapted from the ordinary tennis ones. Players take it in turn to serve from behind the tape line, the game being scored from "one to six." He who first scores six wins the game, and the service crosses over to the opposite side.

The winner of the best out of six games wins the "sett."

If, when serving, the shuttlecock goes *under* instead of *over* the net, it is a "fault." Only two faults are allowed, and after that each failure to serve the shuttlecock over the net scores one to the opposite side. In returning a service and in volleying, if the shuttlecock goes under the net it scores one against the striker.

Clock Golf can be arranged quite inexpensively on any scrap of lawn big enough to accommodate a circle of from eight to sixteen feet in diameter.

The necessary accessories consist merely of two or three hanks of wide tape for marking out the circle, pegged down in place with



Garden badminton for children requires merely a small lawn on which two poles and a tape can be erected to serve as net. The lines can be marked by tape, pegged down by hairpins. Two battledores and a few shuttlecocks complete the necessary outfit

hairpins, several hanks of half-inch tape, and some very fine hairpins with which to manufacture the numbers which appear on the face of a clock, making each numeral from four to six inches long.

A watch will be needed from which to copy the spaces and lettering, for a clock face is a deceptive thing to map out from memory.

A small circle of tape will be needed in the middle of the clock, or a small tin is, of course, better, for the "hole." A golf ball and a putter, or a walking-stick with a straight crook, will also be required. The game consists in each player playing round the face of the clock from each "hour" into the hole in the fewest number of strokes. Two or more players can compete, one after another, and a scorer should, if possible, be provided.

Ring Golf is another good garden game, for which half a dozen rather deep white saucers will be needed, besides a golf ball and putter.

The saucers must be inverted, and a big number printed in black ink on the side of each one. The saucers are then arranged about the garden, in and out of flower-beds, on the narrow lines of dividing turf, and the game consists in each player starting from a point indicated by a small red flag a few yards away from saucer No. 1 and playing on to the top of the saucer. This by no means easy feat accomplished, he proceeds to saucer No. 2, and "makes" it in the same way until the whole course has been completed. The player who goes round the entire course in the fewest number of strokes wins the game.

A proper set of "ring golf" can be bought for about half a guinea, in which raised tin discs with a hole in the top of each take the place of saucers, and make the game a far easier one to play, so that if expense is no object it is well worth while to invest in a proper set.

Tea Tray Tobogganing

Many of the tiniest gardens possess a steep grassy slope, and if a couple of old tea-trays are provided, upon which the children can sit crosslegged to enjoy the excitement of tobogganing down the side, it will afford them endless pleasure, and do little or no harm to the grass.

The smallest garden, if laid out in the manner described, will provide ample amusement for a children's half-holiday party, for golf competitions and a bumble-puppy, and badminton tournaments can be organised, the children entering for whichever games they prefer, and small prizes being awarded after tea.

If the party is a big one, to which more than fifteen or twenty children have been invited, it is a good plan for the hostess to get several grown-up girl friends to come to her aid and act as scorers and timekeepers, settle any disputes which may arise, and generally see fair play.

Aunt Sally

Small boys enjoy few things better than throwing missiles at a target. To gratify this desire in a harmless fashion will earn their undying gratitude. Therefore, in a description of games that may be played successfully in small gardens, mention should most certainly be made of that old favourite, Aunt Sally. It is possible to buy the complete outfit of wooden missiles and painted and gaudily-dressed wooden figure, with pipe in mouth, from any toyshop, but it is far better fun to devise one's own, and tax the ingenuity of any boy carver of the party. Handicaps should be given generously, so that even the smallest of the company may enjoy the dear delight of a successful shy, and if the principle of the cocoa-nut shy of the village fair be adopted, and a reward crown a true shot, so much the more popular will the sport prove.

Lest energy exceed skill of markmanship, it is as well to see that the background for the game is one that can suffer no material damage from ill-directed shots. When small children are playing, every precaution must also be taken that they do not unwarily stray near the firing line, or the consequences may be grave.

If the little guests arrive punctually at three o'clock, the games and competitions can begin at once, so that the finals may have been decided before 5 o'clock tea.



Clock golf is a game that can be played upon a plot of lawn from eight to sixteen feet in diameter. A golf ball and putter, together with tape to mark the clock circle, and a tin for the "hole" in the centre, are required for the game

THE HOME KINDERGARTEN

By MARY WESTAWAY (Associate of the National Health Society)

Continued from page 1682, Part 14

The Procession of Germination—Indoor Gardening for Winter Nature Study—Pets and Other Animals—Why Children are Cruel—How Thoughtfulness and Kindness to Animals Can be Fostered

At this point the interest in the garden is enhanced by showing the various stages of germination. A saucer should be covered with flannel, on which should be arranged seeds similar to those planted in the garden. The seeds should be covered with another layer of flannel, and both pieces should be kept well soaked with water. If the saucer is kept in a warm room, the seeds will soon germinate, and each day the child can note their progress by raising the upper flannel. When the plants are fully formed, the upper flannel can be removed entirely, and the child will soon learn that the plants are not so strong nor so long-lived as those under natural conditions in the garden; and here the first lessons in the value and importance of food for all living things can be given.

When the elementary principles of gardening, including constant care, have been mastered, the child can so cultivate his garden as to give pleasure to others, and thus his relationship with his fellows will be strengthened through his intercourse with nature. When once a child experiences the pleasure of cultivating mustard and cress for the family table, or giving his best flowers to cheer an invalid or aged person, he gets the highest good from his garden in the awakening of his generous feelings.

During winter, when garden work is difficult and not safe, except for the most hardy and robust, the child's interest in nature can be maintained by indoor gardening. In addition to culture on flannel, already described, bulbs grown in glasses of water prove of great interest, as does the growth of seedling trees from acorns, chestnuts, beechnuts, etc., suspended in water and kept in a warm room.

Observation to be Cultivated

At all seasons of the year walks are possible in which the children may see something of growing vegetation. The instinctive inclination of children is to observe natural beauties and to investigate natural wonders. Children love to talk of what they see, and it is surprising what poetic fancies some children display if only they can find a sympathetic listener. Thus, in rural walks, the children must be encouraged to talk of what they see, while the mother fulfils her part by drawing attention to the facts which have escaped observation.

It must not be forgotten that a child's love is greatest towards the small things of nature, and that he is mentally incapable of admiring the broad effects of a magnificent landscape. To him a dandelion is more beautiful than the golden mantled field considered as a whole, and he finds more pleasure in a hole in the sands filled with a bucket of water than in the whole wide sweep of ocean. Love of nature, as a whole, follows the love of its parts, and even the beginning of that love repays the labour bestowed on its cultivation in an ever-increasing store of pleasure.

"Every child is dwarfed in some function of the soul who has not been brought into contact with animal life," says Stanley Hall, a modern authority on child-study

Mere contact, however, is not sufficient, for if left without control and supervision the lower part of a child's nature may be developed, and brutal and tyrannical impulses drawn forth through contact with animal life, whereas, when properly controlled and directed, the contact will arouse the natural good, and form a useful training in kindness and sympathy.

Childish Cruelty Explained

Children are often regarded as naturally cruel, and no close observer of young folks can fail to be impressed by what seems to be inborn hardness of heart. Such a state of affairs can be easily explained, and when the true reasons for this apparently cruel nature are understood the work of overcoming the tendency becomes an easier matter.

In the first place, it must not be forgotten that children are "little learners," and before they reach the intellectual plane of the adult mind they have to gather by slow degrees many items of knowledge. The most valuable and lasting lessons are those which are self-taught, and children follow a natural instinct when they try to find out things for themselves. A young child is full of the instinct of curiosity, and thus many of his cruel tricks with animals are merely those of the scientific investigator, and are undertaken from a desire to find out what will happen under certain conditions—such, for instance, as if a fly is robbed of its wings, a spider of its legs, etc. No one should blame the instinct, but it should be allowed full scope in directions which do not involve pain.

Another cause of juvenile cruelty is the child's natural vigour, which must find for itself an outlet. If the child is allowed plenty of exercise and occupation he will not have energy to spare for needless cruelty. Children who are most repressed in their home life are the most cruel towards animals, and it may be noticed that they perform their cruelty in a sly, quiet way without the open frankness of the child who has full scope for his natural activity.

Again, even the youngest child recognises that mankind ranks higher in the animal kingdom than do the animals around, and it

affords him a gratification of his sense of power when he tortures a lower creature.

The Keeping of Pets

Then, children often do not realise that they are inflicting pain, especially when there is neither cry nor tear, and when there is no attempt at retaliation. "They didn't cry," said the little girl of the story, when it was explained that in cutting up her gold-fish she had caused them pain. The words represent the point of view of many children, and it can only be altered by careful training.

Froebel advised that a canary should be hung within sight of the child lying in his cradle, so that his waking moments might be occupied by watching its movements and in listening to its song.

Older children should be encouraged to keep pets, not with the idea of regarding them as live toys dependent upon the caprice of children, but as weaker and more helpless creatures that look to them for fostering care and love similar to what they themselves receive from mother and nurse. Whatever a child tends he learns to love, and by these regular attentions the child grows in self-mastery and self-denial, which come gradually and grow by exercise.

Until the habit of regular care is firmly fixed, a child needs supervision, or the pet will suffer, and should it be found that the child persists in neglecting the pets, it is better that they should be forfeited until the child is older. There will soon be a petition for the return of the pets, for children have a longing for intimacy with the creatures about them. Animals make a stronger appeal to a child's protecting love than does the most dearly cherished inanimate pet, which, as one little girl, referring to her doll, quaintly said, "is only partly alive."

The Example of Elders

It is by example that children are most strongly influenced, and, therefore, the conduct of the elders regarding pets should be such as to prove of good effect. If the elders are cruel or careless, the younger ones of the family can hardly help following in the same way, whereas a child in a family where pets are valued and kindly treated will be more likely to prove kind.

Children should never be allowed to see animals teased or ill-treated, and if an animal is punished in front of a child it should be only for some fault obvious to the child, such as stealing. In passing, it might be stated that well-trained pets are more sensitive to tone of voice than to blows, so that the latter form of punishment need never be exercised in the presence of children.

Little ones should be taught that animals have feelings similar to their own, so that when a cat's tail is pulled it feels as much pain as the child does when scratched. An explanation of this kind is more effectual than the venting of a parent's anger on an animal which, in order to defend itself, has hurt the child. Some parents carry this idea of retaliation as far as to strike an inanimate object, such as a table, against which the child has hurt himself, thereby warping the child's sense of justice, and developing the combative instinct.

In addition to the moral training which pets afford, they may likewise be used to educational ends. An intimate acquaintance with cat or dog makes subsequent lessons on animals akin to these domestic pets more vivid and impressive. Some children are more fortunately placed than others so far as gaining a knowledge of the large wild beasts is concerned, but no opportunity should be lost of allowing children to visit zoological gardens, natural history museums, and even travelling menageries, in order to increase their ideas on the wonders of the animal kingdom.

Chickens and pigeons are of interest from the time they break the shell, and the fostering care of the mother birds make the child more appreciative of the like love bestowed on him. Tortoises and hedgehogs, though less responsive to a child's affection, train his powers of observation, and lead him to see that all created things have a part to play in the scheme of Nature.

Study of Life Development

Special interest is attached to certain lowly forms of life with well-marked stages of development which should be watched by the child. Thus, during March it is generally possible to obtain frog spawn in a jelly-like mass from among the weeds growing by the side of a pond or ditch. If this is kept in water in a warm room the tiny black specks will increase in size, and turn into minute tadpoles with quick, darting movements, which will prove very fascinating to little folks. It will be a source of unfailing interest to children to watch the little creatures grow bigger day by day, and undergo the loss of tail and the gain of four legs when they reach the full stage of development and are ready for the amphibious life, at which stage they should be returned to the pond whence the spawn was taken.

Similarly, silkworms offer scope for the exercise of the powers of observation, and can be kept with very little trouble. In the spring advertisements may often be noted for the sale of silkworms' eggs. They cost about sevenpence per hundred, and if they are kept on the leaves of mulberry or lettuce, the worms soon come from the eggs. A cardboard box with a glass lid is the best home for the pets, as they can be easily watched, and at the same time kept from straying, but the sides should be pierced with several holes for the sake of ventilation.

The children will be intensely interested in the seeming greediness of the silkworms as they near the spinning stage, while the beautiful bright thread of the cocoon and the emergence of the moths from those cocoons which are left long enough will arouse the spirit of wonder and admiration which is the ideal of nature study.

To be continued.

DANCING

Continued from page 2279, Part 19

By MRS. WORDSWORTH

Principal of The Physical Training College, South Kensington

THE LANCERS—*continued*

FIGURE 3a. The gentlemen walk to the centre, turn back to back, and bow to their partners. Each man places his arm round his partner's waist, giving his left hand to the man opposite. They form a star, and gallop once round and back to places. This is repeated once more, in its entirety.

Figure 4. VISITING. The top and bottom couples start together, and "visit" the side couples. Each man leads his partner to the right side, they bow; then to the *left*, where they bow again. The eight dancers are then in two groups of four. Every lady gives her right hand to the lady opposite, and *vice versâ*, and they walk round once. The left hands are then given, and they walk round the reverse way. Both hands are then joined; they gallop round twice, and return to their own places. This is repeated by the top and bottom couples going first to the *left*, and afterwards by the side couples.

Figure 5. GRAND CHAIN. The dancers face their own partners, giving their right hands. The figure starts with a bow; then each dancer passes on to the next lady or gentleman respectively, giving alternate hands. The ladies all walk round in one direction, the men in the other, and meet their partners *half round the circle*. They bow again, and pass on in the same direction; finally rejoining their partners in their own places. The top couple then leads round, facing the *reverse* way, the others falling in behind them in this order—right, left, and bottom couple. The four gentlemen and ladies are then standing directly behind each other. They change places, the ladies passing in front, and bow; change back again, and bow. The top lady and gentleman "lead off," turning away from each other, followed by those dancers standing behind them. They meet their partners, and walk up the centre together, then divide into two horizontal lines, as in illustration (Figure 2, page 2281), advance and retire four steps, take their own partner's hands, and turn to their places. The grand chain follows immediately; after which the bottom couple lead round, then the right and left couples. The chain is repeated between each figure, and ends the Lancers.

The order, form, and *shape* of the figures remains the same when valsing as when walking; that is to say, such vital points as "corners," "sides divide," etc., remain unchanged. It is the *first* part of each figure that is altered. Thus, when one or more couples should *walk* backwards or forwards, they merely valse round the figure, and on arriving at "corners," and so on, return to the original form of the dance. In the first figure each couple valses in turn, "corners" being interpolated in their usual place. In the second, two couples valse together,



Figure 3a. Gentlemen to the centre. After turning back to back and bowing to their partners, the gentlemen take their partners, and forming a star, gallop once round the circle



Figure 4. The Visiting figure, in which the top and bottom couples visit the side couples. After the necessary steps, the ladies hold hands and walk round, changing hands and reversing their direction. They then join hands, gallop round twice, and return to their places. The figure is repeated, beginning on the left. The side couples "visit" in their turn

finishing in position for "sides divide" when the music reaches the last eight bars. It is impossible to valse the third figure; but in the fourth two couples valse together, and when "visiting" the others whirl round, or valse, instead of walking. In the "grand chain" the four couples valse round the figure at once, and, instead of advancing or retiring four steps, "charge" down the ball-room.

This is a description of the Lancers as they *should* be danced, and as they are taught to children. If there seems a wide discrepancy between these words and the behaviour of modern "lancers" let us blame the spirit of the times, which does not find the study of these older dances "worth while."

The following is a good firm for supplying Infants' Food mentioned in this Section: Messrs. Wulfing & Co. (Albulactin).



Figure 5. The Grand Chain. The dancers face their partners, giving their right hands and bowing. Each then passes on to the next dancer, giving alternate hands. On meeting their own partners, they bow before continuing *Photos, Martin Jacolette*



WOMAN'S WORK

The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include :

Professions	Woman's Work in the Colonies	Little Ways of Making Pin-Money
Doctor	*Canada*	*Photography*
Civil Servant	*Australia*	*Chicken Rearing*
Nurse	*South Africa*	*Sweet Making*
Dressmaker	*New Zealand*	*China Painting*
Actress	*Colonial Nurses*	*Bee Keeping*
Musician	*Colonial Teachers*	*Toy Making*
Secretary	*Training for Colonies*	*Ticket Writing,*
Governess	*Colonial Outfits*	*etc., etc.*
Dancing Mistress, etc.	*Farming, etc.*	

TRAINED NURSES FOR CANADA

Good Opportunities for Englishwomen—Salaries of £3 to £5 per week for Well-trained Private Nurses—Why Nurses should Receive their Training in Canada instead of in England—Outfit Required—Where to Study—Life in Canada

Is there a chance for an Englishwoman in Canada outside the domestic service circle ?

This question is being asked every day by the educated Englishwoman who is anxious and willing to try her luck in the great Dominion beyond the seas. The usual openings for educated girls in England do not abound in Canada. Governesses, secretaries, and so forth, are not required. One profession, however, offers a real chance of success, provided only that the would-be emigrant can take her training in Canada instead of in England, and that is *Nursing*.

It is well known in emigration circles that numbers of trained and highly qualified English nurses have gone out to Canada and failed to get a footing, but this may be attributed in most instances to their failure to adapt themselves to the new conditions, and also to a decided prejudice on the part of Canadians in favour of home-trained nurses.

The English Nurse in Canada

Many of the English nurses who went out in the first rush to Western Canada were much too autocratic for Colonial tastes. They assumed superior airs, compared Canadian hospital methods with those at home, to the former's disadvantage. Even in England there is often rivalry between nurses from different great hospitals, but English people are not so touchy as their brethren overseas, and are willing to give and take in matters of opinion in a way Canadians have not yet learned to do. No doubt, Canadian hospitals in new, rough districts may not be managed and equipped as perfectly as a great London hospital, but the sole practical result of the English nurses' attitude was that the Canadian medical profession decided it could pull through without their aid, and applied itself to do so.

Training in Canada

The climate of Canada, with its extremes of heat and cold, requires, moreover, a somewhat different treatment of many diseases than the English climate necessitates, and this must be learned by the nurse on the spot.

English girls who will go to Canada, and enter any of the large hospital training schools for a three years' course of instruction, will have before them a wide field and good and lucrative openings. All over Canada there is a cry for nurses, but they must be Canada-trained.

The first thing to do, when a girl decides she would like to take a training course in Canada, is to call upon, or write to, Mr. J. Obed Smith, Commissioner of Emigration to the Dominion Government, at their Emigration Office, 11, Charing Cross, London, W.C.

The Commissioner is keenly interested in

the emigration of suitable women, but unless the applicant has some qualifications to offer which Canada needs, he will not encourage her to go, so that unless a girl is really determined to become a nurse, and has the necessary qualities of sound health, strength, strong nerves, gentle ways, and a cheerful disposition, she should not waste the time of the busy officials at the office.

The emigrant must lay aside her natural, instinctive prejudice in favour of home ways, and enter into her Canadian experiences in the spirit of a discoverer determined to conquer. If she does this, long before her three years are up she will look back with a smile at the little things which worried her so at first because they were strange and new.

The writer was a pupil-nurse in the Winnipeg Hospital Training School, one of the largest in Western Canada, and looks back with pleasure to the time she spent there.

Hospital Training Schools

The term in all Canadian schools commences in September, so it is wise for a girl to make application as far in advance of this date as possible. She must apply, as before directed, to the Emigration Office, and if she passes muster with the authorities there, a list of hospital training schools will be given her, and the machinery set in motion by which she may be accepted as pupil by one of them. If she does not live in London, and cannot call personally at the offices, an application form will be forwarded to her which must be fully filled up, and references given.

The cost of travelling out to Canada was fully dealt with in Vol. I. of EVERY WOMAN'S ENCYCLOPÆDIA, pages 33 and 188, but the outfit which the pupil-nurse requires will be a little different from that needed by a girl who is going out to friends, or on to a farm.

The probationers must provide their own dresses and aprons; caps are not worn until the training period is ended. The dresses must be of print, made all in one, absolutely plain and tight-fitting; the aprons must be white and full, reaching all round the skirt, and with a bib with long ends buttoning to the waistband at the back. Three print dresses, six aprons, and two pairs of low-heeled shoes, added to the ordinary outfit, will be sufficient. The former can be made at home, but the boots should be purchased in Canada, to be certain that they comply with the regulations. They average about 15s. a pair.

The probationers' dresses will wear best if they are lined throughout. As the temperature of the hospital wards is always high, heavy underclothing is out of the question; underwear such as is worn in England during the summer is usually warm enough the whole year round in Canada, *while on duty*. A complete change is necessary when going out of doors. All through the winter Canadian women will wear cotton blouses in their overheated rooms, though the snow may be many feet deep outside the double windows. For outdoors, a fur, or fur-lined, coat is far more satisfactory than heavy underclothing with a cloth coat such as is worn at home.

An extra pair of thick woollen knickers is donned before going out; flannel underskirts that would trail in the snow are an impossibility.

Outfit and Expenses

The need for a fur coat applies to any part of Canada from Montreal to Calgary. If the training is to be done in British Columbia, it will not be so essential, for British Columbia in winter is much like England—England in sunshine.

In addition to her outfit and ticket, the pupil-nurse will require a certain amount of pocket-money for current expenses.

Until she has completed her training, her laundry must be done outside the hospital, and laundry charges in Canada are much more expensive than in England. She should allow an average per week of 3s. for this item. If a girl is sensible and economical, twenty-five dollars—£5—should be ample for her to take with her. She will have no living expenses, her only necessary outlay will be the laundry expenses during her three first months of unpaid probation work, and her stamps for writing home. The living quarters in the training schools is always comfortable, modern, warm, and cheerful. The food, although plain, is the very best on the market.

When the three months of probation are over, and the candidate is accepted as a pupil-nurse, she will receive a salary of from 24s. to 32s. a month. At the end of the three years' course a nurse commands a salary for private nursing of from £3 to £5 per week; as hospital nurse £7 to £10 per month, all living expenses provided.

Remuneration

Hospitals in the various districts differ as regards remuneration, but all these details will be given by the training school matron to whom the girl's application is sent.

As the schools are all situated in large towns, the emigrant can calculate the cost of her journey exactly, although Eastern Canada is less expensive to reach than the West, the latter, which is only now being settled, affords far wider opportunities, and there are, in addition, more English people there.

Training schools are scattered throughout the Dominion, from St. John's, Newfoundland, to Victoria, British Columbia. In Toronto there are four or five, in Winnipeg there is the Winnipeg General Hospital Training School and St. Boniface (Roman Catholic) Training School. Brandon, Manitoba, has a small but efficient school. The Vancouver General Hospital has a very fine one, and in Victoria, British Columbia,

there are two large schools, so that if a candidate has friends already in Canada, it is easy to select the one nearest to their home.

The applicant should be between twenty and thirty; matrons usually prefer girls under twenty-five, though the writer has known more than one who started their course when past thirty, but this is rather late to begin such an arduous profession.

Curriculum

The course of lectures starts in September. Classes are held every day in the afternoon from three to four, and in the evenings from eight to nine or nine-thirty. Lectures are given by the visiting medical men, the matron, and her assistants. Every pupil must attend unless a sick-leave absence is given. All books, charts, etc., are provided by the school.

The hours of the daily routine in the wards are from 7 a.m. till 7 p.m., with two hours off for rest. One afternoon and evening a week is allowed each student. Each pupil-nurse is expected to devote some part of the day to study, it may be during the rest hours or when she comes off duty; and sometimes the rest hours are taken up with a lecture or practical demonstration.

It is not always easy to settle down to study dry books on physiology and materia medica after a strenuous day in and out of wards, answering the calls of impatient, ailing people, but the writer still looks back with pleasure to those evenings when five or six intimate friends were gathered together in one of the dormitories, reading and discussing the next day's work. Barring the added responsibility, it was much like the happy days of boarding-school.

HOW TO EARN A MODEST LIVING WITHOUT SPECIAL TRAINING

Visiting Cooks—Good Plain Cooking—Tidiness and Economy—Working up a Connection for Special Work—Teaching of Young Children—Simple Lessons—And Simple Amusements

MANY women find themselves suddenly, through no fault of their own, not only penniless, but also devoid of professional or business knowledge to help them to earn their daily bread, and although there is much help given to the poorer classes, there is very little done to help poor ladies. Even if it were otherwise, charity would not meet the case.

But even these women can find simple ways of helping themselves and combating their difficulties.

Few women have any idea of earning a living when they have had no training, except by making little fancywork articles which nobody really wants, and which, after many disappointments in trying to find customers, are occasionally sold to a friend who buys them out of charity.

A woman, however, who is capable and willing can find many ways of earning from ten shillings to a pound per week. Two are described below.

Visiting Cooks

In these days, when so many people live in flats and either keep only one servant or none at all, there is an opening for "visiting cooks"—*i.e.*, women who understand good plain cooking, and could attend for three or four hours and make cakes, pastry, sweets, etc., to last for a week, also soups and savouries which merely require to be warmed up as needed.

To make a living at this work, it would be necessary to arrange to have each morning booked, but it should not be a difficult matter to find six different flats or houses where such services would be found a great boon, say, once a week. A fair charge would be at the rate of sixpence per hour. If more is charged, it is obvious that a young maid at a low salary would be more generally useful.

Some Practical Hints

Common-sense must be exercised as to the locality which is selected wherein to look for clients. Dwellers in small flats or maisonettes are more likely to be glad to avail themselves of help like this than the occupiers of larger flats or houses, where it is necessary to keep servants, the cook generally being the most important of them all. Here outside help would be looked upon as an insult, excepting on the rare occasions when it is necessary, for some important dinner party, to call in the aid of the professional "chef."

No expensive outlay is required to start this work, the only necessities being clean linen aprons and cook's cuffs, and, most important of all, sufficient practical knowledge of cooking to satisfy an ordinary family, such, indeed, as most well-brought-up girls learn in their own homes nowadays.

Cleanliness, tidiness, and economy must be the rule both with the cooking and with the utensils used. All must be cleared up and put away for next time; nothing must be left for other people to clear up; this is of the utmost importance.

Arrangements must be made with the mistress each time as to the next visit, and the cooking to be done then, so that

everything may be purchased and ready, and no time wasted when the cook arrives by having to send out in a hurry for forgotten ingredients.

Upon arrival, start to work at once; never waste a minute of time for which other people are paying, or they will resent it, and be less inclined to employ you again.

Write a list of everything which is to be cooked, and see that all the necessary things are at hand.

Stocks and anything else requiring long cooking must be put on immediately; they can simmer whilst you are doing other things. When onions have to be cut up, do not handle them, but use a knife and fork, for fear of flavouring anything else you are touching, such as cakes, pastry, etc. To do various things in a short time, it is impossible to be too particular over such details.

Besides the fresh ingredients to be used, try to think out ways of making tasty dishes out of any food that remains in the larder. Use up everything, and let there be no waste whatever. This will make you and your work more valuable than if you were the "superior person" who can only use extravagant and expensive materials.

Thought and discretion must be exercised in the choice of the dishes to be kept longest, avoiding ingredients which do not keep well. In the summer months still more care must be used, especially as small flats seldom have good or cool larders.

It is important to find out as soon as possible where everything is kept which you are likely to want, so as to avoid worrying the mistress, who will probably be busy over something else. Learn to depend entirely on yourself and on your own resources, and never expect to be waited upon. Self-reliant, useful people are the ones who are wanted, and who can generally find work all the world over.

Special Work

Besides regular daily work, which is more satisfactory to depend upon for a living, there is the possibility of working up a connection for special work, such as cooking for small luncheon or dinner parties. This would give the chance of displaying more elaborate capabilities and advertising your work to a larger circle. People living in quite a small way would be glad to entertain their friends more often if it were made easier for them to do so by the aid of a "visiting cook"; but the effort of thinking out and preparing a little luncheon or dinner party, and cooking it herself or superintending an inefficient maid or charwoman while she probably spoils it, takes away all the pleasure from the hostess, and leaves her a tired and weary woman, with an uneasy mind and anxious eye as each course makes its appearance upon the table. How gladly she would have paid someone else to take the responsibility and work off her shoulders, and so left her time and energy to enjoy her party and her friends' society.

In these cases, of course, the cook must stay in the kitchen and dish up each course and send it in to table herself. It would be a mistake to take all the trouble over its preparation and cooking, and then run the risk of having all spoilt by careless serving.

Even an insignificant dish can be made tempting by the way it is served, and this should be one of a cook's chief studies.

The Teaching of Very Young Children

The stock-in-trade required for this work is a certain amount of knowledge, a good temper, and infinite patience.

A class might be started for children, say, from four to eight years old, to keep them out of their mother's way in the busy hours of the morning, to teach them discipline, and prepare them for an ordinary school at the usual age of eight.

To the conscientious teacher it will be anxious but interesting work, for it is in these early years that the character can be most easily moulded, and that a firm and good influence will help these little people through life. Bad habits can be corrected now, good ones encouraged, and the important principles of truth and honour instilled in their games and every little action.

The school hours should be from 9.30 to 12.30 every morning (Saturdays, of course, excepted). Strict punctuality must be insisted upon.

The object of the instructor should be to teach the children to read, write, and do little addition and subtraction sums, but the pathway to this happy state will be tedious for both teacher and the children, unless it is paved with many interests.

Use large diagrams of the alphabet to point out the letters, also boxes of alphabetical bricks and figures; let them play games with them, giving good marks to those who guess most letters, etc.

There should be a break at eleven o'clock for half an hour for play and lunch, which must be brought from home. This relaxation is good for them and for the teacher.

A time-table may be drawn up somewhat on the following lines:

9.30 to 10	Writing.
10 to 10.30	Reading.
10.30 to 11	Arithmetic.
11 to 11.30	Luncheon (out of doors, if possible).
11.30 to 12	Drawing, modelling, or poetry, on alternate days.
12 to 12.30	Sewing, singing, musical drill or physical exercises, on alternate days.

Writing should consist of learning to form each letter correctly, and so on by degrees to writing little words.

Reading should be taught in the same way, first the letters and then little words of two letters, and so on.

Arithmetic lessons can be greatly assisted by the help of the bead frame; let the little ones count and add by moving the beads

for themselves; let them also learn to make figures and add them together and subtract.

Very simple little drawing-books are published, fit for tiny beginners; straight lines, curves, and outlines of animals and objects will interest them for a long time.

Short verses from nursery rhymes will be found the most suitable poetry to teach them, especially if there are pictures to show them to match the verses; memory is impressed more by objects seen than read about.

The singing lessons should also consist of learning to sing nursery rhymes or other little songs with a story in them.

The sewing lessons can be varied by devoting some days to plain sewing and others to wool-work, crochet, knitting, etc. Even little boys like wool-work and crocheting, and, for their sakes particularly, a modelling class once a week would be a very good thing. Plasticine is an extremely useful material for children to use, being clean, harmless, and easily manipulated; and with very little practice they soon learn to model various objects. The plasticine can be used over and over again.

Half an hour will be found long enough for any one subject; very young children soon tire, and their attention wanders, but before they get to this stage the next class will be due, and a fresh subject will revive their interest.

It will be seen by the suggested time-table that reading, writing, and arithmetic come every day, and by getting these done in the first hour and a half, the real work will be accomplished before the children get tired; then comes the half-hour break, followed by one more hour of school, which is devoted to various classes designed to amuse them or help them to amuse themselves when at home.

Fees, etc.

The fees must necessarily be very moderate, or the parents may think that a nursery governess would be more profitable, especially if there are two or three pupils in the same family. A guinea per term for each pupil would be a fair charge, whether the class is held in the teacher's own house or she goes to the children's own home. The former would be more profitable, as more pupils could be taken.

It is well to limit the number of pupils to twelve, unless the teacher finds herself capable of managing more satisfactorily, for if it becomes necessary to engage an assistant, the question of salary comes in, and the profits diminish accordingly.

Twelve pupils at a guinea each per term means thirty-seven pounds and sixteen shillings per year, there being three terms in the year. This is not a large sum, but it means only three hours' work each day for five mornings in the week, leaving the rest of the day and the whole of Saturday free for other work if necessary. There are also, as a rule, three months' holiday in the year.

WOMEN AS VISITING HAIRDRESSERS

An Opening for Women which has Prospects—The Demand for the Visiting Hairdresser—The Training and Qualifications Necessary

HAIRDRESSING, especially in its most important and paying branch, ladies' hairdressing, is an occupation which has not been taken up so generally by educated women as might have been expected.

Many women have a natural aptitude for the work, as, indeed, is shown by the tasteful and artistic way in which they arrange their own hair. They start, therefore, with a great advantage over a man in this special department.

It is true that most of the large Bond Street shops employ women assistants, but elsewhere there are plenty of opportunities which seem generally neglected.

Perhaps the chief reason why the work does not appeal so much to gentlewomen is that, generally speaking, most women engaged in it have been content, after serving their apprenticeship, to remain as assistants in shops.

If shop work is distasteful, there is no reason why a woman who has gone through a thorough training should not find a more congenial outlook for her talents by working up a connection as visiting hairdresser.

Fashionable women who are going out to dinner or the theatre generally send round to one of the big shops, and are attended in their own homes by a woman assistant, but this, of course, comes rather expensive. The visiting hairdresser, working on her own account, and with no establishment expenses to meet, could afford to accept somewhat lower fees, which would give her a compensating advantage.

It is useless to think that a girl by taking a few lessons in hairdressing would be able to compete successfully with the shops. She must be thoroughly expert, and she can only become so by apprenticing herself to a first-class firm for two or three years.

The premium at a West End shop is generally about £30 for a three years' course, and the apprenticeship is preceded by a month's trial to enable both the employers and herself to see whether she is fitted for the work.

If accepted, she receives a small salary to begin with, about 5s. a week, so that by the time she has finished her course she has received back more than the amount of the premium paid. She will have an opportunity of learning wig-making, which is often carried out by women as a home employment, and is fairly well paid. As an assistant in a good shop she will receive a salary of 30s. a week, which, with tips and commission on articles sold, would bring her earnings up to quite £2 a week.

POULTRY FARMING FOR WOMEN

By J. T. BROWN, F.Z.S., M.R.San.I.,

Editor of "The Encyclopædia of Poultry," etc.

Continued from page 2172, Part 18

Foods and Their Nutritive Values—Weather Conditions and Feeding—Sound and Unsound Foods—Economy in Storing

By knowing the respective values and digestibility of the various foods generally fed to poultry, one is able to balance the rations of the birds in the most economical manner.

When a thorough knowledge is acquired of the nutritive qualities of grains and meals, and specially-prepared foods, and the market prices for such are noted, one is able to determine which class of food can be profitably discarded and replaced by others. As regards grains and meals, oats undoubtedly stand first in nutritive value, but in the whole state, owing to the indigestibility of their husks, they are unsuitable for growing stock, although for laying hens they form one of the best egg-producing grain foods it is possible to use in conjunction with maize or barley in winter, or wheat during mild seasons.

Oats in a ground form are excellent food for growing chickens, for fattening fowls for the table, or for feeding the laying stock, and when used in conjunction with other and less expensive meals, they form a rational basis of an economical kind for mash foods.

Wheat, Barley and Maize as Foods

Wheat in a whole form is useful, when used with other grains, for feeding laying hens. Exclusively fed, it is not an economical egg-producer, as it is deficient in flesh-forming and heat-producing elements. For growing stock during spring and summer, it may be used with advantage as a supper feed. Bran and the coarse flours of wheat, such as firsts, seconds, and thirds, known in various counties by different names, such as shorts, sharps, pollard, and tailings, are rich in albuminoids, or flesh and egg forming properties, and may be fed with advantage in the mashes.

Barley is rich in carbo-hydrates, and, therefore, goes to the production of bodily heat and fat. For laying hens it may be used in the whole state in conjunction with oats and wheat during spells of cold and wet weather, whilst during periods of frost it may be used in the ground form for adding heat-producing properties to the mash food. Barley meal is much used for the fattening of poultry, and when used in conjunction with ground oats and milk, it forms an economical food for that purpose.

Maize, or Indian corn, as it is commonly called, is a heat and fat-producing grain, and should, therefore, only be used during frosty weather, and then in conjunction with other grains rich in albuminoids, such as oats and wheat.

In the ground state, maize is much used for fattening purposes, but its use is not to be recommended where really first-class table birds are to be produced.

The heating and fat-producing properties of maize can be much reduced by boiling or steaming the grain till soft, as the process of cooking converts much of the oil into sugar.

Cooked maize is an economical food to use alternately with other foods for the feeding of growing geese or ducklings.

Rice, Peas, and Beans

Rice is a starchy food, but when properly prepared, it is a most economical one to use in conjunction with cereals rich in protein and albuminoids during the winter months, and the fowls eat it with avidity. Rice, if gently boiled till thoroughly swollen, may be used twice a week in preparing the mashes for laying hens. It is a food much used by duck fatteners in the Aylesbury districts, and produces flesh of good colour. Rice is useful as a change among young fowls, as it tends to ward off looseness of the bowels. Its use in mild weather is not to be recommended for laying fowls, as it has a tendency to produce internal fat, and overheat the system.

Beans and peas in the ground state are extremely rich in albuminoids, and they may, therefore, be used with advantage to add egg-producing elements to the mash food of laying stock. Their use among fowls intended for table use, however, is not to be recommended, as they tend to produce hardness and stringiness of flesh.

White peas in the whole form are very useful for breeding stock, and they may be used as a night feed twice a week with great advantage, as they strengthen the birds, and assist in the production of strongly-fertilised eggs.

Buckwheat, if of good quality, almost equals wheat in food value. French buckwheat is the best kind to use, but the fowls must be accustomed to it from chickenhood, otherwise they will refuse to touch it.

Buckwheat meal is extensively used on the Continent for the fattening of table chickens. It produces white flesh of good flavour, and may be used with advantage in conjunction with ground oats, milk, and fat for the finishing off of fatted fowls. The grain is rather high in fat formers and heat-producers, and is a safer food than maize to use during the winter among closely-confined stock.

Sunflower Seeds

Sunflower seed is not so much grown and used in this country as it might be. It is an oily and bulky food-product, and if used in conjunction with oats, it constitutes a splendid grain ration for laying hens during the autumn and winter months. For use among moulting fowls, sunflower seed is an invaluable food, as it contains the elements necessary for the reproduction of feathers. Where space is available, the poultry keeper should, with advantage, grow sunflower seed for the fowls. That known as Russian Giant is a good kind to grow, as it produces plants bearing immense heads of seed.

There are many patent foods placed on the market for use among poultry. Of these, biscuit meal may be said to stand first. Biscuit meals vary so much in quality that it is here impossible to give a definite statement respecting their value. Some meals contain a greater percentage of added meat than others, according to their price on the market. This food is one of the best to use as a base for the mashes of laying hens during the spring and summer months. If it is of good quality, and used in conjunction with the cheaper flours of wheat, the birds will require little else in the way of soft food beyond an occasional change during the milder seasons of the year.

Climatic conditions should be taken into consideration when preparing the rations of the laying stock. During mild weather less food of a fattening nature is required to produce bodily heat—and, in addition, eggs—than is required when the climatic conditions are cold. Where the fowls can obtain a good supply of insect food during the spring and summer months, foods rich in protein may be cut out of the rations. Such foods will include meat, peas, or bean and pea meal. If the birds are on earth runs, such foods must be added to the bill of fare to enable the layers to produce their eggs.

The Winter Dietary

During the winter time most fowls will be cut off, more or less, from natural food supplies, and if they are to produce eggs in addition to maintaining bodily heat, they must be fed on foods rich in flesh formers and fats. No hard and fast rule can be set down as to how the birds shall be dieted during the several seasons of the year, as climatic conditions vary so often. Instead of feeding according to the calendar, it will be best to note the weather conditions, and to feed the stock accordingly. By this means, the birds will get the various changes of food necessary to ensure their health and comfort during the varying seasons of the year.

Having become initiated into the feeding values of the various foods necessary to promote health and egg production in the fowls during the various seasons of the year, the poultry keeper should endeavour to procure them sound in quality from the best markets, and in such quantities as will ensure economy in their use. The one who can buy in large quantities and store well is the one calculated to carry out feeding operations on the most economical lines; but whether large or small quantities of food are bought, according to one's means, or the number of fowls kept, such foods must be stored in a manner calculated to ensure their safety from damp and vermin. It is a great mistake to allow the foods to remain in the delivery sacks or other packages, to be used as required. Such a procedure would, unless the storehouse was perfectly dry and vermin-proof, cause mustiness in the foods, and offer an invitation to mice, rats, and other vermin.

The Storehouse

The foods should be kept in specially made iron bins, such as are now generally used by up-to-date poultry farmers, but if one is unable to invest in such luxuries, very good food-holders can be made by covering good-sized barrels with fine mesh wire netting, the latter being fixed to the bottoms and the outsides of the former by means of wire staples. The lids to the barrels can either be made of wood covered with netting, or, better still, made of iron cut to shape and provided with a central handle.

Packing-cases treated in like manner as the barrels make useful food-bins, but whatever contrivance is used for holding the food, if must be dust, damp, and vermin proof. The bins should be raised off the floor of the storehouse by means of bricks or blocks of wood placed for them to rest upon, so that, should the floor be damp or vermin likely to make their appearance, their contents will be rendered doubly safe.

Any outhouse that is perfectly dry, airy, and vermin proof, will do for the storage of poultry foods. If such a building does not exist on the premises, and a structure has to be procured from the maker of portable wood buildings, it will be as well to have it built so as to stand at least a foot from the ground by means of supports. Its floor being raised, there will be little likelihood of damp entering the building from below, and rats and other vermin will find some difficulty in making an entrance. The building should be provided with ventilators placed at either end and near its roof, and, in addition, it should be fitted with a good-sized hinge or sliding window-sash, which can be opened to air the place in fine, dry weather. All that can be done to ensure dryness and cleanliness in the foods will tend towards maintaining sweetness in them and curtailing the poultry food bills.

To be continued.

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MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in EVERY WOMAN'S ENCYCLOPÆDIA. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with :

The Ceremony	*Marriage Customs*	*Trousseaux*
Honeymoons	*Engagements*	*Colonial Marriages*
Bridesmaids	*Wedding Superstitions*	*Foreign Marriages*
Groomsmen	*Marriage Statistics*	*Engagement and Wedding Rings, etc.*

BEFORE MARRIAGE—AND AFTER

By THE REV. E. J. HARDY, M.A.

Author of "How to be Happy Though Married," etc., etc.

Love Before Marriage—The Eastern and the Western View—All the World Loves a Lover—Love at First Sight—Love a Worker of Miracles—The Creator of a New Eden—The Happy Marriages of Great Men—How to Preserve the Romance of Marriage—Husband Lovers and Sweetheart Wives

EASTERNS think that the marriages of young people should be arranged for them by their parents, and that the young people need not, and ought not, even to see each other until the wedding-day. "Love," they say "comes after marriage."

We in the West think that love should precede as well as follow it, and few of us are like the Scotch mother, who said to one who had congratulated her on the marriage of her daughter, "To be sure, Jeanie hates her good man, but then we can't expect everything."

When Love is Born

Thoughtful people appreciate the beauty and understand the importance of falling in love. When Queen Victoria was about to be married, her subjects were delighted because it was a love match. "It is this," Lord Melbourne said to her, "which makes your Majesty's marriage so popular." As a rule, a Queen has to marry, not her own choice, but the one most expedient politically, and we all feel that before people marry their imaginations should be kindled and their hearts touched.

"Tell me where is fancy bred,
Or in the heart or in the head ?"

In this sweet little song of Shakespeare the word "fancy" means love; and the true answer as it seems to me, to the question is that this love or fancy is bred or produced, not in the head, where we think and speculate and make bargains, but in the heart, where we feel, admire, and love.

When a Man Should Marry

There is a difference between a man who wishes to marry because he has fallen in love and another who wishes to fall in love because he "wants to settle." A real man does not argue with himself on these matters. He does not ask himself, "How much will this girl's father stump up ?" or, "If I marry how shall I spoil my prospects ?" No, he feels and acts. He mates like the bird, because he cannot help doing so.

Perhaps the best advice one could give a young man in this matter would be to say, "Wait until you can't wait any longer." Wait, that is, until she come with smiles so sweet and manners so gracious that you cannot resist her, and then may you be happy ever after !

As a rule, healthy, natural falling in love takes place at first sight :

"The very instant that I saw you, did
My heart fly to your service."

A young man when introduced to a certain young lady feels a bewildering, delightful sensation. He does not know what has come over him. He says to himself, "Of course, I'm not a marrying man, but if I were I

might do worse than marry that young lady." And when he does marry her his friends say, "Well, I never could see what Mr. So-and-so saw to like in Miss So-and-so." They could not see it, and the man himself could not see it, but it was nature speaking to him in his strongest feelings, and saying, "Choose her, for she is the one that will complete and fill up your nature, or refuse her for the sake of another with more money or with more influential connections, and your nature will be starved, stinted, and only half made up."

Love's Dream

It is true that many mistakes come from falling in love with the wrong person; but though instinct is not infallible, it is, as a rule, the best guide we have. One countryman said to another, "Now, if everyone had been of my mind, everyone would have wanted to marry my old woman." To this his friend replied, "If everyone had been of my mind no one would have wanted to marry her." So it is that each eye forms its own idea of the beauty and fitness of things, and this gives us all a chance of getting married.

"Do you drame of me, Mike?" said an Irish girl to her lover. "Drame of you is it? Sure, and it's as how I can't get a wink of sleep for draming of you." This was love's young dream with a vengeance. "Oh, what a recreation it is!" exclaimed a man of the same country, "to be falling in love; it makes the heart beat so delicately that you can't go asleep for the pleasure of the pain."

"Who hath not felt that breath in the air,
A perfume and freshness strange and rare,
A warmth in the light, and a bliss everywhere,
When two hearts yearn together?
All sweets below, and all sunny above,
Oh, there's nothing in life like making love."

The enthusiasm of the happy months that precede matrimony puts people at their best. They then are particularly anxious to please. The glossy fur and resplendent plumage which beasts and birds obtain in the courting days of spring are not more natural than are the generous feelings and enthusiastic ambitions of young men and young women when they gently turn to thoughts of love.

Truth and the Cynic

When taking delightful walks on summer evenings, ideal lovers build castles in the air. Some of these may reach to heaven, for they may be the beginning of mutual work and mutual improvement that will fit the happy pair, after a useful life here, for a more perfect one beyond.

"And Jacob served seven years for Rachel; and they seemed unto him but a few days, for the love that he had to her." What romance there is in this old Biblical love story! Work that is done for love seems short and sweet.

In spite of what cynics say, I believe that there are Jacobs to-day who are urged by love to work and not to despair. One of these at an examination for a Civil Service appointment was seen taking a card from his pocket. The examiner thought that he had caught him copying, and demanded to see the card. The man blushed, but handed it to the examiner. It was the photograph of the girl whom he hoped to marry if the appointment were obtained. When he came to a difficult question he sought inspiration from her dear face.

And I know Jacobs who economise as well as work for the love that they have to their Rachels. They give up almost all small luxuries, in order to be able sooner to afford that greatest luxury in life—a good wife.

According to Leigh Hunt, no reasonable person ought to marry who cannot say, "My love has made me better and more desirous of improvement than I have ever been." And he could say of himself that love for his wife had subdued the violent temper that once possessed him.

The prospect of marriage with Margaret Simpson had a good effect upon De Quincey. He reduced his daily dose of opium from 340 grains to 40.

All engaged men should prove the sincerity of their love by reducing their daily doses of whisky, of cigars, of gambling, of outbursts of temper, of frivolity, of extravagance in dress, or of anything else that hinders domestic happiness.

Marriage

To thoughtful, pure, healthy-minded young men and young women we would say: "Think of the mysterious, beautiful experience of first love as a sacred talent given, not merely for your own happiness, but for the good of the world. You need not keep it to yourself as a guilty secret, for it is natural and right, but still less ought you to put it on your sleeve to be pecked at by daws."

It has been said that marriage is the door that brings deluded mortals back to earth; but this is by no means always the case. Love does sometimes survive marriage, and there are husbands and wives who love each other more and more as the years go by. They have a similar experience to that of James Nasmyth, the inventor of the steam hammer. Speaking of his wife, he said, "Forty-two years of married life find us the same devoted 'cronies' that we were at the beginning."

Brides and bridegrooms often think that those who have been in the holy state of matrimony twenty or thirty years longer than themselves are very prosaic and unromantic. Those who manifest this newly married intolerance should be reminded of what an old minister of the Church of Scotland said to a young Scotch Dissenter who was finding fault with it: "When your lum (chimney) has reeked as long as ours, perhaps it will have as much soot."

A married couple worthy of the name grow

to feel towards each other very much as two chums at college, or two partners in a business who are at the same time old and well-tried friends.

Certainly love may end with the honeymoon if people marry to gratify a "gunpowder passion" or for the sake of mere outward beauty, which, like a glass, is soon broken. There is a love that is feverish, violent and full of profession; but having gained its object, its force is expended. It cannot endure in the hour of trial. If beauty, health, and wealth should fail, it would fail. How different is true love! The rosy time of courtship is not degraded by its decline, when the flowers begin to fade and when the winter of life is come. It loves its object until life is extinct, and then it longs for reunion in a better world.

"There is real love, just as there are real ghosts. Every person speaks of it; few persons have seen it." This cynical remark of Rochefoucauld is certainly not true in reference to love before marriage, and love after it rests on far better evidence than the existence of ghosts. I have never seen a ghost, but I have often seen love surviving matrimony. I have seen many a husband lover and sweetheart wife.

The Garden of Eden

Each young couple that begin marriage on the right basis bring the Garden of Eden before men once more. There they are, two alone; love raises a wall between them and the outer world. There is no serpent there, and, indeed, he need never come, nor does he, so long as Adam and Eve keep him at bay; but too often the hedge of love is broken just a little by small discourtesies and little inattentions, that gradually but surely become wider and wider gaps, until there is no hedge at all, and all sorts of monsters enter in and riot there.

A friend of the writer said to an elderly man who had difficulties at home: "You know, your wife is not so young as she was, so you ought to tell her sometimes that you love her as much as you did long ago. She would like to hear that. And when you go home, now, just put your arm round her neck, and give her a good courting kiss." The next time my friend met the old gentleman he asked: "Well, did you take my advice?" "Oh, yes; but—but that about the kiss was all rot!" "What do you mean?" "I mean that when I tried to put my arm about the neck of my old woman she pushed me from her, and said, 'What's gone wrong with you, ye old fool?'"

The fact that his proffered kiss should have seemed to indicate softening of the brain rather than of the heart showed that this husband had neglected after-marriage courtship. He was a sad contrast to the husband of a lady friend of mine, who said the other day to a confidante, "My husband never goes away even for a few hours without kissing me, and returning two or three times to bid me good-bye."

We should continue after marriage thos tender, winning ways that were so effectiv when we were courting. In all other in vestments a man doubles and trebles hi property by fresh improvements and nev investments, but marriage often become bankrupt because the principal is not pu out to interest.

I was told lately by a clergyman that h knew a couple in his parish who were mos happy in a marriage that lasted sixty-fou years. The man married, when twenty-two a girl of twenty. People used to wonde which of the two would die first. Th woman died aged eighty-four, and the ma fourteen months afterwards. Talking o their married life, he would say, "Me an my missis never argued."

To be polite and pleasant to each othe and never to argue is the way for husban and wife to make love survive their marriage A friend who was with me at an hotel sai of a couple who were also staying there, " did not know they were married, for the lad always converses with the man, and is s polite to him." What a satire on othe couples! The wife of the celebrated acto Garrick, said of him: "He never was husband to me; he was always a lover. It is often said that marriage is a failure but we hear less about it when it is a success which is the far more usual result.

The Experience of Others

Benjamin Franklin experienced the truth of his own proverb, "There are three faithfu friends, an old wife, an old dog, and read money." After a married life of forty year he said, "We throve together, and ever en deavoured to make each other happy."

If poets, who are an irritable race, can b good and loving husbands, surely other me can. "And what did you see?" one wa asked, who had been into the Lake countr and had gone to Wordsworth's home. " saw the old man," he said, "walking in th garden with his wife. They were both quit old, and he was almost blind, but the seemed like sweethearts courting; they wer so tender to each other and attentive." So too, Miss Martineau, who was a near neigh bour, tells us how the old wife would mis her husband, and trot out to find hin asleep, perhaps in the sun, run for his hat tend him, and watch over him till he awoke.

A scientific friend said to Herbert Spencer "Had you married, there would have bee no system of philosophy." Probably th friend was quite wrong. Had Spence married, his philosophical works woul doubtless have been as many and as good but produced with much more comfort.

Certainly, Spencer's master, as Charle Darwin may be called, used to think tha he himself would probably never have bee able to make his discoveries (discoveries t which Spencer's philosophy owes its origin if he had not had a wife and children wh saved him from trouble and gave to him th leisure of a very happy home.

MARRIAGE CUSTOMS IN MANY LANDS

Continued from page 2294, Part 19

WEDDINGS IN THE FAR NORTH

By "MADGE" (MRS. HUMPHRY)

A Faröe Islander and his Wooing Staff—Picturesque Costumes of Bride and Groom—Cupbearers at a Faröe Islander's Wedding—The Prudent Lapland Lover—Bargaining for a Bride—An Impromptu Appearance Demanded by Lapland Wedding Etiquette—How this is Ensured

In the more remote portions of the Faröe Islands, which lie between Iceland and Shetland, old customs still continue.

Some of them are picturesque. For instance, the long wooden staff carried by the bridegroom or his ambassador, as a token of his errand, is taller than himself, and as he wends his way to the home of his chosen one, it informs all whom he meets of the mission on which he is bound.

This is a kind of publicity that would scarcely please a British wooer. One can imagine the excitement of the inhabitants of those distant islands when a man is seen carrying the staff. They wonder if he is the principal in the matter, or if he is only a deputy.

If the girl consents, the preliminaries are arranged and the day is fixed. A cow is killed to provide the wedding feast. The bridegroom chooses two friends who fulfil the duties of our English best-man. They dress him on the wedding morning, and see that he is at the church in proper time. They support him on either side as he walks to the church, and his other friends walk after them in couples.

The dress of the men on such festive occasions includes fine white woollen stockings, black breeches, a jacket (often blue), with many pockets and narrow cuffs, a white neckcloth, and a black cloth hat, with an upstanding point back and front. These hats take the form of a cockade, and rise twelve inches or so, their edges being trimmed with stiff, narrow lace. The bridegroom is distinguished from his following by red ribbons hanging from his neckerchief.



Peasant husband and wife of the district of Hammerfest, Norway. This is the most northerly town of Europe, and lies within the Arctic Circle

Photo, Frith

The bride, escorted by her two bridesmaids, is accompanied to the church by her friends, who walk behind her in couples. She wears a full skirt and short jacket, usually both blue. Black velvet cuffs finish her long sleeves, and turned back on them is wide lace. A silk kerchief, also edged with lace, is folded round the neck. A large silver pin fastens to her bodice a square silver plate four inches wide, furnished with hooks hung with silver spangles. She wears a red velvet girdle on which silver figures are sewn, one end hanging down in front from the silver buckle.

Her hair, in two plaits, is folded round her head, and on the plaits rests a gold or silver or coloured ribbon band, twisted and intertwined, and about three inches high. Wide ribbons, half a yard long, float from the back of this roll, and are interwoven with gold or silver, or else covered with ornaments. Two of these ribbons hang down the back, and two are drawn forward on the chest.

Bridesmaids and women friends wear black-and-white skirts, lilac knitted jackets, black stockings, and tan shoes tied with gay ribbons. Under the jacket appear white and red bodices, and the headgear is a white silk cap.

In preparation for the arrival of the two processions, a number of bridesmaids range themselves along one side of the church, remaining there until the bride has passed. The altar has many candles on it. The form of service varies according to creed. The Faröe Islanders are chiefly Protestants, but there are various sects.

The ceremony over, everybody kisses both

bride and bridegroom, and congratulates them. The whole party then adjourns to the bride's house, and sit down to a meal of soup, roast beef, rice soup, plum tart or fritters. Cupbearers dispense brandy freely. The meal over, a hymn of thanksgiving is sung, and the room is then cleared for dancing. Bride and bridegroom and guests join hands and dance round in a circle, while a nuptial hymn is sung in chorus. If the party is large, a second circle of dancers is formed within the other.

The Wedding Festivities

After an evening of dancing, the cupbearers enter, and, with a loud knock on one of the beams of the roof, they summon the bridegroom. He takes no notice, and half an hour later they come back, and summon the bride. She takes no notice. After a while the cupbearers summon the bridegroom for the second time—successfully.

The next morning presents are taken to them, the gifts usually consisting of money. Each donor is given a glass of wine or brandy. The whole day is then passed in dancing and feasting. After dinner, one of the guests brings in a round of roast beef, with the tail bent upwards and tied with coloured ribbons. The surface of the beef is adorned with gilt paper, brightly painted. A versified oration is uttered with the entrance of the beef, extolling the dish and detailing the life story of the cow of which it once formed a part. Each person, as the dish is passed from hand to hand, makes some droll remark, according to his capacity, before passing it to his neighbour.

A Lapland Wedding

The lover in Lapland is non-committal until he has sounded the girl of his choice in a half-jesting manner, thereby saving his pride from a possible rebuff. He walks warily, guarding his self-esteem, but once assured that he is acceptable, he hurries on the marriage with all speed. It is etiquette in Lapland to give an impromptu appearance to a wedding, and the parents of the bride are not supposed to have made any preparation for the event.

A number of relatives accompany the bridegroom in procession, preceding him to the hut where the bride lives, and taking with them a good supply of provisions. Arrived, they all enter, save the bridegroom, and the bride retires to a neighbouring hut, that she may not hear what the visitors say.

Then ensues a curious parley. The new arrivals seat themselves, and the father of the bridegroom offers brandy to the bride's father. The latter assumes a look of astonishment, and asks the reason of this generosity.

The other replies, "I have come with a good intention, and I pray God that it may prosper." He then declares that his son wishes to marry the daughter of his interlocutor.

This request may not be received favourably, and in this event it is declined with polite expressions of thanks. But, if a favourable reply is given, the bridegroom's party produce presents and put them on a reindeer skin spread upon the ground. The gifts consist of silver coins, household utensils etc. The money is then divided into portions one for the girl and one for her parents. Should the latter not be satisfied with the amount, bargaining begins, and when a satisfactory arrangement has been reached the bride is sent for and brought on the scene by two relatives of the bridegroom. He, too, enters. The girl, in accordance with the fiction of knowing nothing beforehand, has had no opportunity to change her ordinary dress, black cloth petticoat, fur jacket, open in front to show a fur underjacket and loose fur trousers (the fur being that of the wolf, bear, or fox), and a small fur cap. There is but little difference between the dresses of the men and the women.

Betrothal in Lapland

Arm-in-arm with the bride is her most confidential friend, a chief bridesmaid, who enlivens the proceedings by loudly lamenting the approaching loss of her dear friend. She will not be pacified until she is given a present, when she immediately becomes quiet.

The bride's father, when the noise made by the bridesmaid is stilled, asks his daughter, "Are you satisfied with what I have done?" and she replies, "I submit myself to the disposal of my father, who is the best judge of what is good for me."

Her mother then gives her the portion of money that falls to her share, pouring the coins into a platter on her lap. She stands up, and the parents of the bridegroom take off their fur caps, while one of the company makes an oration, praying for God's blessing on the newly-married couple, and thanking "Him who gives every man his own wife, and every woman her own husband."

A Brief Marriage Servic

Brandy is then handed round, to the parents first and afterwards to the other guests. At this point the relatives of the bridegroom produce their provisions, consisting usually of cheeses and a large piece of meat, dried and salted. No preparations for a feast have been made by the bride's family, since they are supposed to have been in ignorance of the whole matter. The beef is roasted in front of the fire while the company is given some preparation from milk, the bride and bridegroom eating apart from the rest.

The bridegroom's whole party remains the night, much eating and drinking going on, neighbouring huts being lent for the occasion. The guests all depart next morning, and then the couple come before the priest for the marriage service. It is very brief, and is more in the nature of a blessing than an exchange of vows.

SELFISHNESS IN THE MARRIED HOME

By "MADGE" (MRS. HUMPHRY)

The Harm of Spoiling Boys—How Selfish Wives are Made—The Best Way of Meeting Disappointments—Victories Which May Become Defeats—The Power of Cheerful Acquiescence—The Ideal Husband—The Building of Character

HUMAN nature is naturally selfish, and one of the things we are sent into this world for is to conquer, as best we may, this inclination to think too much of ourselves and not enough of our fellow creatures.

Girls are brought up with a greater degree of coercion in this respect than boys, and this is true of all classes, though, in a special sense, more particularly of the well-to-do.

Girls are taught to give way to their brothers in a manner that is extremely unfair to the latter. It is very pleasant for them to be indulged at the expense of their sisters, but it gives them no chance whatever to fight against that inborn selfishness which they share with all the world.

It must often seem puzzling to a lad of twelve or thirteen when, after years of overriding and even browbeating his sisters, he is obliged to learn habits of exterior chivalry, civility, and attention to other girls who are not his sisters. A gradual change is coming over society in this respect, and the nurseries and schoolrooms of the latter half of this century will see a greater equality between the sexes.

Training of Boys

Girls, of course, are often indulged in the home, and if they are pretty, charming, well-dressed, society takes up the same line and spoils them too. They make the selfish wives, unless their disposition is so sweet and true and naturally considerate that no amount of spoiling can injure them. Boys, on the other hand, are often so pampered by their mothers as to receive the worst possible training for matrimony. The consequences of the marriage of a selfish man and a selfish woman are too self-evident to need description.

In this paper the question deals chiefly with the wife's selfishness. It is very often insidious, so much so that she does not even suspect it in herself. It is so mixed up with her real affection for her husband that she fails to distinguish any element of self in it. Young wives especially are anxious to exhibit by every means in their power their overwhelming feeling of almost adoration for their husbands. This is a very foolish thing to do, in their own interests, in the interests of home happiness, and in the interests of the husband himself. Therefore, it is a selfish thing to do. A man soon tires of passionate displays of feeling on the part of his wife. She herself loses dignity in adopting this course. An old proverb says, the more you love the less you should say about it. This is true wisdom with regard to marriage, though it does not apply to parents and children.

Bearing Disappointments

Sometimes a rather spoiled young wife has had so much of her own way that she has become wedded to it for its own sake. A fatal mistake this, and one in which selfishness is a principal ingredient. Every woman should beware of being so intent on having her own way that she sacrifices much real happiness to this mere reflection of it. For instance, should a wife express a strong wish for some particular thing, and the husband refuse the request, giving fairly good reasons for doing so, and showing some regret for being unable to comply, the wife should at once fall in with his views as amiably as may be. She is disappointed, of course; but, after all, it is better to bear a disappointment than to make even the smallest rift within the lute of home happiness, as would certainly be the case if she were to persist, to nag about the matter day after day, and even to call to her aid that foe of domestic bliss, tears.

Should the husband give in, she gets her way, but at a tremendous cost, which she is very rarely capable of estimating. She has triumphed, but there are victories which eventuate in defeats. A few more instances of the kind, and she will find that each one of her so-called triumphs has acted as a cold *douche* to the affection of her life partner.

Injurious Unselfishness

Now let us look at the other side of the case. Suppose the wife should have given in at once, cheerfully, brightly, gaily, to her husband's view, he will feel faintly remorseful, anxious to make amends for the disappointment that she has so unselfishly endeavoured to conceal. He knows his own circumstances best (and he is very foolish if his wife is not fully aware of his financial position), and he knows to what extent he may indulge his wife's natural love of amusement. Every time that he has to refuse her suggestion on such a point, and she submits with natural generosity of spirit, he feels the bond between them strengthening. This is taking for granted that he is not a wholly selfish, heartless man.

The ideal husband is he who delights in providing for his wife the becoming raiment and pleasures she naturally likes, even at the sacrifice of a little of his own personal vanity. But no true woman would take advantage of this unselfishness, and one of the great difficulties of married life is to hold in equipoise the balance between the unselfishness which is injurious and that which is dictated by true wisdom and forethought for its influence on the character of both.

After all, the greatest thing in the world is the building up of character. Some day we shall know to what purpose this is so.

INFANT FEEDING CHART

ARTIFICIAL FEEDING

Age	Milk	Water or Barley-Water	Amount of Fluid	Interval	Amount of Milk in 24 Hours	Number of Feeds	Points to Remember
months 1	ounces ½	ounces ½	ounces 1	hours 2	ounces 5	10	1 ounce equals 2 tablespoons.
2	1	1	2	2	10	10	1 ounce of fluid per meal is given for every month of life.
3	2	1	3	2½	16	8	Increase strength and amount gradually.
4	3	1	4	3	18	6	Sickness and diarrhœa will occur if too much or too frequent meals are given.
5	5	—	5	3	30	6	By end of 4th month baby should be having pure milk.
6	6	—	6	3	36	6	The amount a child is able to digest varies greatly.
7	6½	—	6½	3	39	6	These quantities are only average to serve as a guide.
8	8	—	8	3	40	5	

NATURAL FEEDING

Should be Employed Whenever Possible

Age	Number of Nursings	Times		Intervals
		A.M.	P.M.	
1st and 2nd months	10 nursings	6, 8, 10, 12	2, 4, 6, 8, 10, 12	2 hours.
3rd month	8 ,,	6.30, 9, 11.30	2, 4.30, 7, 9.30, 12	2½ ,,
Up till weaning	6 ,,	7, 10	1, 4, 7, 10	3 ,,

How to Prepare Baby's Milk

1. Procure a double saucepan.
2. Place the milk in the upper pan and water in the lower.
3. Place saucepan on the fire, and keep the water in lower pan boiling for 20 minutes.
4. Let milk cool and place it in a clean jug which has been washed and rinsed with boiling water.
5. Add half a teaspoonful of sugar of milk (lactose) when the milk has cooled.

Keep the milk in a cool place, protected from dust and flies.

How to Make Barley-Water

1. Mix a heaped teaspoonful of pearl barley with an ounce of cold water into a paste.
2. Add this to a saucepan containing two breakfastcupfuls of water.
3. Stir for 5 minutes.
4. Strain.

Make barley-water fresh twice daily.

Some doctors consider it preferable to water (as it breaks up the curd of the milk) for diluting cow's milk.

Signs of Good Feeding

1. Gain in weight about 6 ounces per week during the first six months.
2. Absence of pain, discomfort, and sickness.
3. Absence of diarrhœa.

HEALTH RULES IN INFANT FEEDING

1. Nurse the baby if possible. The best substitute for mother's milk is cow's milk and barley-water.
2. If baby cannot digest this, ask the doctor to advise which of the best artificial foods to use.
3. Feed baby only at stated times, according to age.
4. After feeding, lay baby quietly on right side, and never rock or move the child in any way.
5. Use a bottle with teat and valve, but no tube.
6. Cleanliness of bottles, teats, valves, and milk is of the greatest importance.
7. When acute diarrhœa occurs, stop the milk and give egg-albumen and water. Mix the whites of two eggs with a breakfastcupful of water. Dissolve two lumps of sugar, strain through muslin, and give the mixture in baby's bottle



WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA, conducted by this prominent lady doctor, is given sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library, in which will be found the best treatment for every human ill. The following are examples of the subjects being dealt with:

Home Nursing	*Consumption*	*First Aid*
Infants' Diseases	*Health Hints*	*Common Medical Blunders*
Adults' Diseases	*Hospitals*	*The Medicine Chest*
Homely Cures	*Health Resorts*	*Simple Remedies, etc., etc.*

HEALTH-GIVING HOLIDAYS

The Tonic Effect of Sea Air—Bracing versus Warm Resorts—Sea Bathing—Precautions to be Taken—Paddling—The Holiday for the Mother—How Strenuous Workers Can Derive the Most Benefit from Holidays—Seaside Dangers for Children—How to Treat Insect Bites and Stings—Jelly-fish Stings—Heat Fag

THERE are people who believe that the seaside holiday is the only real and satisfactory one from the health point of view. There is something to be said in favour of the idea, for the tonic effect of sea air cannot be denied.

The invigorating ozone, which is more plentiful in the atmosphere close to the sea, is just what is needed by most people. If we have to live and work in a relaxing atmosphere, whether in town or in country, a bracing seaside holiday is, other things being equal, the most desirable. It provides a thorough atmospheric change, stimulates the appetite, and revitalises flagging energy.

Where there are children to be considered, the advantages of the seaside over the country are even greater. The long hours on the sands, the castle building and paddling, the donkey rides, and opportunities for shell, seaweed, and pebble collecting make a month by the sea the ideal holiday for the child. Under proper conditions, a few weeks by the seaside will be followed by increased health and strength for every member of the family. If a bracing place is chosen, more tonic health advantages can be ensured. The seaside resort situated in the mouth of one of the rivers is less bracing than the town or village on the coast line, although perhaps warmer and more sheltered.

It is always a good thing to ask the family doctor as to the relative health merits of two or three likely places by the sea, because there is no doubt that certain children will be better in a very bracing place, whilst others will derive more benefit from the sheltered, warmer seaside resort.

The daily regimen affects very much the worth of the seaside holiday. If the children are allowed to paddle until they are chilled, to build castles insufficiently protected from the glaring heat of the sun, to eat cockles, buns, and seaside delicacies at whatever hour they please, the value of the holiday will be considerably reduced. Indeed, the seaside holiday is full of pitfalls, which can, however, be avoided by the mother who takes care to order methodically the days of the household. The most important points she has to attend to are:

The question of sea bathing
The risk of heat fag
The avoidance of summer chills.

Sea Bathing

Sea bathing is one of the delights of holiday making, and it ought to be a healthful measure, if due care and common-sense are exercised with regard to it. People who declare that bathing does not "agree" with them, mean generally that they have never bathed in the right way. Provided the weather is suitable, the daily dip in the sea ought to be enjoyable, healthful, and invigorating. Of course, there are people who have found it nothing of the sort, whose recollections of the pastime are associated with chill and shivering, chattering of teeth, and a general blue tinge of the complexion. The fault lies, not with the sea bathing, but with the bather, who has not learned how and when to bathe to get the best results. The chief mistake that people make is that they stay too long in the water. Whilst ten or fifteen, or even twenty, minutes may not be too long for those who can swim, and who enjoy every moment of their time in the sea, there are others who should stay only two minutes in the water altogether.

In the second place, it is necessary to choose

the best time to bathe from the health point of view. Perhaps two hours after breakfast is the ideal time. By then the meal is fairly well digested and the atmosphere and the sea are warmed by the morning sun. Those, however, who like the dip before breakfast, and who feel no ill-effects afterwards, are perfectly safe in continuing the custom so long as they enjoy it. Only the robust can risk bathing after a long fast, and it is never a good thing to bathe immediately after a meal when fatigued by exercise. Bathing will disagree always if indulged in after a heavy game of tennis or a long cycle ride. The heart is fatigued by muscular exercise, and the shock of the cold water in addition may produce a sort of heart failure. Many a fatal case, said to be due to cramp, is, in reality, consequent upon heart failure in deep water; so that one should avoid bathing when physically tired, or even mentally fagged, and take exercise *after* bathing, not before.

Immediately upon coming out of the water a brisk rub down with a rough towel, followed by twenty minutes' muscular exercise, will prove very beneficial.

To get real enjoyment out of bathing it is necessary to learn to swim. It would be well if swimming were a compulsory part of education. Like skating, riding, and cycling, and all else in the way of sport, the art of swimming should be learned young, and parents ought to do everything in their power to encourage young people to acquire this accomplishment, once and for all, while at the sea. The muscular exercise is excellent, as nearly all the muscles in the body are brought into play, whilst there is far less risk of chill and shivering for the bather who can swim and float whilst in the water.

When there is a tendency to cramp in bathing, brisk massage of the muscles once or twice a day, with exercise of those particular muscles, will lessen the danger of cramp when in the water. It must not be forgotten that one is much more likely to suffer from cramp after being in the water some time or when fatigued by exercise.

Paddling

Paddling is one of the delights of seaside life for the children, and many grown-ups, too, enjoy a surreptitious wade in the sea in the shade of the rocks, and out of sight and sound of the crowd on the sands. But it must not be forgotten that summer chill or colic may follow an afternoon's paddling in cold water; and in the case of children, especially, the wiser plan is to limit the time of paddling to ten or fifteen minutes. If, after coming out of the water, the feet and legs are dried with a rough towel, and dry stockings and shoes put on at once, chills will be avoided. Apart from the dangers of paddling too long, there is the effect of the hot sun, if the mother is not careful that the children's heads are protected by broad-brimmed hats.

But whilst considering the welfare of the children, let the mother also take full advantage of her holiday by the sea. Household responsibilities should be considerably reduced; and freed from social duties, if she is wise, the domesticated woman has the opportunity to relax and obtain the restful holiday she requires. If women would only determine to throw off, during their holiday time at least, the little cares and responsibilities which are apt to weigh so heavily, they would get at least twice the advantage out of the summer holiday.

Let her make definite arrangements for the well-being of the children, plan out their meals, and their day's doings, and then try to eliminate further worry from her consciousness. If she has to be with the children, let her teach them to play happily by themselves, and let them understand that they must not be constantly calling upon their mother to do for them what they are quite able to do themselves.

As for the busy people, the strenuous workers, the men and women and girls who are more or less on the strain all the year round, they must absorb every moment the health and beauty and pleasure of life by the sea. There is the delight of the early morning on the beach, when the air is fresh and cool, and the noisy racket of the sands has not begun. There are the long, delicious mornings, with a swim at eleven o'clock, and a round of golf or a game of tennis to prevent the self-reproach of laziness.

Those who are wise rest in the afternoon, and reserve themselves for more energetic pastimes in the evening, thus avoiding the pitfalls of overstrain and fatigue, which go far to make many holidays a failure. And if, toward the end of the time, one gets a little bored with rest and loafing, remember that that is the best sign that the holiday has been a good one from the health point of view. It is when resting that new energy is built up, energy that is so precious to the worker who has heavy work to meet.

The Question of Diet

During the last week one ought to be able to do far more than at first, and enjoy it, too; and the right thing is to reserve sight-seeing and excursions for the latter half of the holiday. It is then that one can enjoy rowing exercise, which would only have over-fatigued and depressed a week or two ago. Walking exercise also can be planned out for the latter part of the holiday, for there is no exercise better than walking for getting rid of waste substances from the blood.

Avoid over-taxing the digestion. People are too apt to think that they will improve their health if they try to eat as much as they can. But this idea is responsible for a great deal of discomfort, ill-health, and disappointment on holidays. Vegetarianism has much to recommend it, and whether one is resting by the sea or taking exercise, walking, hill climbing, cycling, or playing games, light diet should invariably be chosen and simple meals indulged in.

For young people who are anæmic, rickety, liable to enlarged glands, adenoids, or frequent catarrhs, the sea will prove especially invigorating.

The saline particles in the atmosphere, which are tonic to the respiratory passages, make sea air particularly suitable for children subject to adenoids, catarrhs, and frequent colds in the head. On the other hand, the child subject to bronchitis or asthma will do far better in a high inland place where the air is dry. The very nervy child, also, often does better in a bracing country place than by the sea; and many eye conditions, such as blepharitis, are apt to be irritated by the sand particles.

A few practical hints as to the avoidance of seaside dangers, and the treatment of various accidents when they arise, will prove useful to mothers who do not realise the risks their children run whilst playing on the beach.

1. *Inflammation of the Eyes.* The danger of sand throwing must be recognised, as the particles of sand have a very irritating effect upon the eyes, and may cause the commencement of severe inflammation. The friction of sand particles against the eyes on a windy morning may also have the same effect. The

glare of the hot sun will in itself produce irritation if children have weak sight. When this occurs, the eyes should be bathed twice or three times daily with warm boracic lotion. A teaspoonful of boracic powder is added to the breakfastcupful of water. Clean cotton-wool should be used to bathe the eyes and afterwards burnt. The child should wear a broad-brimmed, shady hat, and even dark glasses.

2. *Sand in the Mouth.* It is important, too, that very young children, from eighteen months onwards, should be carefully watched, so that they get no sand in their mouths. A shawl should be spread for a child to crawl on, or he is likely to put into his mouth anything he sees, especially if glittering and wet. If a child has anything given him to eat while on the beach, watch that he does not lay it on sand, and then eat it, with a liberal sprinkling of the grit. Dangerous internal inflammation may be set up.

Children sometimes put stones in their mouths and ears. They need careful watching, and it is quite erroneous to think they can come to no harm while playing on a nice flat sandy beach.

3. *Jelly-fish stings* are apt to occur if the children are wading or bathing in the sea. They should be attended to at once. They may be bathed in hot water to which some liquid ammonia has been added, perhaps a dessert-spoonful to a pint; whilst another very useful and soothing remedy is made by mixing bicarbonate of soda and spirit of sal volatile into a paste, and applying this to the place. Sometimes a young child suffers a good deal from shock after being stung by a jelly-fish, in which case it is necessary to keep the child warm by means of hot bottles, and give him hot milk to drink.

4. *Insect stings and bites* may occur in the country as at the sea, and have even caused severe symptoms, if the child has a sensitive skin and the bite is not attended to. Any sting should be relieved by first squeezing it out with a watch-key, and then applying liquid ammonia, or even a little whisky or eau-de-Cologne, if ammonia is not at hand. The blue-bag is another useful domestic remedy.

Midge bites are often extremely annoying to young children, and a very good preventive is to rub a little eucalyptus oil on the skin of the neck, where bites cause a good deal of irritation.

5. *Sunburn* can hardly be termed a danger, but the child's skin may be burned to an uncomfortable degree unless one or two precautions are taken. When coming in from the hot sun, a little boracic ointment or vaseline should be rubbed into the skin; but vaseline should never be applied before going out of doors. Simple buttermilk rubbed into the skin is an excellent precaution, and soothing also in the case both of children and adults.

6. *Heat Fag.* The subject of heat fag has been considered under "Holiday Dangers" (page 2297), but a few special points with regard to children may be mentioned here. Frequent sponging with lukewarm water is an excellent measure for children when the weather is very hot. It helps to regulate the heat mechanism of the body, and prevents excessive depression and fag. It is important to keep the head as cool as possible, and if a child shows any signs of exhaustion and heat fag, he should be made to lie down quietly in a dark room, and have wet cloths applied to the head. It is wiser also to put him upon liquid milk diet, as the digestive organs very easily get out of order under these circumstances. Hot milk also counteracts shock.

HOME NURSING

Continued from page 2299, Part 19

NURSING CHILDREN

Importance of an Airy, Well-ventilated Room—Difficulty of Locating Pain in a Young Child—Summer Ailments—Catarrhs—Digestive Troubles—How to Make Rice-water—Convalescence

ALTHOUGH most of what has been said in previous articles of this series can be applied to the nursing of children, there are many special points which require careful attention when the patient is a child.

The first thing to be done when one of the children falls ill is to procure the best room in the house in which to nurse him, if the illness is at all likely to be serious or prolonged. A ground-floor bedroom should never be chosen for a child, and low ceilings and insufficient ventilation are even more undesirable for child patients than for adults. The child must have fresh air in large doses, especially when ill.

During the acute stage of the illness two beds will be required in the room, one for the patient and one for the nurse, or mother, in attendance. If the child is quite young, the ordinary nursery cot can be used. In the case of older children, a narrow hospital or nursery bed is best for the purpose. Early attention to every case of illness in the nursery will go far to prevent serious ailments, and there is a good deal of truth in the old saying that to lose an hour in the treatment of an ailing child is as bad as to lose a day in the treatment of a man. A child very quickly succumbs to illness. Bright and well, fit and alert at ten in the morning, he may have a high temperature at four in the afternoon. Indeed, the first sign that a child is going to be ill is often that he will suddenly turn from his food in the midst of an apparently good meal, and refuse to eat another bite. Unnecessary anxiety, however, need not be harboured by the conscientious mother, as children's temperatures rise for very little cause, and if they succumb quickly to illness, they get better in the same rapid fashion.

When a child complains of pain, it is often exceedingly difficult to find out its exact locality. A baby of two or three years will say the pain is in his head, his stomach, or his arm when in reality it may be located in the ear. Lassitude, sickness, or pain are signs of illness in children which ought not to be neglected. The best thing is to take the temperature, and if this is raised above the normal (98·4 degrees), the child should be sent to bed, and the doctor summoned.

Children's summer ailments which the amateur nurse may have to undertake can be divided into two groups:

1. Those associated with sickness and intestinal conditions, which are very common as a result of errors in diet.
2. Summer chills and colds.

It will make all the difference to the duration of the illness if the nurse has a few simple remedies at hand, and knows how to apply them.

Summer chills, colds, and catarrhs may be contracted as a result of unexpected showers of

HOW TO TREAT STINGS. STERILISING MILK AT HOME FOR BABY'S BOTTLE.





The advantage of sterilising milk to be given to infants cannot be overemphasised. The process is quite simple to carry out at home, as fully desozibed on page 2423



Children are apt to be stung bv jelly-fish when paddling. The stings should be treated at once, and bathed in hot water to which liquid ammonia has been added

A little patient suffering from heat fag should lie down in a darkened room, with cold wet cloths applied to his head. A liquid milk diet should be given

NURSING CHILDREN IN SUMMER



If symptoms of bronchitis appear, moisten the air of the room with steam from a bronchitis kettle



Keeping a child happy in bed. A good bed-rest makes a child comfortable and at ease





A glass of milk makes quite a satisfactory and sufficient meal for a child, and should not be given to relieve thirst

A summer cold is much relieved by inhaling medicated steam. Friar's balsam in boiling water is more suitable for children than eucalyptus oil

rain wetting children when they are in thin clothing, which they cannot change until after they are thoroughly chilled.

Again, an afternoon's paddling, prolonged into the colder atmosphere of the evening until the child's feet are blue with cold, is responsible for many a summer chill in the nursery.

The weather in England is exceedingly uncertain, even at the hottest time of year, and unless mothers are very careful to change children into warmer underclothing on cold days, they are liable to catch a chill which may settle on the throat or lungs.

Yet another cause of colds at this season is brought about by over-exercising, when the children become hot and perspire, inducing chill from contact of the damp clothing against the skin.

On crowded beaches the germs of catarrh have an opportunity of travelling from an infected child to a playfellow whose vitality is diminished by chill.

Another cause of cold at this season is getting the feet wet by running about or sitting on wet or damp grass.

Summer Colds

Now supposing a child has contracted a cold at this season, what is the best thing to do? If he is acutely ill and has a high temperature, he ought to be put to bed, as many of such summer chills are complicated with bronchitis, which pulls the general health down to an alarming degree. Two or three days at the beginning would prevent such complication. See, in the first place, that the room is kept ventilated, and well supplied with fresh air. Put the child on light milk diet, and give a gentle purgative at the beginning of the illness. Cascara or syrup of figs is best for this purpose.

The next plan is to let him breathe medicated antiseptic air. This can be managed by giving inhalations of medicated steam. Fill a jug with boiling water, and add half a teaspoonful of Friar's balsam. Place a folded towel round the mouth of the jug, in order that the steam does not escape too freely, and let the patient inhale the medicated steam. Do this for about ten minutes thrice daily, and the child will quite enjoy the process once he has discovered that the steam soothes, and does not irritate his throat. As children dislike anything biting or irritating, it is best not to use eucalyptus oil for them, although it is excellent for adults.

If any symptoms of bronchitis appear, such as frequent coughing and rise of temperature, the air of the room ought to be moistened by the steam from a bronchitis kettle. The kettle of boiling water should be placed on a spirit lamp or on the fire, and a little Friar's balsam may be added to it. A good substitute for a steam kettle can be made by wringing a large piece of flannel out of a basin of hot water, and hanging it on a clothes-line in front of the fire. A few drops of eucalyptus oil may be sprinkled on this. No internal medicines should be given to a child, except a simple purgative, unless they are ordered by the doctor. He will probably prescribe a "feverish mixture" for the child's temperature. A linseed poultice is a most useful domestic remedy in children's chest ailments. The food must be fluid. Liquid arrowroot, liquid custards, and simple milk, with occasional beef-tea and broth, will be found most suitable sick-room diet for the child. Remember that a glass of milk is a meal, and that a child should not be allowed to have sips of milk to relieve thirst. The milk should be given perhaps a glassful at a time, and the child told to sip it slowly. Thirst can be allayed by home-made lemonade, barley-water, or albumen-water, the making of which was described in the article on "Nursing in Hot Weather" (see page 2299).

Digestive troubles are a frequent cause of illness amongst children, and they require careful nursing. The chief sources of sickness at this season are indigestible and unwholesome food. Sour fruit, for example, will bring on an attack of sickness and diarrhœa in children, whilst tainted food is responsible for a good many cases of mild poisoning. Meat, fish, and rabbit decompose very quickly in summer, and children should never be permitted to have any food that is not absolutely fresh and sweet. Even milk that is sour will bring on sickness, whilst bad fruit should never be allowed on the table.

The first thing in treating sickness and diarrhœa is to give the child a smart purgative—castor-oil or magnesia. If, however, the child complains of severe pain, with constipation and great tenderness if the abdomen is touched, no purgative should be given. Summon a doctor at once, as these symptoms are suggestive of intestinal obstruction. The most important thing for the amateur nurse to attend to is to keep the child in bed for a day or two, even if the attack is what mothers call a simple liver attack, and the child seems better in a day or two.

Such ailments bring down a child's vitality enormously, and no medicine or "mixture" will do real good unless it is accompanied by rest of the body. Another point is to wrap a flannel binder round the child's abdomen, and keep this on until cure is affected. Anything in the shape of meat must be rigidly excluded from the dietary at once. So long as acute sickness and diarrhœa are present, the child should have nothing but water, or albumen or rice-water.

A Useful Recipe

The following is an excellent recipe for making rice-water:

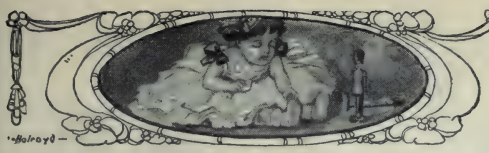
Boil an ounce of ground rice and half a dessert-spoonful of cinnamon in two pints of water for three-quarters of an hour. Add sufficient water to sweeten, and give it to the child warm. During the first twenty-four hours he gets albumen-water and rice-water alternately. During the second day he might be able to take milk and soda-water in equal quantities, alternately with rice or albumen water, then gradually pure milk can be given; later, bread-and-milk, arrowroot, milk-puddings, etc.

These illnesses are generally rather severe while they last. In a day the child probably will feel better and very hungry. But food should be given sparingly, although the child can quite well sit up and read a book, cut out pictures with blunt-pointed scissors, and otherwise amuse himself.

It is during convalescence that children are often very difficult to manage. They become irritable, object to staying in bed, and require a good deal of tact to manage them well. A bed-rest, such as that shown in the photograph, helps to make a child more comfortable in bed, and if a heavy book is placed against the feet, it prevents the little patient from slipping downward and getting into uncomfortable positions.

In a further article one or two other points in the nursing of children, such as pulse, temperature, bathing, etc., will be considered.

To be continued.



BABY'S FIRST YEAR

Continued from page 2302, Part 19

4. COW'S MILK AND THE BOTTLE

Contamination of Milk—Pasteurisation of Milk at Home—Home Sterilisation of Milk to Destroy all Germs—Proportion of Milk and Barley-water to be Given to an Infant

MILK as it is drawn from a healthy cow contains no microbes of disease, and, so long as it is properly diluted, is the best food, next to the natural milk, for young infants.

Unfortunately, there are many sources from which milk, under the present conditions of supply, is contaminated. The cow is not kept scrupulously clean. The milker's hands are dirty, and the farm dairy is rarely beyond reproach. In the town dairy, again, are many sources of contamination, whilst the distribution of milk to the customers leaves much to be desired. The milk is thus not to be trusted as a food for an infant's consumption. The only way to ensure freedom from germs would be to boil everything that comes into contact with the milk.

Germs inevitably find their way into the milk in its transit from the farm to the nursery. Once germs enter, they multiply freely in the medium of milk, and cause many illnesses and deaths, even in the best regulated nurseries.

It was M. Pasteur who first brought forward the theory that by heating milk until the germs and their spores were destroyed, and then preventing the entrance of further germs into the milk, it would "keep" indefinitely. Before this, milk was boiled in order to sterilise it, but sterilisation destroys some of its nourishing properties, and also makes it less digestible. Pasteurisation, on the other hand, means raising the milk to the temperature of 160° F., which temperature does not alter the composition of the milk or affect its smell or taste. It does, however, destroy the germs, the microbes which cause tuberculosis, typhoid fever, diphtheria, and other diseases. A simple apparatus can be bought for pasteurising milk, but there are other ways of doing this at home, without any apparatus.

1. The milk may be put in a bottle, which should be plugged by a piece of cotton-wool, previously passed through a gas flame to ignite it, and the flame blown out. Put the bottle of milk into a clean enamel-lined saucepan of cold water. The temperature of the water should be raised to 160° F., tested by a thermometer kept for the purpose. Then put the saucepan at the side of the fire, covering saucepan and bottle with a piece of flannel for half an hour. The bottle should be taken out and its contents allowed to cool, but it must not be opened until required for baby's use.

This method must only be used when the milk is fresh, and procured from a reliable source. It may be relied upon by people who have their own cow, which has been tested by the veterinary surgeon and passed as free from tubercular disease.

2. Town milk, however, cannot with any safety be relied upon as a clean food for infants, and the following method is safest to protect a child from infection by completely destroying the germs and their spores in the milk.

The method is more accurately called sterilisation of milk, because the milk is raised to a much higher temperature and "sterilised"—that is, all microbic life is killed. It may be done in the same way as for pasteurisation, except that the water in the saucepan should be raised to boiling point (212° F.). Personally, I have always found the following method answer well, and the milk, when sterilised, can be put directly into one of the two jugs already mentioned for holding baby's milk by day or night.

Procure a double enamel saucepan. Put the milk into the upper saucepan and fill the lower with cold water. Cover the upper saucepan with a lid to protect from dust. Put the saucepan on the fire, and allow the water to come to boiling point, and keep it there for twenty minutes. Then pour the milk into a clean jug. One drawback to this method is that a scum is caused on the milk, due to the coagulation of the albumen, and the anti-scorbutic properties are destroyed, so that the baby, unless care is taken, is more liable to scurvy, a disease due to deficient quality of the blood, when the baby is fat, puffy and anæmic. If, however, proper hygienic care is taken of the child, there need be no fear of its contracting scurvy, and the mother's mind can rest much more assured that summer diarrhœa, tuberculosis, and other infantile ailments will be prevented. We shall see later, as the baby grows, that a little raw meat juice will be given to him, which has very great anti-scorbutic properties, and so prevents anæmia and scurvy.

After the milk has been pasteurised or sterilised, it is placed in the jug, and diluted with the quantity of water or barley-water ordered by the doctor. The milk should be measured as it is added to the jug, and the proper amount laid aside for the day or night according to the child's age. For example, during the first month baby gets half an ounce of milk mixed with half an ounce of water, or barley-water, every two hours. That means that he gets five ounces of milk in twenty-four hours, or two and a half ounces by day and two and a half ounces by night. It is best, however, to allow a little over, as some of it may be spilled, and the supply must not run short. Suppose, therefore, that in preparing the day's allowance, three ounces of milk and three ounces of barley-water are put in his jug, and the same amount allowed for night. Now, every two hours baby gets one ounce of this mixture during the first month of life. During the second month the quantity is doubled. The milk is still diluted by one half of water, or barley-water, but baby gets two ounces of fluid, one ounce of milk, and one ounce of barley-water. Gradually the strength of the milk is increased until, by the fourth or fifth month, baby is getting pure milk, probably five ounces at each meal every three hours.

To be continued.

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 2304, Part 19

Melancholia in its early stage, or slighter form, is an ailment which appears to be very common at the present time. The stress and strain of modern life, the increasing worries which higher civilisation entails, cause much mental depression amongst those who find life difficult and strenuous. Depression, also, is a prominent symptom in indigestion or gastritis, and many people complain of it after influenza, especially when this disease attacks the nervous system. Such mental symptoms may signify a commencing neurasthenia, or they may be due simply to a poisoned blood condition, such as is found in liver disorder and indigestion. Whatever the cause, the wise plan is to deal with the matter at once. Mental depression is at least evidence that the health is seriously out of order. The ordinary healthy man or woman does not get depressed unless under the influence of recent trouble. The mental depression which has nothing of this sort to account for it, which persists in spite of quite comfortable circumstances and happy environment, requires medical treatment. The fatal mistake which many people of the neurotic type are apt to make is to rely upon faith-healing or the quack doctor. Drugs or alcohol must also be avoided for the relief of depression.

The first thing is to find out any physical cause, such as dyspepsia, constipation, impaired nutrition or neurasthenia, and have it treated immediately. That is why a doctor is required. Mind treatment also will be called for, while a great deal can be done by self-suggestion to overcome a tendency to melancholy. The cultivation of the optimistic spirit is necessary for everyone of us if we are to keep healthy in mind.

Melancholia proper, associated with mental disorder, requires attention by the physician. Such symptoms as hopelessness, sleeplessness, and inability to work are not to be neglected. Overwork and a sedentary life contribute largely to this condition, which often arises after middle life as a result of stress and strain. Rest and change of environment, with new interests, and attention to diet and general health, will generally set the condition right.

Meningitis, which is sometimes called "brain fever," is an inflammation of the membranes covering the brain or spinal cord, and frequently attacks children. It is often tubercular in origin—that is, due to the tubercle bacillus, the same microbe which causes consumption of the lungs. The child appears listless and ill for a day or two, and is suddenly attacked with headache, vomiting, and other symptoms of head mischief. This is a very serious disease, to which the doctor must be summoned as quickly as possible. The only domestic treatment which can be tried is to put the patient quietly to bed in a dark room, and apply cold water cloths to the head.

Mental Defect is too big a question to deal with amongst common ailments. The article on "The Backward Child" (page 1944, Vol. 3,) treats the subject in simple fashion, but mental defect is a more serious condition, and requires professional advice. If parents are at all suspicious of a child being mentally defective, they should attend to the matter at once. A great deal can be done by proper education and healthy environment to improve the condition of these children, especially in the slighter cases of mental defect. In some instances parents may observe unusual stupidity, some moral obliquity, or undue nervous and excitable conditions in a child, and such signs, although they do not in themselves point to mental defect, are never to be neglected. As a rule, such children require special teaching, because of the great difficulty in fixing their attention. In all cases the advice of the family physician should be sought early, as, if treatment is delayed for a year or two, the child's future mental and physical health is jeopardised. Under proper care and training, good results in many cases can be anticipated.

Migraine. (See "Headache," page 1591, Vol. 3.)

Moles of various kinds are found in the skin. A mole may simply be a smooth, coloured spot like a large freckle, which, under certain conditions and suitable situations, is considered a beauty spot. Another type of mole is raised and sometimes covered with hairs. Then there are vascular moles, which are purplish red in colour, due to increase of blood vessels at that part. These, if tampered with, are apt to bleed a good deal. Sometimes they increase in size. A port wine mark consists of a dilation of the small blood vessels of that particular area of skin.

Moles should never be treated domestically by chemicals or other so-called "cures." Unless they are distinct blemishes, they are much better left alone. But when their removal is desired, the most satisfactory course is to get a surgeon to treat them by electrolysis or excision. Self-treatment by chemicals is apt to set up irritation, and rarely proves efficient. The smaller moles, which arise in connection with acne and other skin affections, should be treated by thoroughly washing twice daily with soap and water and applying ointment.

Morphia Habit. Notice must be given to this subject, because it is often associated with other forms of drugging, and because the habit is so easily established, and so terribly serious once it is formed. It is said to be increasing of late years, and it is perhaps unnecessary to state that no woman should ever, under any circumstances, take morphia or opium unless directly ordered by her doctor. The great danger is that, when the drug is taken to alleviate pain, the habit is difficult to give up, even when the reason for its continuance no longer exists, and the pain is cured. Almost inevitably larger doses have to be taken, and gradually the character becomes altered, even more than is the case in alcoholism. The moral and mental powers are gradually affected, the health is undermined and deteriorates rapidly. The victim to morphia is a pitiable object, and once she has sunk to a certain level, cure is exceedingly difficult, and sometimes impossible. The only hope is for the patient to put herself under the care of a doctor, and be prepared to obey and follow out his treatment in every particular.

To be continued.



THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon:

Presentations and other Functions
Court Balls
The Art of Entertaining
Dinner Parties, etc.
Card Parties
Dances
At Homes
Garden Parties, etc., etc.
The Fashionable Resorts of Europe
Great Social Positions Occupied by Women
Etiquette for all Occasions, etc.

WOMEN IN GREAT SOCIAL POSITIONS

Continued from page 2305, Part 19

THE BRITISH AMBASSADRESS IN VIENNA

By CECIL MAR

A Difficult Post—Social Prejudices—The British Embassy and its Châtelaines—Court Etiquette—Vienna's Two Seasons—The Young Girl at Court—Court Balls

THE post of Ambassadress in Vienna is, perhaps, one of the most difficult to fill successfully. Only a woman of the world, and one possessing consummate tact, can cope with the minute and delicate gradations of Austro-Hungarian etiquette.

No European capital has undergone such thorough transformation of late years as Vienna.

Under the old régime Austria was called by some "Western China." The real Vienna was limited to a small inner town, surrounded by ramparts and bastions, from which various suburbs, such as Mariahilf, Landstrasse, Leopoldstadt, etc., straggled in all directions. The inhabitants of these suburbs were treated, with true Viennese arrogance, as rank outsiders, but now the Austrian metropolis is extended and modernised. The bastions and *glacis* have most of them been swept away, the stately Ringstrasse, with its rows of magnificent public buildings, extends over former suburbs, and the kernel city has been merged into the great mass of "Neu-Wien."

Strictness of Etiquette

As regards social gradations and etiquette, the Chinese wall of prejudice, behind which the *crême de la crême* of Austrian society is wont to barricade itself, is not yet demolished, although the wider mental atmosphere of this intelligent and hurrying century has wafted its wholesome breath of contempt on the canker of narrow-minded, excessive pride of birth, which claims the monopoly of the world's prestige.

The British Embassy, which was formerly in the Palais Clary in the Herren Gasse, is now a large white house in the Metternich Gasse, opposite the German Embassy. It has a small chapel and garden on one side, and beyond the porter's lodge, on the ground floor, are the principal entrance hall, vestibule, the Ambassador's study, anteroom, and waiting-room, with a separate entrance, and passage to the chancery and offices. On the first floor are seven splendid reception rooms, or State apartments, including the spacious ballroom and separate supper-room for Royalty. They are reached by the grand staircase, which is beautifully decorated. These apartments are all furnished by Government, and movable articles, which are Government property, are all marked with the Royal cypher and broad arrow. The brand is supplied by the Office of Works.

Popular British Ambassadresses

An Ambassador in Vienna requires to be a man of the world *par excellence* rather than a bureaucrat. He is the mouthpiece of his Government, and possesses, by force of his personal ascendancy, a power no Cabinet can command. His wife's personality and tact count also for a great deal in the difficult task of conciliating seemingly non-fusible elements.

It was at the Vienna Congress of 1815 that various details of diplomatic precedence were definitely defined, and it was decided that only Ambassadors and Nuncios should have representative personal rank.

The British Embassy has always been favourably regarded by the most exclusive Austrian Court set, which is proverbially

cold to foreigners. This may be due largely to the diplomatic gifts of the various ladies who have held their sway there. In former days Lady Seymour united gracious cordiality of manner with the touch of *hauteur* which appeals to the Viennese aristocracy. Lady Buchanan was the type of a dignified English lady of the old school, while Lady Elliot is remembered as the kindest and most charming of Ambassadresses, and one who knew most perfectly where to draw the line between the reserve of the woman of the world and the geniality of nearer sympathy. Lady Goschen, who is an American by birth (née Miss Harriet Hosta Clarke), was Ambassadress here from 1905 until 1908, and was extremly popular. Her successor, the present Ambassadress, Lady Cartwright, is an Italian lady, and was the daughter of the Marchese Chigi-Zondodari. She is an extremely beautiful woman, and has identified herself absolutely with her husband's interests. Although she has no children, she gives many little parties for young people, of whom she is very fond. She is interested in the English colony, and ably performs the many onerous duties connected with her position.

The Grande Maîtresse

Shortly after the Ambassador's arrival, he is received in private audience by the Emperor, to whom he presents his credentials. The latter are under the sign manual of his Sovereign, and contain a general assurance that everything henceforth done by the Ambassador in his official capacity will be approved of by him. Gala carriages and escort are sent to the Embassy to conduct him to the Hofburg, and full uniform is worn. The aged Emperor, Kaiser Franz Josef, is a widower, and presentations to him, and to the members of the Royal Family, are made by the Grande Maîtresse—a lady whose office resembles that of the Oberhofmeisterin of Berlin, and who is a sort of female Lord Chamberlain. It is she who presents the Ambassadress to the various Archduchesses and other great ladies.

Presentations in Vienna

Shortly after these presentations have been made, a grand reception is held at the Embassy, to which all society flocks, to make acquaintance with the new arrivals.

When a Court is held in the historic Hofburg, diplomatic ladies who are to be presented assemble either in the Rittersaal or the Mirror Room, and stand in a row in full Court dress. The Grande Maîtresse introduces them to the monarch, who finds an appropriate word for each of them.

The privilege of presentation among Austrians is by no means an elastic prerogative. Sixteen quarterings must be shown in the escutcheon of the aspirant, although eight quarterings are considered sufficient in the case of Hungarians.

Innumerable stories have been told of social trials endured by ladies who had not altogether reached the requisite pinnacle of distinction. English ladies who have married Austrian nobles are not exempt from this microscopic inspection nor the attendant consequences. Women of the British aristocracy are always most graciously received in Viennese society, the question of quarterings being raised only in the event of small international marriages.

The State apartments of the Hofburg, the exterior of which is not very imposing, are full of beautiful furniture and mementoes of historic interest. The Weisser Saal and the famous Mirror Chamber are of splendid proportions, although not particularly lofty, while the marble floor of the ballroom is less comfortable than magnificent.

Court Balls

Vienna has two seasons—one that commences on January 6 and lasts until Ash Wednesday, and a second one which begins just after Easter and lasts until the Viennese Derby day, early in June.

The first Court ball, of which there are two during the season, takes place in January, and begins at nine o'clock. Presentations are made at this ball only, which is restricted in numbers and very select.

All the ante-rooms are lined by gorgeously uniformed guardsmen, in tight, light-coloured or white cloth breeches and heavily embroidered tunics. The Diplomatic Corps is first received in the Mirror Room by the members of the Imperial house, and follows the Royal party to the Weisser Saal, to the foot of the Imperial daïs, which is placed at the end of the ballroom. To the right of this daïs all the married and elderly ladies of the greatest families are assembled. Halfway down the room, on the same side, are collected all the young girls, or "*comtessen*," as they are called, without distinction of rank. The men, who are nearly all in national costume, with picturesque fur capes and embroidered garments, occupy the rest of the space round the room, with the exception of the portion to the left of the Royal daïs, which is reserved for the Diplomatic Body. Here the latter must remain standing "in attendance" until supper-time. Only the Ambassadresses may be seated on chilly marble seats.

Duties of the "Vortänzer"

More guests are invited to the second ball, which is less rigidly exclusive. The room is then divided through the centre by a scarlet silken cord, below which, at the end of the room farthest from the daïs, all those of secondary rank are obliged to remain, and are never permitted to pass the barrier which divides them from the "smart set."

The young girl in Vienna has a position all her own. She holds her own receptions, from which all mothers are excluded, she is penned up apart at balls. The "Vortänzer" is a very important individual, who is responsible for all the dancing arrangements, who determines the duration

of each dance, and directs the cotillon with all its complicated figures. Revolt on the part of the "comtessen" would place him in a most embarrassing position. All ball hostesses place themselves unreservedly in his hands, if they wish their ball to be a success.

The chief "Vortänzer," or dance leader, holds his appointment from the Court, and is himself of exalted rank. The institution is supposed to be of most ancient origin, and is traceable to the days when King David danced before the ark.

Society in Vienna is divided into sections, or cliques, of which the chief are the old nobility, the leaders of the great financial and official world, the lesser nobility, and the *haute bourgeoisie*.

Society in Vienna

The aristocracy keep very much to themselves; the financial world and the *haute bourgeoisie* are subdivided into Christian and Jewish sets, the latter having anything but an enviable position if brought in contact with the "charmed circle."

The *petite bourgeoisie* of Vienna is a class quite apart, living on small means in comparative obscurity, but animated by a spirit of gaiety and delight in unpretentious pleasures, which is the keynote of the proverbial Austrian *joie de vivre*.

Dinner-parties are very early—between six and seven—and this is due to the Austrian love of the opera and theatre, both of which begin early. At dinner-parties a lady sits on the left of a man, and not on the right as here. They leave the room together arm-in-arm at the termination of dinner, when the men go to another room, usually adjoining the drawing-room, to smoke. They are frequently joined there by the ladies, who are nearly all inveterate smokers, and who often prefer the cigar to the more feminine cigarette.

The *demi-toilette* is worn at Vienna at smaller parties and at the theatre.

In this most Catholic of countries, Lent is observed with the greatest strictness. On Holy Thursday twelve of Vienna's poorest inhabitants of either sex are entertained at the Hofburg, where the ceremony of the "Washing of the Feet" is still kept up. The Emperor himself has knelt down for the act, while the ewers and towels were held by Archdukes and Archduchesses.

The House of Hapsburg has been haunted by tragedy. The memory of the beautiful and haughty Empress Elizabeth, who fell by the hand of an assassin, is cherished by many who knew her. She was a pathetic figure, in spite of her exalted position, and the quasi-isolation of her life was due, no doubt, chiefly to her introspective temperament and undue pride. The Archduke Rudolph was the victim of the might of Eros, and morganatic marriages in the Royal house have not tended to the solution of its complications.

The "Weisse Frau"

All the Hapsburgs believe in the power and warnings of the "Weisse Frau," who watches in the invisible world over the fortunes of their dynasty.

Our present Ambassador, the Right Hon. Sir Fairfax Leighton Cartwright, arrived here from his post as Minister to the Bavarian Court in 1908. His salary is £8,000 per annum, with £300 extra for clerk hire.

A special mission, under the Earl of Rosebery, was sent to Vienna in 1910 to announce the accession of King George V. to the Kaiser Franz Josef.



The magnificent Opera House of Vienna. The Austrian love of music is very great, and attendance at the Opera is universal amongst all classes who can afford it. Performances begin much earlier than in England, a fact which regulates the hour for dining during the two seasons of the capital *Photo, Photochrom.*

ETIQUETTE OF KISSING

An English Custom that Once Delighted Foreigners—Custom of Universal Kissing Killed by the Puritans—King William IV.'s Complaint about Ceremonious Kissing—Men who Greet Each Other with Kisses—When Kissing was Illegal

We English folk are at least as fond of kissing as are the natives of any other country. Only, while we keep this form of salutation almost entirely for women and children, on the Continent of Europe the ceremonious kiss is commonly exchanged between men.

And yet in the Middle Ages we were the greatest kissing nation in the world. Four centuries ago a man kissed his partner at the beginning and end of each dance, and also when he met a lady of his acquaintance or took leave of her.

This habit delighted foreigners who visited our shores. The Dutchman, Erasmus, who is said to stand as "the supreme type of commonsense applied to human affairs," and who visited England early in the sixteenth century, remarks, in a letter to a friend, that the English kissing was a custom "never sufficiently to be praised." And Æneas Sylvius, speaking of the Scots women of his day, declares that they gave their kisses more readily than the Italian women gave their hands.

Alas, those pleasant days are over. The Puritan of Cromwell's time killed the custom of universal kissing, and the kiss ceremonious is nearly dead in our own country.

For a century it has been the custom for the Lord-Lieutenant of Ireland to kiss the cheek of the *débutantes* presented at the Viceregal Court in Dublin.

Why William IV. Objected

William IV., it is said, objected to ceremonious kissing on the ground that the paint on the cheeks of the older ladies presented at his first Drawing Room made his regal lips stick together.

Here and there you find that an old kissing custom still survives. The best known is the ancient Hock Tide custom at Hungerford, in Berkshire. In accordance with a charter granted by John o' Gaunt, tething or "tutty" men are chosen, whose duty includes a call at every house, the collection of a small toll from the men, and of a kiss from each of the women.

In France and Germany, indeed, almost everywhere upon the Continent, men exchange kisses upon meeting after any considerable interval, and the etiquette of ceremonious kissing needs to be thoroughly understood by all in any high position. Royalties especially always embrace at meeting or parting, and at a Royal wedding, or any similar ceremonial, the number of kisses to be given or received is exactly graduated by the rank of the giver or recipient. The Kaiser, for instance, would receive four kisses, while his son, the Crown Prince, would have to be satisfied with two.

Kissing is a custom of unknown but immense antiquity, yet one which, oddly enough, was never universal. It is quite unknown among the aborigines of Australia and of New Guinea, and also among the Patagonians, and even such comparatively advanced races as the Maoris of New Zealand and the Eskimo.

Cold Iceland

In Iceland the men always kiss one another on meeting, but men rarely kiss women. A Finnish woman regards a kiss upon the lips as an unpardonable insult. Even when offered by an ardent lover it is considered a most heinous breach of etiquette.

Bayard Taylor says that a Finnish matron hearing that kissing on the lips was common in England, declared that if her husband dared do such a thing she would give him a box on the ear he would feel for a month.

Kissing has been the subject of endless legislation. The Roman law defined the nature, limits, and conditions of the kiss; and by our own laws kissing a woman against her will is a penal offence.

While the seventeenth century Puritans put an end to our kissing customs, they never went to such lengths as did their cousins of New England.

At a Court held at New Haven in May, 1660, Jacobeth Murline and Sarah Tuttee were prosecuted for "setting down on a chest together, his arms about her waiste, and her arme upon his shoulder, and continuing in that sinful posture about half an hour, in which time he kyssed her, and she kyssed him, or they kissed one another, as the witnesses testified."

Puritanical America

Captain Kemble, who came back from a voyage of three years to Boston in the year 1665, was put in the stocks for twenty-four hours on the day of his arrival. His offence was "unseemly behaviour, in that he did publickly kiss his wife on the doorstep of his house on the Sabbath Day."

Comparatively recently there was a revival of these absurd old "Blue" laws. In the year 1891 a student of Yale University was sentenced to fifteen days' imprisonment for kissing his sweetheart in a Boston restaurant. And the girl suffered a similar penalty.



ETIQUETTE FOR GIRLS



By "MADGE" (Mrs. HUMPHRY)

Some Changes of the New Reign—Earlier Hours in Society—Punctuality All-important for the Guests of Royalty—A Dazzling Scene—The Etiquette Observed at Court

THE first Courts of his present Majesty's reign have been conducted on exactly the same principles as those of King Edward VII. There are, however, some differences in detail. The invitations are for an hour earlier than those in the preceding reign—namely, 9.30 p.m.

King George's Court

Simple and almost trifling as the difference in the hour appears to be at first sight, it has already effected a considerable change in the hours of the great world. Dinner invitations are now sent out for 7.30, which means that the meal itself commences at a quarter to eight. This is in considerable contrast to the 8.45 and 9 o'clock dinners to which society has become accustomed. The change is all in favour of health, and even more with the lowly individuals who were kept from their natural rest by the very late hours of Court functions in the last reign. It will also certainly have its effect on theatres, most of which now begin at 8.30. There is a whole army of hard workers which would be immensely relieved if their day's labour could close an hour earlier than is at present necessitated by the late opening of theatres.

The young girl making her first bow to Royalty has not the series of curtseys to perform which proved such an obstacle to self-possession and grace of bearing at Queen Victoria's drawing-rooms. Her train being taken from her arm and spread for her at the entrance to the Throne Room, she passes along towards the dais, where the King and Queen are seated, each bestowing upon her a bow and smile as her name is announced. With one deep curtsey the affair is ended, and her place is taken by the next on the list.

It is a mistake to suppose that their Majesties stand during presentations of their own subjects. They always do so when presentations are made by any member of the Legations—this is their courteous manner of ceremoniously acknowledging them as guests. With English, Irish, Scotch, Welsh, Indian and Colonial ladies the case is different. They are in the presence of their Sovereigns, and the latter receive them as such.

The first Court of each season is always diplomatic and official, but there are plenty of other persons invited. At the first Court of the present reign several brides and débutantes were present, though many newspapers had announced that only ladies belonging to the Embassies and wives and daughters of those holding official positions at Buckingham Palace would attend.

Punctuality is always politic in every matter connected with our Royal Family. It is respectful. But on the occasion of a Court, to be late flusters the débutante, and also incurs the polite contempt, unspoken but not unfelt, of the officials whose business it is to see that everything works with perfect order. It is etiquette for all who are invited to be present before the hour on the invitation-cards, and those to be presented are assembled in the corridor leading to the magnificent ballroom. The entrance of one flushed and hurried-looking individual is observed by all present, and their looks of inquiry cannot aid her disappearing self-possession.

Under the large domed dais and canopy the King and Queen sit well forward, alone, other members of the Royal Family behind them just a pace or two. At the sides are several ladies and gentlemen in attendance.

Husbands and fathers in attendance on ladies going to Court all wear uniform or Court dress or official dress, adding to the brilliant colour of the scene. Ministers in their heavy gold-embroidered coats, and the splendid uniforms of the Court officials, are other colour items in the show.

The servants in the refreshment-rooms wear gorgeous crimson and gold liveries, and they are numerous enough not only to meet, but to forestall every wish of the visitors.

A Tasteful Palace

The etiquette is that no one shall leave the Throne Room until their Majesties have passed through it on their way to their private apartments, where they always have supper on Court nights, but the ladies presented pass directly out of the Throne Room into the corridors, some of them proceeding without delay to the supper-room, though many linger to listen to the lovely music discoursed by the King's band, and look at the beautiful articles of bric-à-brac and the splendid pictures that adorn the corridors. The Palace, which was so simple and old-fashioned in Queen Victoria's time, is now a dream of soft colour, and a museum of beautiful objects, skilfully and artistically arranged.

No girl need feel any sense of shyness or embarrassment, for, at the very first symptom of anything of the kind, or at a single doubtful movement on her part, an official seems to spring up at her elbow in order to direct her.



WOMAN'S DRESS

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in :

Home Dressmaking
How to Cut Patterns
Methods of Self-measurement
Colour Contrasts
Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc.

Millinery
Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hat-pins, Colours, etc.

Boots and Shoes
Choice
How to Keep in Good Condition
How to Soften Leather, etc.

Furs
Choice
How to Preserve, etc.
How to Detect Frauds

Gloves
Choice
Cleaning, etc.

Jewellery, etc.

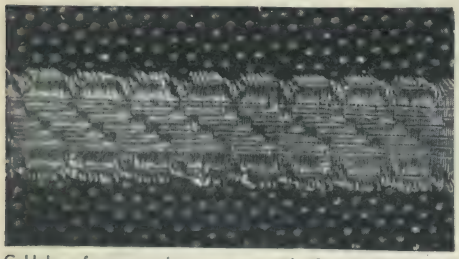
GOLD AND SILVER LACE

By MRS. F. NEVILL JACKSON

Author of "A History of Hand-made Lace"

An Effective Combination of Costliness and Simplicity—Antiquity of Gold Lace-making—Some Drastic Sumptuary Laws—France and the Gold Lace-making Industry—Napoleon a Fosterer of its Manufacture

THERE is a strangely alluring note in the dress made partly of the thinnest and most simple diaphanous material and partly



Gold lace from a man's coat worn at the Court of Napoleon. Although there is no open-work, such decorations are "lace" in the old sense of the word

of lace and embroidery, heavy with ornament, and rich with gold, silver, and silken decoration. It possesses the subtle appeal of costly simplicity.

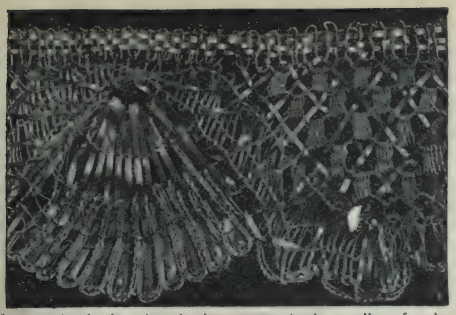
The making of rich needlework on simple home-spun linen is as old as the time of Solomon himself. Translators from Chaldaic, Hebrew, and Arabic tell us of network darned or embroidered at the hem with gold, silver, and coloured silks, and from Homer onwards the wear of lovely women has been of stuffs of a splendour that, though barbaric, yet is subdued or only half revealed.

Many people are unaware that gold and silver laces were made long before the more filmy fabrics of flax thread. On the opening of a Scandinavian barrow a piece of gold lace in the old lozenge design was brought to light; another fine example of antique gold lace was discovered in the coffin of St. Cuthbert in Durham Cathedral. The saint had been buried in his cope, and maniple, and the lace, made separate from the brocade, had been stitched on to it.

In tracing the evolution of hand-made lace as we know it to-day, laces of precious metal have played an important part, for when sumptuary laws of the fifteenth century, forbidding the wearing of gold and silver lace, spoiled the trade of gold lace-making in Italy, many of the workers left their own country and migrated to others, taking with them their industry. Thus did the fine art of lace-making spread over Europe and add to the beautiful handicrafts of the countries of its adoption.



Gold lace cut from the Court dress of a First Empire beauty. It is four and a half inches wide and its colour to-day is perfect



Lace made of silver threads, the pattern simple to allow for the stiffness of the metal. Early 19th century French work

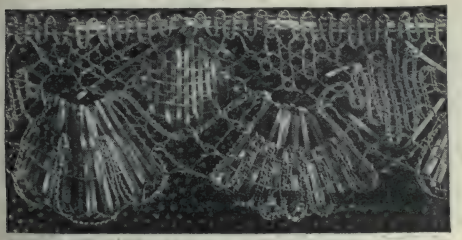
Another most important effect of these sumptuary laws was that the gold and silver lace-makers began to substitute flax threads for the forbidden gold and silver, and then it was they found that increased facility in working the pliable linen threads enabled them to enrich their patterns with ingenious stitches, impossible with the threads of metal. So it came to pass that the metal laces were the parents of the linen laces, and beauties undreamed of in the gold thread days could be achieved in the humbler material.

A Drastic Enactment

How would the ladies of to-day care to hear that the Chancellor of the Exchequer had brought in a Bill to the effect that "No burgess must have a carriage, nor be dressed in green nor grey, nor must he wear ermine. No burgess must wear gold nor precious stones. No lady, if not a lady of the manor, must have more than two dresses a year. It is forbidden to a burgess to spend more than six francs a yard on any material, and no more than eight francs must be spent by ladies of superior rank." The penalty for infringing these laws was forfeiture of the forbidden article for a year, from Easter to Easter.

Such legislation would not be very popular, and it is safe to prophesy that any Government of the present day who brought it in would not be long in power.

The humours of sumptuary laws and their futility are a fascinating subject, but we must return to the beautiful laces of gold and silken thread, such as are exemplified in the lovely harmony in mauve and green in the picture that forms the frontispiece of Part 19 of EVERY WOMAN'S ENCYCLOPÆDIA.



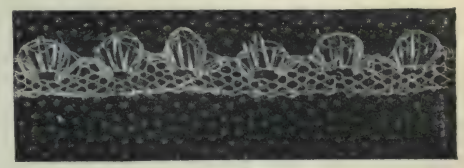
Gold lace of simple torchon pattern. Such designs are much used for gold laces, as the metal is not so easily worked as the linen thread

The old *guipure* of the Middle Ages and later was very different from the lace we call *guipure d'art* of the present day, being the name given to a kind of gold and silver thread lace. Very often the metal wire, or strip, was rolled round a card, or *cartisane*, made of a thin strip of parchment. On this the gold or silver was firm and workable. Sometimes bobbins were used in gold lace-making, as they still are, and sometimes the needle was used.

Gold Lace

On account of its costliness, such metal guipure was only worn by the very rich or on the livery of the King's servants. It is perfectly correct to talk of the gold lace on liveries and uniforms; though there is no open-work, the flat braid-like decorations are lace in the old sense of the word; men who provide the same still call themselves lace-men.

Gold lace came from Cyprus before it was known in Italy, and was celebrated there before we read of "the fringe of gold of Venys," and before Genoa and Lucca workers twisted the metal threads into borders of great beauty, though never of very complicated design, because of the difficulty of working it.



Modern English silver lace for a dress-trimming, composed of the metal threads

Geometric patterns were adhered to, even at the zenith of gold and silver thread lace-making during the latter half of the seventeenth century.

Point d'Espagne is a gold lace. Its name is misleading to the uninitiated, for much of it was made at Aurillac and Lyons. Paris has always been noted for its gold lace, and well do the great *modistes* know how to use a few touches of it on their finest creations.

A Royal Patron

Napoleon, brilliant stage-manager of a Court that he was, encouraged the lace industry by subsidies and also by large orders. A cravat of fine lace was ordered to be worn as part of the Court dress. He also encouraged the making of gold laces. Those shown in one of our illustrations were taken from a Court dress of the First Empire. In their effect they accorded well with the Persian and Indian shawls, scarves, and draperies beloved by Josephine. In planning a dress that includes in it the bright glint of metal, we should remember its effect is one of pseudo-Orientalism, and great care, therefore, must be taken to strike no jarring note, or the result will be, not a more or less barbaric yet artistic effect, but, alas, one of vulgarity and garishness.

PRACTICAL LESSONS IN DRESSMAKING

Continued from page 2314, Part 19

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

TWENTIETH LESSON. THE MAKING OF A BATHING DRESS

Bathing Dress with Detachable Skirt—How to Cut the Pattern for Bodice and Knickers—Altering the Pattern to Suit Individual Figures—To Cut the Skirt—Arranging the "Revers"—How to Make Up the Dress with or without the Skirt

THIS bathing dress is made with a detachable skirt, in order that it may be worn either with or without it, as shown in the accompanying sketches.

It would look smart, and would not be expensive, if made of "silk finish" alpaca, and the knickers and trimming of striped silk, or, if intended to be worn without the skirt, the knickers would look better made of alpaca to match the bodice, with knee-bands of the striped silk. A good medium quality alpaca, 44 inches wide, can be purchased at 1s. 10d. per yard, and a striped silk, 21 inches wide, for about 1s. 11d. per yard.

Two and a half yards of the alpaca would be required for the skirt and bodice, and 3¼ yards of the striped silk for the knickers, revers, and trimming, and three dozen button-moulds. This, with the silk, etc., for stitching, would cost about 11s.

For the bathing dress without the skirt, 2¾ yards of alpaca would be required for the bodice and knickers, and 1 yard of silk for the revers and trimming. This, with the button-moulds, etc., would cost about 7s. 6d. Navy blue or black alpaca would look smart trimmed with red-and-white striped silk.

To Make the Pattern for the Bodice of the Bathing Dress

Fold a sheet of paper in two, lengthwise, and draw a straight, dotted line from the fold across the paper at about half the length. Place the pieces of the bodice pattern on it in the positions shown in Diagram 1, and outline the bodice for the bathing dress in one piece.

Remove the pieces of the pattern, and fold the paper over by the dotted line, making it four-fold. Cut out the pattern through the *four folds* of paper, round the bottom, up the under-arm seam for the bodice and sleeve, and along the bottom of sleeve. Unfold the paper at the dotted line, and cut through the *two* folds on the sloping line for the front, and round the "back neck," as far as the fold.



Sketch of bathing dress worn with detachable skirt. This dress is thoroughly practical in all its details and is specially designed for swimming if used without the skirt

To Cut a Pattern for the Shaped Piece Round the Neck

Place the bodice pattern just cut on a piece of folded paper—the fold to the fold—outline the neck, from the fold, as far round as required, remove the pattern, measure about 3 inches from the neck-curve (for the depth of the piece) and mark at intervals. Complete the line, and cut it out on it. It should appear as in Diagram 2.

To Cut the Pattern for the Revers

Take a piece of ruled paper—a sheet of foolscap, or a sheet out of an exercise book will do—open the sheet, measure along the bottom line 12 inches, and cut off a strip that length and 6 inches wide. Measure 2 inches up one end, and from it draw with a rule a slanting line to the opposite top corner. Cut through this line, and the piece of paper, measuring 6 inches at one end and 2 inches at the other, gives the shape for the revers.

To Cut the Pattern for the Knickers

Take a large sheet of paper and draw a straight line 30 inches long down the centre of it. *This line gives the "side line" for the knickers.* On the right side of this line write "Front Half," and on the left side write "Back Half." Draw a horizontal line 24 inches long across the top of the "side line"—*i.e.*, 12 inches on each side of it, for the "top line." (See Diagram 3.)

Measure down the "side line" 15 inches, make a mark, and draw a horizontal line 30 inches long—*i.e.*, 15 inches on each side. *This gives the widest part of the knickers, and is marked on the diagram, "Width Line."* From this "width line" measure $7\frac{1}{2}$ inches, and draw a short, horizontal line for the "knee line."

The line for the bottom of the knickers should be drawn 24 inches long—*i.e.*, 12 inches on each side of the "side line," and as many inches below the "knee line" as the length desired for the knickers.

With the rule, draw a line from each end of the bottom line, to connect it with the "width line." Slightly curve these two lines *inwards*, as shown in the diagram. From the "width line" draw a line to the end of the "top line" of the "front half," and another from the "width line," passing through the "top line" to 5 inches above it, on the back half. Curve this line *outwards*, as shown in the diagram. From the top of this curved line, draw another, curving slightly *inwards* to the "side line," and then on to the front. *This gives the slope for the top of the knickers.*

The pattern, which is for an average size figure, can now be cut out, *on* the lines all round.

How to Alter the Pattern to Fit the Individual Figure

The worker can easily alter the pattern, and make it larger or smaller by drawing the "side line" (from the top to the "width line") longer or shorter. A good rule for the "width line" is to make it correspond on the "front" and on the "back" half, with the *length* (from the top to the "width line")—*e.g.*, if the *length* is 16 inches, the *width*, on *each* side, must be 16 inches.



Sketch showing the finished skirt when detached from the dress. The front seams are left open towards the bottom, to give perfect freedom

To Draw the Pattern for the Skirt. (For the Front Width)

Fold a sheet of paper in half, and measure down the fold the length required for the skirt, plus half an inch for the slope at the top. Cut off the paper to this length. From the fold, measure 3 inches at one end and make a mark, and $4\frac{1}{2}$ inches at the other end, and make another mark. With a rule, draw a line from one to the other, cut through the double paper *on* this line. From the narrowest end, measure down the fold half an inch, make a mark, and from it draw a slightly curving line to the edge of the paper, cut through this line, which gives the slope for the top and completes the front width. (See Diagram 4.)

The Side and Back Gore

Measure *along* the top edge of a sheet of paper 12 inches (more or less according to the waist measurement), and make a mark, and measure *down* the side of the paper and make another mark. From it draw a curving line to the first mark for the "curve for the waist," as shown in Diagram 5. From the curve measure down the paper 24 inches (or the length the skirt is to be made), and make another mark.

Take a tape measure and a piece of chalk, and follow the directions given in Vol. 1, page 638, for drawing the bottom line. From the edge of the paper measure on the line just drawn for the bottom $31\frac{1}{2}$ inches, make a mark, and from it draw a line to the curve at the top for the "back line." This piece can now be cut out *on* the lines.

This pattern is for a skirt measuring 2 yards round the bottom, which is a practical width for a bathing dress.

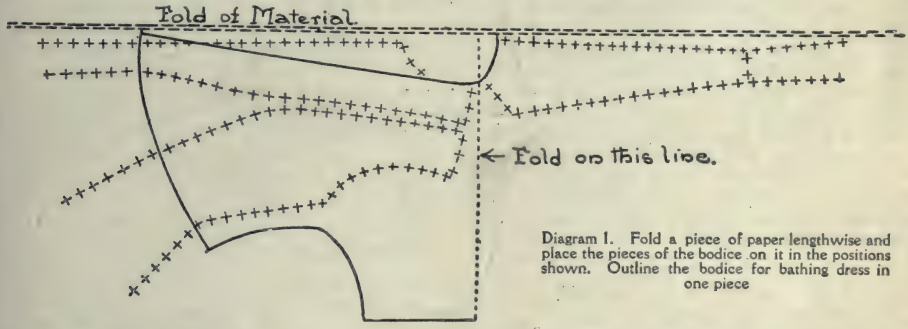


Diagram 1. Fold a piece of paper lengthwise and place the pieces of the bodice on it in the positions shown. Outline the bodice for bathing dress in one piece

To Cut Out the Alpaca

The most economical way to cut out the material, is to commence with the largest piece. Open the alpaca and place it single on the table, wrong side uppermost. Place and pin the pattern of the side and back gore with the bottom, 1½ inches from the cut edge and the side, *straight* along, and 1½ inches from the selvedge; outline the pattern all round with chalk, and cut it out, allowing half an inch for turning at the "curve for waist," and 1½ inches on *each* side and at the bottom



Diagram 2. The shaped piece for the neck as it should appear when cut out

Unpin the pattern, place and pin the piece just cut out along the opposite selvedge of the alpaca, with the wrong sides facing, and the *bottom* as far down as it will fit into the sloped piece left over from the first gore, then cut it out.

N.B.—Unless these two pieces "face," the gores will both be cut for the same side of the skirt.

Place and pin the pattern of the front lengthwise on the alpaca, being careful that the centre-front is *perfectly* on the straight; outline it and cut it out, allowing half an inch for turning, at the top, and *one and a half inches* on each side, and at the bottom.

To Cut Out the Bodice

Open the pattern, place and pin it lengthwise on the alpaca, outline and cut it out, allowing a quarter inch for turning round the neck, and down the fronts, half an inch at the under-arm, the seam of the sleeve, and at the waist, and one inch at the bottom of the sleeves.

Place and pin the pattern (open) of the shaped piece for the neck on the alpaca, being careful that the crease in the pattern (at the centre-back) is parallel to the selvedge, and *perfectly* straight. Outline and cut it out, allowing quarter-inch turnings all round.

To Cut Out the Silk Knickers

Fold the length of silk in half, the two cut edges together, place and pin the pattern on it, the bottom of the leg half an inch from, and parallel to, the cut edge, and the back within half an inch from the selvedge, and cut it out through the two folds of silk, allowing half an inch for turning.

As the silk is not wide enough to cut the whole of the leg in one piece, it must be joined down the selvedge.

Pin the selvedges of the remaining length of (double) silk about half an inch *over* those of the piece just cut (to allow for the seam), and cut out the remainder of the knickers, allowing half an inch for turnings.

To Cut Out the "Revers"

Place and pin the *longest straight* edge of the pattern down one of the stripes of the silk, and cut it out, allowing half-inch turnings all round.

N.B.—The stripes on the silk should run in the same direction as the lines on the paper pattern.

The waistband and the trimming for the sleeves are merely straight pieces cut about 3 inches wide, *across* the silk, so that the stripes may run downwards, and half-inch turnings are allowed for on each side, so that the bands will be about 2 inches in width when finished.

To Make the Bodice

Pin and tack the two seams on the *right side*, as "French seams" are the most suitable for this dress. Try it on, and if there is too much fulness in the *back*, take it in at the *back*, under arm-seam. Stitch the seams. Cut some strips of the silk on the cross about three-quarters of an inch wide, fold, and tack them double. Tack one of these folds round the neck on the *inside* of the bodice (the raw edges level with the raw edge of the neck) as far round as the shaped piece is to reach.

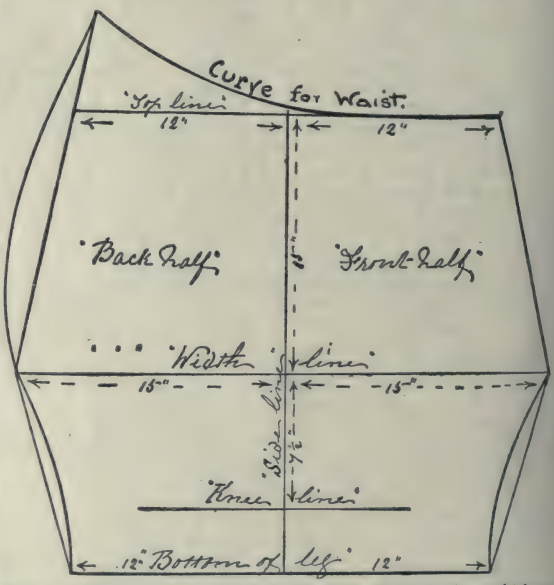


Diagram 3. How to cut and measure for the pattern of the knickers, which are suited for an average size figure, but can be easily altered

Run it neatly round the neck about a quarter of an inch from the folded edge, remove the tacking, and turn the fold of silk up round the neck, and tack the raw edges firmly down to the right side of the bodice.

N.B.—The knots of the tacking must be

on the inside of the bodice, or they cannot be taken out when the neck is finished.

Make a narrow turning round the top curve of the shaped piece for the neck, tack it neatly, and press it on the wrong side, being careful to keep the correct curve, and not to stretch it. Take a strip of the crossway silk, fold and tack it double, and run it neatly round the lower curve of the collar piece, with the raw edges level. Turn the silk down to edge the collar piece, and tack the turned-over edge of the alpaca neatly, making the silk piping exactly the same width all round. Press this edge carefully on the wrong side. Do not stretch it out of shape.

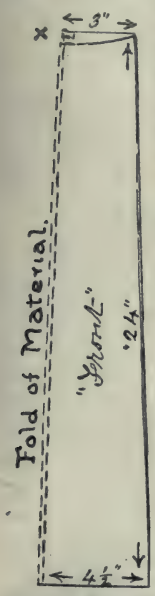


Diagram 4. Pattern for front width of skirt. The curve for waist is indicated by a cross

Tack this collar piece round the neck of the bodice, covering the raw edges, and allowing the silk piping to show *exactly* the same width round the neck as on the lower edge of the collar piece.

Place a row of machine-stitching (using silk to match) round each curve close to the edge of the alpaca, to attach the collar piece to the bodice.

N.B.—This piece will require neat and *very careful tacking*, or it will not set smoothly when stitched on.

To make the "revers," tack the pieces of silk smoothly on to a piece of linen, which must be cut the same size and the same way as the silk. Cut a strip of alpaca (on the cross will be best) about 3 inches wide, and run a folded strip of the silk along each edge on the right side of the alpaca. Turn the raw edges over to the wrong side, tack them down neatly, and press them. Make a half-inch turning along the top of the revers, tack it neatly, then tack on the strip of alpaca, and work a row of machine-stitching along each edge to match the collar piece. Make a half-inch turning down the other *straight* edge, tack it, and herringbone the raw edge to the linen.

Be careful to make both the revers *exactly* the same size, and the corners quite square, and to match. Next line the revers with a piece of the alpaca, cut the same way of the material as the silk and linen, turn it in, and fell it along the two *straight* edges. The edge of the sloped side (which is for the front) must be left raw.

Press the revers on the wrong side, place and tack them in position on the right side of the bodice, the raw edges level, and the top of the revers over the end of the collar piece.

Stitch the revers to the fronts about half an inch from the raw edge, turn all the raw edges to the inside of the bodice, herringbone them down, then "face" them with a piece of lute ribbon. Gather the bodice to the required size at the waist, making it long enough to cross in the front, and stitch on a band.

N.B.—This band must be single, as the knickers will be stitched on the other side of it. It can be made of alpaca, or a strip of strong silk, or lute ribbon.

Make a hem an inch wide round the bottom of the sleeve, and press it. Join the strip of silk for the trimming to fit round the sleeve, and press the seam open.

Join one of the crossway strips into a circle to fit the trimming, press the seams open, fold and tack it double, then run it round one edge of the strip for the trimming, the seam to the seam. Do the same to the other edge, tack down the turnings, and machine-stitch round each side to match the collar piece and the revers. Tack it round the sleeve, the seam to the seam, and sew it on by hand invisibly, working the stitches over some of the machine-stitching, and not drawing the thread too tight. Trim the other sleeve in the same way.

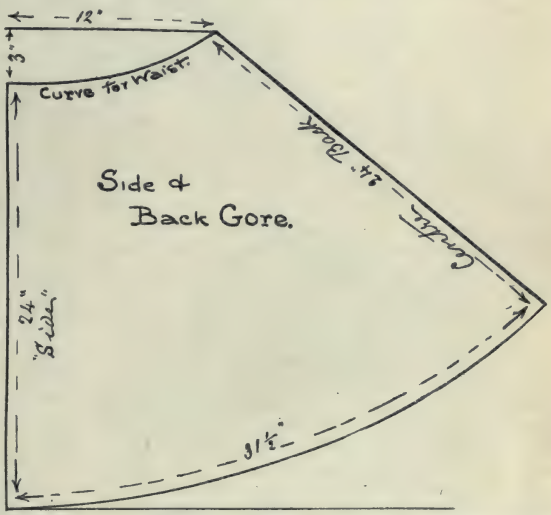


Diagram 5. Side and back gore of skirt. Cut to these measurements the skirt will be two yards round the bottom

To Make the Knickers

Join each leg, by a French seam, from the bottom to the widest point, then join the two pieces from the seam to the top of the back, and from the seam to about 9 inches of the top of the front. Gather the bottom of the legs, and put them into kneebands. Make a false hem up each side of the opening of the front, place a narrow strip of linen or tape inside each hem to strengthen it, work a row of machine-stitching near the edge, and sew on press fasteners.

Gather the knickers round the top, and stitch them on to the lower edge of the band on the bodice, line the band, and sew on hooks and eyes.

N.B.—The centre-back seam of the knickers must be fixed to the centre-back of the bodice, and the centre-front opening to the centre-front, *not* to the end of the band, as that crosses over to the side.

To Make the Skirt *(See page 2433)*

Join up the centre-back by a French seam, then make a hem one inch wide down each side and round the bottom. Make an inch hem down each side of the front and across the bottom, machine-stitch the hems on both pieces, press them and the seam.

Place the hem at the top of the right side of the front over the hem on the side of the back (the bottom edges perfectly level) and tack and invisibly sew the two pieces together to about half-way down the skirt, where the skirt must be gradually allowed to open, so that the two pieces are separated in the lower half as shown in the finished sketch. Gather the skirt at the waist all but the front, and put it into a band fastening on the left side of the front. Sew press fasteners down the left side of the front, so that it may lap over, and match the right side. Cover the button moulds or linen buttons with the silk, sew them on as in the sketch, and make the silk waistband. This must be separate, so that the costume can be worn with or without the skirt.

If the bathing dress is to be worn without the skirt, the silk waistband need not be a separate one, as the bodice and knickers can be put into it.

PRACTICAL LESSONS IN TAILORING

Continued from page 2314, Part 19

By M. PRINCE BROWNE

TWENTIETH LESSON. DOUBLE-BREASTED COAT AND SKIRT—*continued*

"Facing" the Collar and Revers

THE collar and revers are now ready for "facing." This should, *if possible*, be done without any join.

N.B.—The length of velvet or satin allowed for in the estimate for this costume *should* be sufficient; but it depends to some extent on the individual figure and on the *size* the collar and revers are made.

If a join is absolutely unavoidable, and the collar and revers are trimmed in any way, it is better to make a join where it can be hidden by the trimming than to have it at the centre-back.

To Cut the Pattern for "Facing"

To obtain the pattern from which to cut the velvet or satin facing, pin a piece of "leno" over half the "stand and fall" of the collar and revers, place the leno on the straight down the centre-back of the collar—that is, the length of the collar along the cut edge, and the depth of it, and the revers selvedgewise. Cut the leno along the outer edge of the collar and one revers, then along the bottom of the *stand*, allowing a good turning to "face" over the "crease edge" of the revers. Unpin the leno, fold a piece of paper in half, place the leno pattern on it, the centre-back along the fold, cut out the paper double from the leno, but do not cut through the fold.

Open the paper, which should now give the pattern of the whole collar in one piece.

N.B.—It is always better to "face" the collar first with the material of which the coat is made, as it gives the velvet, or satin, a softer appearance. It is also more practical, as when the velvet is shabby it can be taken off, and need not necessarily be replaced, the collar being complete without it. Should there not be sufficient of the material to cover the collar, a layer of "domet" should be placed over the canvas, under the velvet, to give the soft appearance to it.

How to Cut a Satin "Facing"

Place and pin the paper pattern of the collar on the straight of the material—that is, the *length* of the collar along the cut edge, and the *depth* of it along the selvedge, so that the grain of the cloth in it may match that of the back of the coat. Cut out the material by the pattern, allowing turnings all round.

Tack on the "facing" over the canvas of the collar, easing it slightly, turn in the outer edge to project *just beyond* the under edge of the collar, tack, and then neatly "fell" the *collar* to the "*facing*"—the stitches must not be taken through to the right side. The inside edge of the facing must be brought down smoothly, and the raw edges tacked so as to go under the lining of the coat round the neck and down the fronts, then herringboned down, with long stitches, to the coat. Well press the "facing" from the wrong side of the collar, and work a row of machine-stitching all round it (on the right side), so that if the velvet, or other facing, is removed, the collar will still have its finished appearance without it.

The velvet, or satin, will look, and set, better if it is cut on the cross; if velvet is used, the pattern must be placed on it with the pile running *upwards* on the front, so that it brushes *downwards*, against the pile.

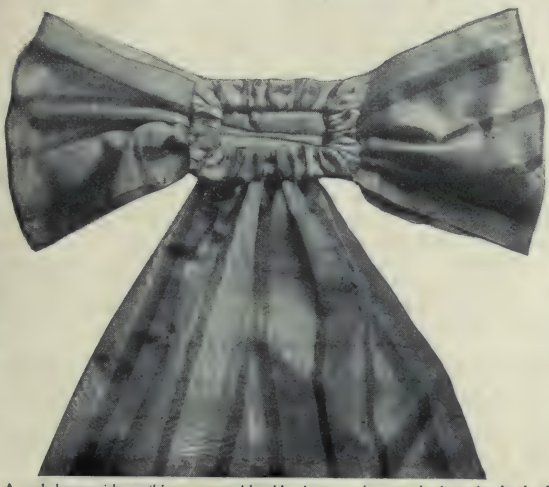
The pattern must be pinned on with needles or fine steel pins, and cut out, allowing turnings all round. Remove the pattern, and tack this second "facing" carefully over the first; if the "facing" is of velvet it must be turned *over* the edge of the collar, tacked with fine silk all round the edge, cut off evenly, leaving a narrow turning only, and neatly herringboned down with fine silk.

To be continued.

THE RIBBON SASH

The Charm of the Sash—The Correct Length of Ribbon Required—A Wide Bow and Buckle—How to Make the Belt—A Rosette Sash—How to Finish and Weight the Ends of a Sash

THE wearing of sashes is quite as much a question of personal predilection as a fashion. People generally have a great liking for them or a definite prejudice against them, but the reason of either is generally to be found in whether they are, or are not, becoming to the individual. Where they do suit the wearer they always look charming. They add a smartness to any gown, and are particularly useful in a renovation scheme.



A sash bow with a ribbon-covered buckle that can be attached to the back of the dress by means of a safety-pin, thus obviating the need of a belt

Ribbons at all times are particularly alluring, and make one long to invest in any number of sashes, especially if they happen to be the prevalent fashion. But what very often deters people from purchasing a length of ribbon is that they do not know just what quantity to buy, or how to make it up when bought.

The correct length for a sash for anyone of average height is 4 yards, though a very small lady, by shortening the ends, will be able to do with a quarter of a yard less. If no waist-belt is wanted, another three-quarters of a yard will be saved. Very often the sash bow is attached to a small safety-pin by means of which it is secured to the back of the dress. Then, of course, no belt is required.

Now, as to how to make up the bow. The one shown in the illustration is very wide, measuring about 12 inches across, with a buckle covered with the ribbon in the centre instead of the ordinary "waist." It will be best to begin with the buckle, which is quite a simple matter to make. First of all a little mount of tailors' canvas, wired at the edge, and measuring 4 inches long by $2\frac{3}{4}$ inches wide must be made. Then from the 4 yards of ribbon cut an eighth of a yard, and divide it up into three pieces, widthways. Join these together, gather them at the edges, and sew them on to the buckle.

Next cut off seven-eighths of a yard for the belt. The remaining 3 yards are for the bow and ends. Gather up the ends making one measure 1 yard 6 inches, and the other 1 yard 3 inches in length. Then pleat up the rest of the ribbon to form wide outstanding loops, and sew the buckle on to the pleats in the centre. It is a pity to cut off the ribbon for the ends in case it is wanted for another purpose at some future date. A good length of ribbon is a profitable investment, because it will generally be found useful for trimming a hat afterwards.

The proper way to make the belt is to pleat it up, putting a little bone at the back and front, and making it fasten to one side of the front with a mitred point.

A sash arranged with a rosette of loops instead of a bow is very pretty, especially for a young girl. A rosette takes about half a yard more ribbon than a bow. Five loops are required, and care



A sash of Chiné ribbon arranged with a rosette of loops is a charming adjunct to a young girl's costume
Photos, Campbell

is needed not to make them too long, or the effect is very ugly, 7½ inches being quite sufficient length. To form the rosette, cut off six pieces of ribbon of this length, and gather five up into the loops and sew them together. It is hardly necessary to remind the worker to use a good strong cotton. The remaining piece of ribbon must be drawn up with four rows of running threads to make a rosette for the centre. In this case the sash ends must be gathered up separately and joined on afterwards, and the belt must be constructed in a similar fashion to that described above.

The flat Geisha bow is also still largely worn. The bow alone takes two yards of ribbon, which should be 6 inches wide. The underneath bow should measure 12 inches across when finished, and the top bow 9½ inches. Each bow should be cut off and made up separately, and then put together. The waist should be made of the ribbon used lengthways and folded under at the sides to form a width of just under 2½ inches. These bows are very often used without ends, but if ends are wanted, it will take another 2¼ yards for them, and three-quarters for a belt.

The kind of ribbon to use depends largely on the style of the bow. Both the loop rosette or the wide bow shown look well in plain silk or satin, or in the Chiné or striped ribbons which are fashionable for the purpose. But a Geisha bow demands either a good stiff satin or a ribbon velvet, as it requires something with a certain amount of substance.

Many sashes have the ends finished in some way to weight them. This is a good plan, as they do not then flutter in the wind. A very pretty idea is to have a hem of the ribbon used double and the reverse way, and decorated with a row of ribbon-covered buttons. The ends are often also gathered into silk tassels; while yet another notion is to fringe them with little fuchsias made of the ribbon hung on fine silk cords.

FRAUDS ON SHOPPERS

Bogus Sales—Salvage Stocks—The Genuine Sale—How to Test Articles Sold as "All Wool"—Linen v. Cotton—Furs, and under what Names they are Sold—Branded Goods

In the drapery trade, bogus sales are a well-known means of attracting customers. It is quite a common practice to misname goods at these displays, for instance, leading the public to imagine that goods are of a superior character, or of a more expensive variety than they really are.

A retailer has been known to buy cheap silks for a sale, and split them up into remnants, the purchaser being led to believe that they were getting a piece of expensive silk at a ridiculously low figure, whereas the prosaic fact was that the retailer obtained a higher price for the remnant than he could get for the material in the ordinary way.

Another way of deceiving the public is to convey false impressions of the amount of the retailer's purchases. For example, a wholesale house sells the stock of a manufacturer, and the retailer makes a very small purchase of the stock, advertising it in such a way as to lead the shopping community to believe that he has purchased the whole of the stock. In a case like this, the retailer simply buys a lot of other very cheap lines to go with the small bargain stock he has purchased, and the public are deceived.

The salvage stock is also used as a means of drawing customers to a sale. Sometimes a firm will buy at a salvage sale a few hundred pounds' worth of calico damaged by water, and advertise the sale as consisting of stock to the value of thousands. As in the former case, a huge quantity of cheap material is purchased in the ordinary way of trade, and plentifully sprinkled with water, so that it impresses shoppers with the idea that it is a portion of the stock damaged by water.

In justice to the drapery trade it may be said that many of its members are against sales altogether, as they recognise how difficult it is to conduct them honestly. Genuine sales do take place where the ordinary stock is marked down to make room for new goods, but in many cases the practices referred to are still being carried on.

One of the most persistent fraudulent representations is calling an article linen when it is cotton. This particular form of fraud reached widespread dimensions, until the linen traders invoked the assistance of the Board of Trade in the matter. A firm was heavily fined for selling handkerchiefs as the finest quality Irish linen cambric, which upon examination turned out to be made of cotton cloth. It is difficult for a purchaser to recognise pure linen. Cotton, jute, and other materials are finished in such a way as nearly to deceive the experts. One feature that distinguishes linen from other fabrics is its glossiness when washed. The other materials do not possess this, and, however fine they look in the shop, when they are subjected to the test of the washtub their true character is displayed. One must remember that linen is of various qualities. There is good linen and poor linen. The former is the kind to buy, as it will last a lifetime, and so prove the cheapest in the end.

Mixtures of cotton and wool are often palmed off on the unwary as "all wool." In this particular case, the test is very simple, and can be applied by the purchaser or by

the retailer in her presence in the shop. A thread is taken from the fabric, and a lighted match applied. If the material flames up, it is not wool, as this will not ignite when a light is put to it. It will only smoulder or curl up. Shoppers should have this test applied to the cheaply advertised so-called "all wool blankets."

In buying hosiery, it is a mistake to select the cheaper qualities. These in the manufacture are made quite straight, and not fashioned at all, but are placed on a board and steamed into shape. This board is made the shape of a good stocking, and really gives a fine model for the time being, but immediately the stocking is washed it resumes its straight appearance, and does not wear well, as it is always stretched to the shape of the leg.

Ladies who buy furs should know that the most gigantic deception of all has been existent in this trade for a long period, no article of commerce having suffered so much from misdescription.

Name of Fur	Incorrect Description	Permissible Description
American sable	Real Russian sable	Canadian sable, or sable
Fitch, dyed	Sable	Sable-coloured fitch
Goats, dyed	Bear	Bear-coloured goat
Hare, dyed	Sable or fox	Sable-dyed hare
Kids	Lamb or broadtail	Caracul kid
Marmot, dyed	Mink, sable, or skunk	Sable-coloured marmot
Mink, dyed	Sable	Sable-coloured mink
Musquash, dyed	Mink or sable	Mink-coloured musquash
Musquash, pulled and dyed	Seal, electric seal, Red River seal, and Hudson seal	Seal-dyed musquash
Nutria, pulled and dyed	Seal, electric seal, Red River seal, and Hudson seal	Seal-coloured nutria
Nutria, pulled natural	Beaver and otter	Nutria
Opossum, sheared and dyed	Beaver	Beaver-coloured opossum
Otter, pulled and dyed	Seal	Seal-coloured otter
Rabbit, dyed	Sable or French sable	Sable-coloured coney
Rabbit, sheared and dyed	Seal, electric seal, Red River seal, Hudson seal, seal musquash	Seal-dyed coney, or coney
Rabbit, white	Ermine	Mock ermine
Rabbit, white, dyed	Chinchilla	Chinchilla-coloured coney

The above is a list of the names of the furs, with the incorrect description under which they have been sold, and a suggestion for a permissible description.

It has been selected from a list put forward by the Fur Trades Manufacturing Section, and shows that they recognise the evil, and that they are prepared with a remedy. It will be observed that poor Bunny, dead, has been made responsible for many a deception.

Upon the question of the purchase of drapery goods generally, nearly every woman has her own views, and a formidable stock of knowledge gained in the field of experience. It is permissible, however, to point out that a great deal can be learned from those in the trade who are acquainted with the value and quality of such materials as are in daily use in most households in this country.

What every woman wants is value for money. How is she to get it?

In the first place, by avoiding the devices of the unscrupulous trader as enumerated in this article.

Secondly, by dealing with a reputable firm.

Thirdly, by finding out a good article, and continuing to order it when required.

In buying soft goods, it is no use attempting to get linen, woollen, and silk at a low figure. There are occasions when a bargain can be had, but, as a rule, these goods are not bad stock, and do not require to be rushed off in a hurry. These remarks apply to piece goods particularly—that is, goods sold only by the piece.

With made-up goods, such as ladies' garments, it is often possible to pick up a good thing at a low figure at the end of the season, as the shopkeeper is anxious to clear. Regular customers can always learn when the retailer is likely to have a clearance, as he is only too ready to oblige in this respect. Another good way to make sure of quality is to buy branded goods. There are objections to this in the trade, and it may be granted at once that there are many old-established manufacturers who, year in and year out, always produce a reliable article, and yet have no name to their productions. On the other hand, certain makers of various classes of goods sold in the drapery trade have given a name to their products, with mutual benefit to the retailer and the public, for they realise that they must maintain the high character of their goods. Hence branded goods have a sort of seal set upon them which places them above the ordinary.

In buying branded goods, one can go to any shop, however small, and be sure of getting exactly the same article as in the largest establishment in the West End of London. In this way the local tradesman can be supported without undue sacrifice.

ON LUGGAGE

By THE HON. MRS. FITZROY STEWART

The Modern Craze for Travelling—Up-to-Date Luggage—Its Nature and Amount—Some Ingenious Boxes and Trunks

INCESSANT travel is a sign of the times. Our fathers and mothers contented themselves with three months of London, a month at the sea or on the Continent, and the rest of their year spent in the depths of the country.

The Society Woman

Now we live in our boxes. After the London season comes Cowes; then we go off to Aix, Ostend, or Homburg, and again after that to Scotland. November brings its round of country-house visits, big "shoots," and smart race-meetings. In December there is a gay time in London, and after Christmas comes travel in search of sunshine. We put in a time in Paris on our way home, then London once more—and we begin our programme over again! And all this without any count of the long trips to New York, Japan, or South Africa, which, with some of us, are the rule and not the exception.

Even if we do not belong to the so-called "smart set," we seem to be for ever on the move, in trains, in trams, in taxis, or in motors. Even women of small means take their week-ends, go off abroad, yacht, and pay visits in England, Scotland, and Ireland.

Luggage and packing have been raised to an exact science. How we should laugh at our grandmothers' tin boxes, carpet bags, and leather imperials! Americans have shown us the advantage of large, well-made boxes, and Parisians have also taught us sound sense on the subject. So it behoves us one and all to make our luggage as ample and as handy as possible.

Modern Requirements

Modern women have many wants, and do not live the narrow lives of their forebears. We now need food for our minds and work for our hands, as well as many articles of dress and all sorts and kinds of personal adornment. A certain well-known married woman is said to take about with her a dog, a parrot, and sixteen big boxes. This may be in excess of the needful, but no doubt we require a large and varied collection. The average woman—and it is for her I write—requires a couple of big but light dress-trunks, another good-sized box for books, boots, and linen, a Gladstone-bag for sundries, a dressing-bag, a despatch-box, a holdall, and a case for umbrellas.

Size, strength, and lightness are the qualities in demand for up-to-date luggage; and a trunk, box, or bag should be more or less waterproof. A woman who travels much needs light luggage, in order to avoid heavy excess charges from the railway companies; and also well-made goods that will stand rough usage and the wear and tear of travel both at home and on the Continent. In these days, too, we rebel against big luggage, and the modern box runs to length and narrowness rather than to the square bulk of the past.

Even the dressing-bag of to-day must be a natty thing, and the huge and heavy bags, which required a tall footman to carry them, are now happily out of date and forgotten. Their place is supplied by a light, portable bag, with ample space and but few fittings.

On the other hand, we give ourselves quite an outfit of trunks in 1911. There is baggage for the week-end, the week, the fortnight, and the month; and this list of variously sized trunks is an acknowledged necessity of the modern trousseau. All are fitted with patent locks and a key which will open the whole set—a most welcome simplification.

How to Baffle Jewel Thieves

Jewel robberies are a current scare; and the writer recently saw an ingenious device which would safeguard one's treasures from the clever cracksman. This was a jewel-box solidly fixed to the bottom of a trunk, in which one's jewels could be locked away, and covered with the protecting folds of gowns, cloaks, and *lingerie*. However, many women prefer to carry their jewels in their own handbags.

If this is done, a wash-leather roll must be made in which rings, brooches, earrings, and necklaces can be arranged with great neatness. But, to my mind, one's precious pearls should be worn on one's own person. A pearl necklace can be fastened round the neck, and hidden by the bodice of one's gown. Some women carry also what they term a "fuss bag," which is smaller still, and carries the purse, powder-puff, and handkerchief. Even into this one can put many jewelled trifles; but, in either case, the golden rule should be observed that a bag must never leave the hands of its owner.

Comparisons are useless, and London shops supply several excellent makes of luggage. Boxes of compressed cane are very popular, as these score on the points of strength and lightness.

To be continued.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Clark & Co. (Dyeing and Cleaning), Wood-Milne Co., Ltd. (Wood-Milne Rubber Heels).



NEEDLEWORK

This section of EVERY WOMAN'S ENCYCLOPÆDIA forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are :

Embroidery
Embroidered Collars and Blouses
Lace Work
Drawn Thread Work
Tatting
Netting
Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines
Darning with a Sewing Machine
What can be done with Ribbon
German Appliqué Work
Monogram Designs, etc., etc.

CUT-WORK EMBROIDERY

Effective Work—Materials Required—Choice of Designs—Buttonholing and Weaving Stitches

A VERY interesting way of embroidering linen is to cut portions of it away, forming some regular pattern, and then to fill the spaces with designs made up of stitches worked with linen thread.

The patterns are built up on strengthening lines, made by throwing one or more threads across the open spaces in various directions. The planning of these spaces and the variety of shapes that can be introduced into them will prove a pleasant tax on the ingenuity of the worker.

Such embroidery, when well carried out, is very durable ; and as it also washes well it is specially suited for objects in daily use, such as tray and tea cloths, cushion-covers, washing blouses, or for bed-spreads. It can also be introduced amongst other kinds of embroidery. For example, a bedspread might have squares of cut-work alternating with other squares of solid embroidery.

Many kinds of designs are suitable ; flowers and trees, birds and beasts, and geometrical shapes can be used, and a clever worker will soon learn to arrange her stitches so as to give some quaint likeness to the objects she wishes to represent.

The materials needed are some make of linen, such as Old Bleach or Harris linen, not too fine ; and a reel of Mecklenburg thread, No. 5, can be used to commence with, as it is rather coarse, and so shows the stitches easily. The stitches used are three in number—buttonholing (both open and close), overcasting, and a kind of weaving stitch (see diagram).

When the design has been chosen, it should be transferred on to the linen, and all the shapes which it is intended to cut away should be run round twice with Mecklenburg thread, No. 5, to prevent the linen from stretching after it has been cut.

Then, with a sharp pair of scissors, slashes should be cut across the shapes in such a way that the edges can be neatly doubled back. For instance, in a square the cuts should be taken from corner to corner, crosswise, and the triangular pieces of linen which result should afterwards be folded



Pincushion cover in cut-work embroidery. A square in the centre with four fan-shaped leaves radiating from it. Note the variety in the fillings, this being an essential feature of the work

back along each side of the square. The edges should then be buttonholed all round, and afterwards the extra pieces of linen cut away from behind; not too closely, or the material may fray out.

Each shape should be cut, by itself, *just before* embroidering it. It is best to proceed in this way, as if all the shapes were cut at once some would become frayed and stretched before the time came to work on them.

The two examples illustrating this article are a tray-cloth and a pincushion cover. The tray-cloth has a design at each end representing a stiff little tree bearing seven acorns. Two birds with spreading tails stand on either side of the tree-trunk. A border round of squares, filled in variously, has also two tiny trees, one in the middle of each side.

The pincushion has a simple design; a square in the middle, with four fan-shaped leaves radiating from it to the corners, and a diamond, each point of which ends in a small squar , placed outside the middle square.

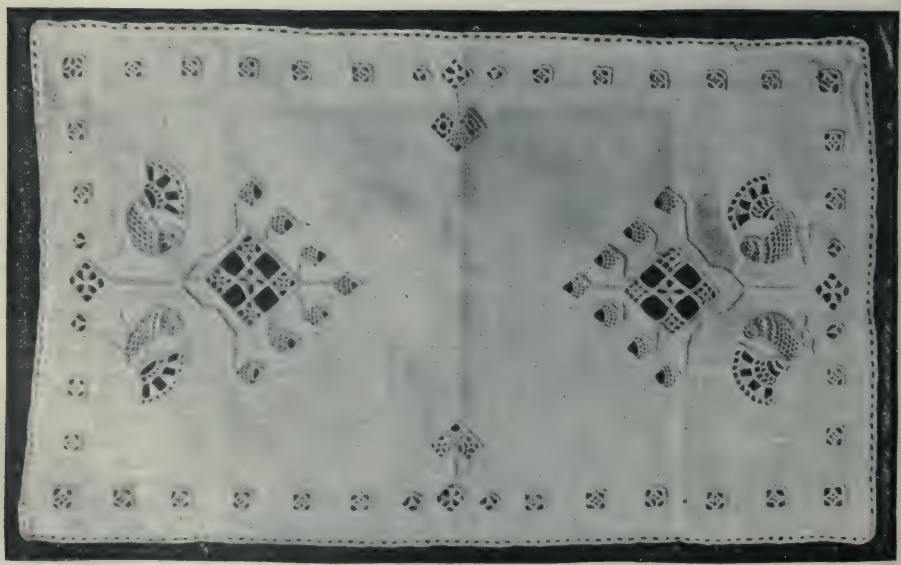


Diagram that shows the working of the "weaving" stitch so much used in cut-work embroidery

It may be helpful to take the fillings of the pincushion in detail, for those in the more important design of the tray-cloth are worked in much the same way.

Starting with the centre square, each side, after being buttonholed round, is divided into three by means of two double threads laid across from side to side, cutting up the square into nine small ones. Each of these long double lines is strengthened by weaving the thread in and out, over and under, as is shown in the diagram, all along each line. It is not necessary to cut the thread in this work; it is better to pass it along at the back of the material, and bring it out at the next point to be worked. All four long lines should be woven in the same way, crossing the thread behind at each intersecting point. Of the nine squares, five are filled in and four left blank. These blank spaces are a great feature of this kind of work, but they must be so arranged that they do not weaken the material, and make it liable to tear. The five squares are all filled in the same fashion. An open buttonhole-stitch is taken from the centre of each side, crossing the corners, and then the circle thus formed is buttonholed closely over.

The four fan-shaped spaces are filled with two different designs, the opposite corners matching. The first two have a thick bar of two threads, taken across just beyond the rounded head of the leaf, and buttonholed closely all along. From this bar, two short bars, also buttonholed, connect it at right angles with the rounded end. The two outer spaces are left blank, the middle one is filled by two diagonal threads, overcast afterwards. The pointed base is covered in with a lattice-work of single threads, five threads



Tray-cloth in cut-work embroidery. The stiff conventional tree with acorns at either end forms a characteristic design, while the quaint birds give scope for fine open buttonholing with good effect

taken downwards and three across. These are all overcast afterwards, taking care to make each line firm where it crosses another.

Another way of filling, and one which has been used in the body of the bird in the tray-cloth, is to make rows of open buttonholing, working one row into the preceding one, and afterwards overcasting these all round.

The two other leaves each have two thick bars, worked in the same way as the first two, connected by another bar down the centre. Into the thick bar at the side nearest the rounded end a line of open buttonholing is worked, afterwards strengthened by overcasting. A single thread, connecting this with the centre of the rounded edge, is afterwards buttonholed closely, and from the middle of the space at each side a fan-shaped piece of close buttonholing is built up from a single stitch at the top, gradually increasing in width by making one fresh stitch in each row. When it is long enough, each end is attached to the edge. The tip of the leaf is then filled in in the same fashion as the one already described.

The four small squares have also two different fillings. The first two have triangles of buttonholing, like those in the second leaf; the other two have an open buttonholing taken across the corners, and afterwards buttonholed closely, so that the headings face inwards. The four sides are then connected by stitches taken across the centre of each, drawing them together.

All the stem lines are worked in the same way. Two threads are first laid side by side on the linen the whole length of the line in the design, and the weaving stitch is taken across and across them. Only, in this case, in order to attach it to the linen ground, the needle must be made to pick up a tiny thread of the ground here and there, so as to hold the woven line firmly down to it, a very important detail.

The edge is first buttonholed round, after having been turned in. Then a second line of buttonholing is made into the heading of the first, buttonholing two stitches, then leaving two alternately all the way round. Finally, this second row is strengthened with another row of close buttonholing, and the work is completed.

EMBROIDERED CANDLE-SHADES

By EDITH NEPEAN

Candle-light the Most Becoming of Lights—The Beauty and Variety Possible to Obtain in Candle-shades—How to make a Rose Candle-shade

THERE is no artificial light in the world so soft and becoming as that of the old-fashioned wax candle. Observe the well-dressed woman, clad in all the bravery of a twentieth century dinner toilette, as she stands in the mellow candle-light. Notice how her jewels gleam and flash and scintillate in the gentle amber glow. Then compare this same study of modern luxury under the influence of electric or incandescent light.

All the art of modern science cannot rival that relic from the past—the witchery of candle-light. How easily it transports one to long-since departed glories, to the wealth and magnificence of the French Empire, when women swayed the greatest intellectual giants in France with their wit and elegance. How they flaunted their wonderful brocades and powdered tresses, beneath the brilliance of the myriad candles which lit the historic salons.

It seems as if, with all the advancing trend of modern science and mechanism, half regretfully we are stretching out our hands to hold and retain that which was fascinating in the past.

Thus the vogue for novelties in decorative candle-shades grows apace, and one meets them at every turn in all colours, shapes, and sizes.

The pretty trifles range in price from a few pence to many shillings. The silk ones, hand-embroidered, with their glittering bead fringe, may run up to a considerable sum, yet are quite easy to make with a little skill and patience, and cost but a mere trifle. The embroideress on the look-out for further conquests with her needle will find great pleasure in the working of these little silk shades.



The rose design worked on the candle-shade and ready to be made up. The material is rose pink glacé silk, and the design is carried out in silk filoselle

Rose candle-shades are alike dainty additions for the drawing-room, writing-table, or as an aid to beautifying the dinner-table. Should the floral decorations be roses, the result is perfection.

Procure three-quarters of a yard of pale rose pink glacé silk at about two shillings a yard. Cut out the exact shape of a candle-shade in white

cartridge paper. An easy means to this end is to use an old shade as a guide.

Place the cartridge-paper pattern on the silk, and with a steady hand draw the shape all around with an indelible pencil. Either have a design of roses stamped on the silk, or place a fancy card, with roses on it, *under the silk*, which is almost transparent, and trace it yourself. Cut the silk in half, so that there is a perfect design and guide for cutting out each shade on each piece of silk. It is better to embroider these before cutting out, as silk is always liable to fray. Work the roses in shades of pink filoselle, using satin-stitch; it is a little difficult to work smoothly so as to obtain fully the brilliance of the silk, but it is the king of stitches, and wonderfully effective. The result always repays the embroideress for her trouble.

Work the leaves in the same manner, shading them delicately. The stems may be worked in the "stem" or "chain stitch." For the method of working the latter, take a stitch downwards, and, before the needle is drawn out of the fabric, bring the silk round towards the worker and pass it beneath the point of the needle.

When the embroidery is finished, cut round the pencilled shape of the shade and stitch each piece of silk neatly over the white cartridge-paper shape. Finish off the bottom of each shade with crystal bead fringe. This may be bought from 7½d. a yard. Sew up the shade at the back,



The candle-shade completed. Crystal bead fringe, headed by sequin trimming, is added as a finish. The sequin trimming edges the top of the shade

and finish off all round with a narrow bead or sequin trimming.

The result is a pair of exquisite candle-shades worthy to grace any room or table. The shades, when the candles are lighted, should always be protected underneath by little talc shields, which can be bought for twopence each.

SEED EMBROIDERY

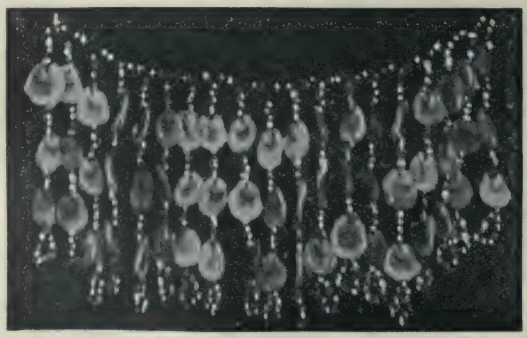
By CROMER BOULTON

Continued from page 2207, Part 18

An Effective Fringe of Seeds and Steel Beads—A Flower Spray Wrought in Melon and Marrow Seeds—The Application of Gilding to Seed Embroidery Work—A Design in Spangles and Gilded Seeds

THE fringe shown in the first illustration is formed of steel beads and hollyhock seeds, each strand being threaded separately. Thread ten or more small steel beads, and form a loop by passing the needle through the first taken up; then thread the seed and four beads alternately for the length of fringe desired, sew just within edge of cloth with a firm stitch, thread two beads, and pass to back of cloth, where fasten off thread with a secure but neat stitch. Work the next strand in the same way; or, if preferred, alternate strands may commence with the threading of a seed, the loop of beads being omitted.

When threading the seeds for fringe, a little difficulty may be found in some instances in passing the needle quite true from end to end, and if this is not done the effect is spoiled. Throw such seeds aside; they can be used in the embroidery, placing the damaged side next the cloth.



No. 1. A fringe formed of hollyhock seeds and steel beads

In the second example both melon and marrow seeds are utilised. For the flower, melon seeds are sewn in a semicircle, one of marrow being secured by cross-stitches over their base. Three melon seeds form little spikes below this main flower, another marrow seed holding all firmly in place. A dull strawberry-coloured silk is used to embroider the stems, and is also employed for the cross-stitches at the base of the single melon and marrow seeds. Pale mauve silks and tiny clear glass green beads fill in the spaces formed by the arrangement of the seeds in the flowers.

The whole effect is very rich, and is much enhanced as the colour of the



No. 2. A combination of melon and marrow seeds that forms an effective flower spray

seeds becomes deeper by exposure to the air.

A somewhat bizarre effect, that may be liked by some workers, can be obtained by gilding marrow or melon seeds, and in the specimen shown (No. 3) clear glass beads in emerald green and gold form the stems to the sprays. A dark grey cloth is an appropriate choice for the background, and the tabbed edge, worked in green silk button-hole-stitch, completes the scheme of colour.

To gild the seeds, hold each in turn by the narrow end in small tweezers, and brush them over, one side at a time, with gold. That sold in a powder to be mixed with a liquid gives an excellent result, if the instructions given with the preparation are followed.

The seeds used in the embroidery need only have one side gilded, but those intended for the fringe must be gilded on both sides. If the gold seems inclined to rub off, it is a good plan to give a coat of clear varnish when the gilding is quite dry. The spangles with which the fringe is terminated can be treated in the same manner.

The whole charm of seed embroidery lies in the perfect blending of colours, and while the softest and most artistic effects can be secured, the worker who knows the value of striking and bold contrasts can be equally successful in her designs.



No. 3. Gilded marrow and melon seeds, worked with green and gold glass beads, are quaint in their effect

THE MENDING OF TABLE LINEN

The Difficulty of Repairing a Tablecloth—Darning a Hole in a Damask Cloth—Two Methods of Preserving the Design—The Advantage of Having a Stock of Linen in One Design—Utilising Worn Cloths and Serviettes—Darning Over a Stain

THE fact that almost the entire surface of a tablecloth, when in use, is exposed to view makes it particularly difficult to work a mend without showing rather obvious marks of the process. Therefore, it is the better plan, when the damask shows really bad signs of wear, to cut it up into smaller articles for household use.

However, for darning holes when first they appear, either of the following methods may be adopted :

Darning a Patterned Material

If the tear has occurred on a patterned portion of the material (see Fig. 1), it should be arranged to make up the design as far as possible. In this way the darn will be less obvious than if left a blank space. The foundation of the darn is best worked with thread which has been unravelled from a piece of damask. Cut out a neat square from the material surrounding the hole, and work the darning threads across in both directions till the space is substantially filled (Figs. 2 and 3). If liked, a final surface darn may be given with the finest mercerised cotton.

Next, the continuation of the pattern is just traced over the darn, and worked out with the finest thread, as far as possible to match the weaving of the damask, and the repair is completed (Fig. 4). The linen should be washed and starched before using.

Another method of darning in a pattern is carried out on a background of chiffon or



Fig. 1. A bad tear in the patterned portion of the material

fine net. Pieces of the required shape are cut from a fresh piece of damask, and tacked in the right place on the backing (Fig. 5). The intervening space is then darned backwards and forwards until it is quite filled in, and the pattern is neatly fastened down (Fig. 6). The darning threads should be carried for some little distance into the main material at the edge of the darn, so that the two may not drag away from one another. The spare chiffon should be carefully cut away from the back of the darn.

Using Worn Linen to Advantage

If there is a plentiful supply of linen of the same pattern, it is often possible to make one good article out of two worn ones. The neatest patches can be made by cutting the pieces from exactly the same portion of the pattern as that which has been torn away. They should be frayed slightly at the edges, and darned in place with the finest cotton. The wise housewife, when laying in a stock of linen, will be careful to purchase simple designs and a sufficient store of each, so that she can repair in this way. After all,

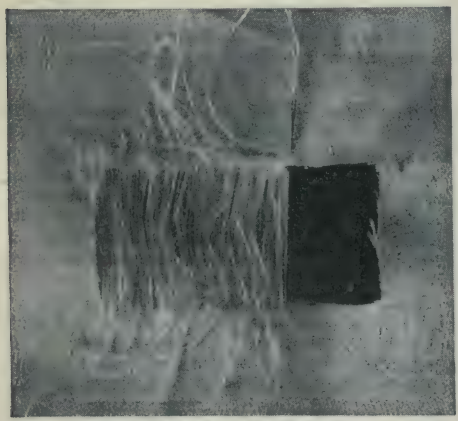


Fig. 2. The first stage in the darn after the edges of the tear have been cut square

nothing looks so well on the table for ordinary daily use as damask with a regular design, such as a shamrock or a tiny spot. Another point in favour of such patterns is that when the linen is too shabby to use as it is, it will be easy to cut it up for smaller articles,

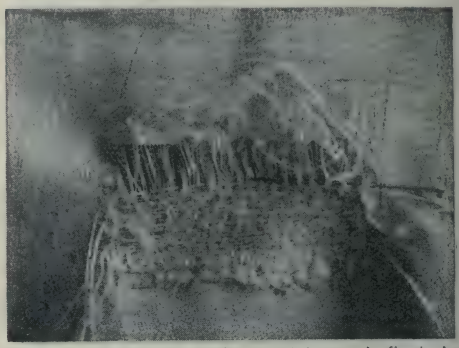


Fig. 3. A second darning should be carried across the first in the contrary direction till the space is filled

without entirely destroying the character of its design.

Great care should be taken in cutting to dispose properly of the lines of pattern. If the sound pieces are just taken out at random, the design will be broken up in such a way that it looks patchy, and renders the articles useless for the table. But, with a little planning, tablecloths can be made into serviceable table napkins, while the smaller items can be turned into d'oyleys and table mats.

Large patterns from the centre of a cloth may be cut round in a circle and feather-



Fig. 4. The pattern is worked out over the darn with the finest thread to match the damask as far as possible

stitched or edged with lace for cake d'oyleys, and will look very dainty and effective, especially if the design is a handsome one (Fig. 7).

Table Mats

Corners and border pieces should be cut straight along and joined together with strips of insertion. The raw edge should be turned over as narrowly as possible and the insertion run on the right side. The outer edge should, of course, be bordered with lace to match (Fig. 8). By this method it is

possible to make at least three very dainty mats out of one table napkin.

When napkins are only jagged at the corners or edges, it is often worth while to cut away straight strips all the way round to keep the square true, and then to hem them very neatly.

Darning

It is always best to darn on a perfectly flat surface, and large articles should be spread out on a space prepared for the

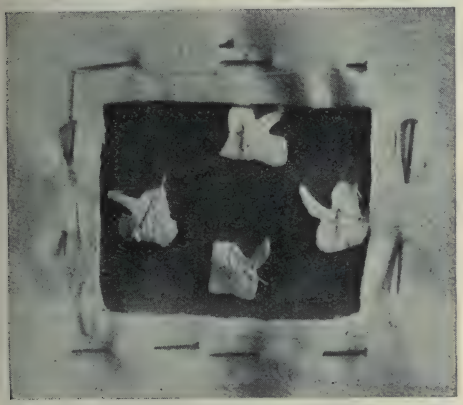


Fig. 5. Another way is to place a piece of chiffon behind the tear, and on this tack portions of the design cut from a new piece of material

purpose. No better place can be found than the spare bed, when the room is not in use. Failing this, the dining-room table will answer the purpose. Of course, whenever possible, it is an excellent plan to have a sewing-room with all arrangements conveniently at hand. This saves all the trouble of continually folding up and putting away, should one happen to be interrupted. Many people, to avoid having mending about at all times and seasons, devote a day to this work alone, and for busy people this is often wise, and a saving of precious minutes in the end.

When a cloth is very badly stained in



Fig. 6. The second stage consists of darning across the tear, taking in the pieces of the design. The spare chiffon is cut away from the back



Fig. 7. Portions from the centre of a cloth can be cut round in a circle and edged with lace for cake d'oyleys

spots, it is sometimes better to deal with it in the mending-room, instead of attempting to remove the stains. In such a case the material should be cut away just outside the extreme edge of the spoilt surface, and a tiny piece darned in its place. The smaller the patch the better, and there is no need to allow for weak threads at the edge as in the case of a tear.

Concealing a Stain

A very small mark might be darned over very neatly with mercerised cotton to conceal it. The threads will press right into the cloth when the damask is ironed, and be much less visible than even the smallest stain. This process may be employed on a clean cloth which has been accidentally stained on the first day of use. Of course, certain chemicals are sold that will remove the most obstinate of stains, but many of them have the fatal drawback of tending to destroy the material to which they are applied, while the darning method preserves it.

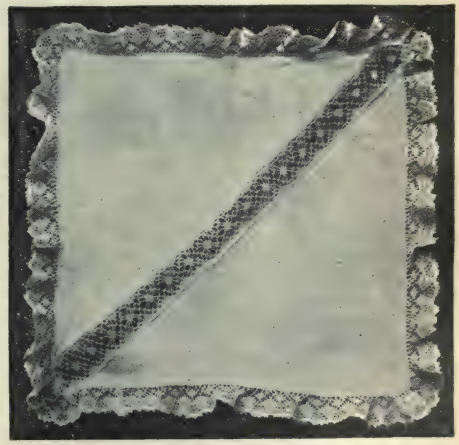


Fig. 8. Corners and border pieces can be cut straight along and joined together with strips of insertion



KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches are being fully dealt with in EVERY WOMAN'S ENCYCLOPÆDIA. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned:

	Recipes for	
Ranges	*Soups*	*Cookery for Invalids*
Gas Stoves	*Entrées*	*Cookery for Children*
Utensils	*Pastry*	*Vegetarian Cookery*
The Theory of Cooking	*Puddings*	*Preparing Game and Poultry*
The Cook's Time-table	*Salads*	*The Art of Making Coffee*
Weights and Measures, etc.	*Preserves, etc.*	*How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

MEALS OUT OF DOORS

Serving Meals out of doors—Not too far away from Kitchen and Pantry—How to Keep Dishes Hot out of doors—A Simple dinner—Protection from Damp—Arrangements for Light

IN theory, meals out of doors are delightful; but in practice, unless very carefully managed, they suggest a picnic rather too nearly to be acceptable for everyday life.

The freshness of a lovely summer morning is never more delightful than when we break crisp rolls and sip our coffee under the trees, but the coffee must be hot. No compensation in the way of singing birds or perfume of dew-kissed roses condones a tepid cup of coffee. Neither sunshine nor fresh air will prevent the veto on breakfast out of doors if the omelet or scrambled egg is a congealed mass, sticky or tough, because it has had to be brought down a long kitchen passage and through the rose-garden, cooling as it goes.

Therefore, it is the duty of every housewife to see to it that out-of-door meals are as well cooked and comfortably served as if they were to be eaten in the dining-room.

Though al fresco meals suggest a simple and unstudied effect, the housekeeper knows that most careful planning is necessary, and that her powers of management will be taxed to the utmost if success is to crown her efforts.



A serving-table is very necessary in the garden. The butler's tray should always be used

Much depends on the choice of the spot. It must not be too far away from kitchen and pantry, for not only will food be spoilt but tempers also. Maids, however devoted and well drilled, are very human, and the labour of carrying glass, china, and all the etceteras of the dinner-table down the garden path, in addition to the usual work, does not commend itself to them. Even if the spot is not as pretty as one farther away, a corner near the house should be



By using an additional length of electric light cord connected with the indoor switch it is quite easy to sling a light over a table in the garden for after-dinner bridge

chosen. Shelter is generally necessary in our variable climate, though naturally we need not consider really unfavourable weather conditions, as meals are not taken out of doors under those circumstances except by faddists, for whom our writing is not intended.

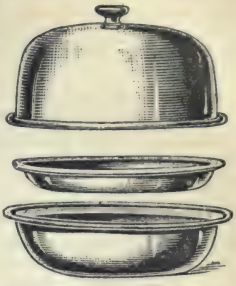
A bank of shrubs as a wind-screen, the angle of the house, if a verandah does not exist, the shade of a tree such as a chestnut or Scotch fir, which are inimical to insect life—such matters lend their quota to the successful out-of-door meals.

The matter of light has also to be considered. Few people now possess oil-lamps, candles are out of the question for any but the stillest night in summer, and Japanese lanterns, though very pretty, are not practical for everyday meals.

Happily the season of out-of-door meals is the light season, so that when the darkness is upon us dinner is over, and only if we would have bridge tables out of doors does the light problem become a serious one.

Electric light cord is not very expensive, and, by having an extra half-dozen yards put on to the switch, a lamp can easily be used in the centre of the table, or slung on a wire from a branch.

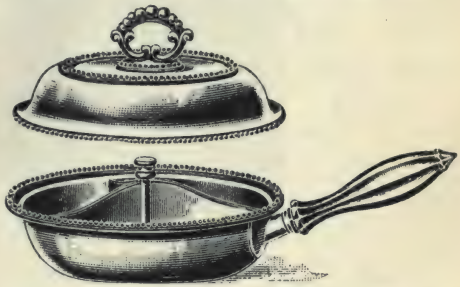
We should particularly advise those who desire to place eatable food before their family or guests not to economise in table space. A serving-table is very necessary in the garden. Why should the butler's tray not be used because we happen to prefer the sky as a roof? On no account permit the maids to think that every meal outside is a picnic; it is the duty of the hostess to see that it is not one.



Muffin-dish, with hot water below, which can be used for a hot savoury or other small dish

There are two points to be considered with regard to special food arrangements: the problem of keeping the food hot, and the compactness of the dishes so that no undue carrying has to be done.

With regard to the former question. It is a good plan to use the revolving bacon-dish for the soup, as it keeps much hotter in silver. Entrées may also be served in such a dish when the hot-water reservoir is filled. A small muffin-dish is large enough for a hot savoury if only four or six are dining, and such a dish of silver or plate generally has a hot-water fitment. It is



A vegetable-dish with three compartments, useful for vegetables when compactness is desirable for outdoor meals



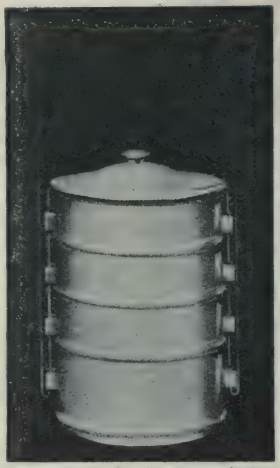
Revolving breakfast-dish which makes an excellent soup tureen for dinner in the garden



Double entrée-dish, useful for serving dinner in the garden

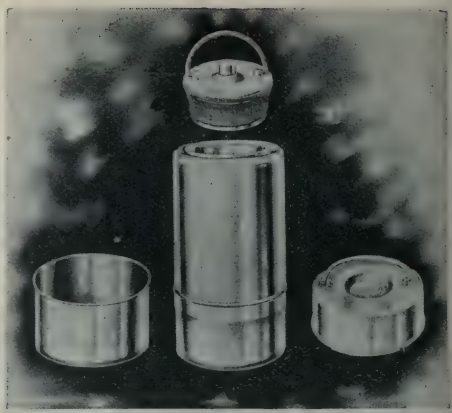
useless for practical purposes to suggest the chafing-dish, or the hot-plate stand, as anything which depends on a small spirit-lamp is unsatisfactory, because with the least puff of wind the lamp is blown out.

A very useful arrangement called a dinner-carrier is sold, which will hold enough for two or three people. It is made on the same plan as the Chinese medicine-chest—each receptacle fits into the next, which serves as a lid and helps also to keep in the heat; below all is a small fitment to hold charcoal. These carriers are made in white enamel, and have the merit of cheapness to recommend them; they are, in fact, workmen's dinner carriers. Such a one as is illustrated would hold soup in the bottom division, cutlets, peas, and potatoes in the other three. If, in addition to these items of the menu we provide cold salmon and salad, a cold sweet and savoury, we have a dinner no one need despise.



Arrangement of white enamel tins, fitting into each other in order to retain the heat. Useful and cheap for outdoor meals. Cost, three or four shillings

If ices are required a Thermatot should be used, as nothing suffers more from exposure to the air, and no one wants a half-melted ice. These cylinder-shaped cases can be had in pint, quart, and larger sizes, and are made on exactly the same principle as the Thermos flask. Apart from the outdoor dinner, such a case is invaluable if the home staff is not equal to ice making. The Thermatot can be sent to a shop to be filled,



Thermatot case, which will keep curry or any other food very hot, or can be used for ice-cream mixture which has to travel far

and the ice-cream will keep frozen until required. This cylinder can also be used for keeping things hot, but a certain amount of dishing up is then required, as a ragout or curry cannot be handed in it.

All dishes used for out-of-door meals should have covers. Insects and wasps need careful guarding against; they are apt to come from far and near when food is served out of doors, and everything must be covered except when being handed.

When sandwiches or biscuits are brought out for the use of the bridge-players, covered dishes should be used, or inquisitive spiders and caterpillars will be found to be sampling the refreshments. A small table set with syphons, wine, or spirits, should also be set with the covered food.

Chairs of a convenient height should always be provided; so-called garden chairs are generally of the lounge description, and are unsuitable for use at a table. A carpet with boards beneath, if there is danger of dampness, is very necessary. A gravelled pathway or square should be chosen rather than grass when possible, as many a chill is contracted when people have their feet on the grass.

THE A B C OF BOTTLING FRUITS, ETC.

Until within a few years ago, the popular method of bottling fruit was by placing the jars containing the fruit in a saucepan, with hay round and under them, to prevent them from cracking when the water in the pan boiled. The length of time for cooking the various fruits was decided by guesswork, sometimes with disastrous results.

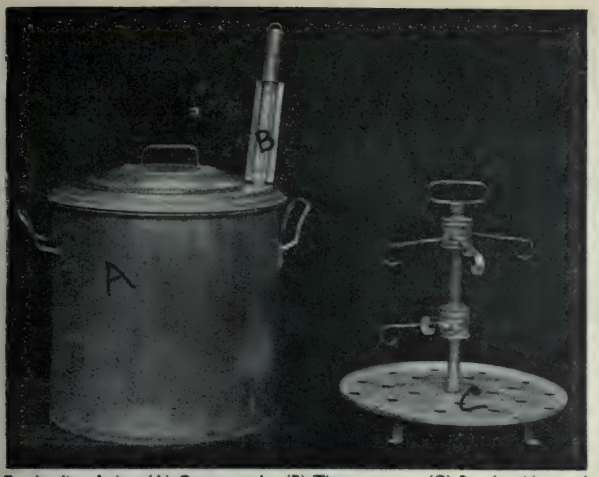
Now, however, by purchasing a very simple apparatus, fruit, vegetables, etc., can be preserved by a scientific and reliable process. Thus an enterprising housewife can stock her storeroom shelves with a splendid variety of foods, thereby saving much money and time, and ensuring a good supply always to hand for emergencies.

The Apparatus

There are several excellent kinds on the market all more or less simple and easy to use. It usually consists of a strong, well-tinned outer vessel to hold water, with a tin-cased thermometer which passes through the lid, and can be seen from the outside. There is also an inner stand, with a handle on which the jars are placed when filled. The stem of this stand is fitted with two movable round plates containing slots into which the metal springs are fixed; the other ends of these pressing strongly on the centres of the lids of the jars. Some makes have no inner stand, the bottles being put directly into the outer vessel. The price of the apparatus, with one dozen jars, varies from 15s. 9d. to about £2 10s. The one illustrated cost 15s. 9d.

The Jars

Jars of different shapes and sizes can be bought for different foods; tall straight ones



For bottling fruit. (A) Outer vessel. (B) Thermometer. (C) Stand with metal springs

for fruit and vegetables, and others short and wide-mouthed for fish, meat, etc. If preferred, the apparatus can be bought without jars, while extra ones may be procured from 3s. a dozen. When these jars are not required for preserving, they are most useful for jams or stores.

The Care of Jars

After opening and emptying a jar, clean it and the rubber ring very carefully; the latter should be washed in lukewarm water with a little soda, then rinsed in cold, and stored in a cool place.

Never use rubber rings which have holes in them, or which smell musty, or the preserve will acquire a musty flavour.

If the metal springs, etc., are not to be used for some months, rub them over with a little vaseline to prevent rust. Jars with pieces chipped out of the lids or rims should not be used, for they will not be perfectly air-tight.

The Foods to be Preserved

Never attempt to use any fruit, vegetable, etc., which is not perfectly sound and of good quality.

All fruits and vegetables should be freshly gathered, not over-ripe, and quite free from bruises and discoloration.

Filling the Jars

Wash the fruit very gently, then prepare it in the usual way by removing stalks, etc. Stone fruit may be halved, stoned, and peeled, though the shape of this fruit is kept better if the peel is left on.

By dipping unripe peaches and apricots into boiling water for a minute or so, the skins can be easily removed, but great care is needed, as the outside very quickly becomes soft and pulpy, thus spoiling the firm appearance of the fruit. Be very careful not to touch the fruit with steel of any kind, especially apples and pears; use silver knives and electro-plated spoons. Unless this is done the colour will be spoilt.

Endeavour to have the fruit of as much one size as possible, pack it carefully and neatly into the jars, so that a good effect is gained. Fill the jars either with cold water, or, in the case of fruit, a simple syrup.

For the syrup: Allow three quarters of a pound of loaf sugar to each pint of water.

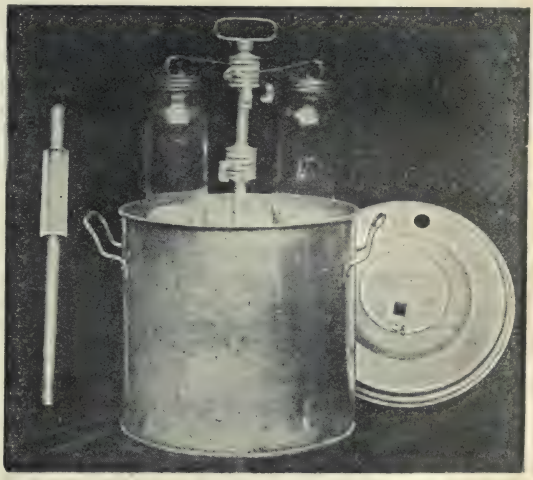
Put the sugar and water in a pan, and let them boil fast for five minutes with the lid off the pan. Then pour the syrup into a basin, and leave it until it is nearly cold.

Water *will* do, but fruit is improved in flavour if syrup is used. Sugar can, of course, be added to the unsweetened fruit, but the effect is never the same. Do not fill the bottles quite to the top, as this often causes the contents to rise to the top of the syrup.

After filling the jars, lay a rubber ring on the under side of a glass lid, place this on a jar, and then put on a metal screw-cap and screw it tightly down.

The Process

Place the jars on the inner stand, fix the metal springs into the slots between the two movable plates on the middle stem. Place the other end of each spring on the lid of a jar. Press the "plates" down as far as they will go, so that pressure is put on the lids, and screw the little plate in the desired position. Next lift the stand and bottle into the outer vessel, and pour in enough cold water to cover the bottles. Put on the lid. Heat the thermometer for



The stand, with the jars in position, being placed in outer pan. The thermometer is put through hole in lid when it is placed over the vessel

a few seconds in warm water, put it into position, and bring the contents of the boiler slowly to the necessary degree of heat, and keep it at that for the time required, which will vary with the kind of fruit, etc.

When the cooking is done, draw the vessel aside, and leave it for ten minutes. Then lift out the bottles, and let them cool *slowly* in a place free from draughts; they should never be placed on the floor.

When lifting the bottles from the water, see if it is possible to screw the metal tops any tighter, and if so, give them an extra turn or two.

Store the jars in a dark, cool place.



Patent screw-top glass jars containing the preserved fruits

NOTE.—Only foods which need the same degree of heat and length of time should be sterilised at one time. Be sure and keep the degree of heat even, and for this, of course, the fire needs careful management.

TABLE FOR BOTTLING FRUIT AND VEGETABLES

Kind.	Required Degree.	Length of Time.
Cherries	195° F. or 90° C.	20 to 30 mins.
Gooseberries, Green	195° F. or 90° C.	25 mins.
Plums .. / Damsons ..	180° F. or 82° C.	25 mins.
Raspberries / Strawberries / Blackberries	Heat very slowly to 180° F. or 82° C.	25 mins.
Apricots .. / Peaches ..	195° F. or 90° C.	20 to 30 mins.
Pears	195° F. or 90° C.	30 to 50 mins., according to size.
Apples	195° F. or 90° C.	30 to 50 mins., according to size.
Rhubarb ..	195° F. or 90° C.	25 mins.
Tomatoes ..	160° F. or 71° C.	40 mins.
Green Peas ..	212° F. or 100° C.	1¾ hours.

N.B.—F. = Fahrenheit; C. = Centigrade; 100° Centigrade = 212° Fahrenheit, which is fast boiling point.

RECIPES

Bottled Cherries and Gooseberries

Prepare the fruit, "top and tailing" the gooseberries and stalking the cherries. Pack it into the jars, then fill them nearly full up with syrup. Screw down the lids tightly, place the jars on the stand, adjust the springs. Put the stand in the boiler, fill it up with cold water to cover the jars. Heat the water slowly to 90° Cent., and keep it at that temperature for twenty-five minutes. Let the bottles cool for five minutes, then lift them out and leave them until cold in a place free from draught.

To Bottle Peas

Shell and wash the peas, then boil them for three minutes in boiling, slightly salted water. Drain off the water, rinse them in cold water, then put them at once into the jars. Put a teaspoonful of sugar into each jar, and fill them nearly up to the top with cold water, to which add a little salt, about two level teaspoonfuls to a quart of water. Cover the jars, and fix on the stand as already directed, cover them with cold water, heat it quickly until it reaches 100° Cent., and keep it at that temperature for one and three-quarter hours.

N.B.—It is of no consequence if the peas absorb some of the water in the jars.

RECIPES FOR SAVOURIES

Chutney Croûtons—Canapés of Crab—Croûtes of Caviare à l'Orientale—Croûtes à la Windsor—Indian Canapés—Anchovy Croûtons—Marrow Toast—Caviare and Prawns—Bâtons de Caviare—Bloater-and-Mushroom Toast—Tartlets of Tunny Fish

CHUTNEY CROÛTONS

Required: Thin slices of bread.
Two or three tablespoonfuls of chutney.
Two tablespoonfuls of grated Parmesan cheese.
One ounce of butter.
A little made mustard.

Cut some very thin slices of bread; stamp out some rounds about the size of a two-shilling-piece, and fry these a very light brown in the butter. The chutney should be heated, and mixed with enough cheese to well stiffen it, and rendered still hotter by the addition of a little mustard.

This mixture should be spread "piping hot" on some of the croûtons, while another is placed on each sandwich fashion. Sprinkle a dust of cheese on the top of each one, and they are ready.

Cost, 6d.

CANAPÉS OF CRAB

Required: Six croûtons of bread.
One medium-sized crab.

One onion.
One and a half ounces of butter.
One and a half ounces of flour.
One gill of stock.
Two ounces of grated Parmesan cheese.
Two ounces of grated Gruyere cheese.
Salt and pepper.

Have ready six nicely fried small croûtons of bread.

Take out all the meat from the shell of the crab—not forgetting the claws—and chop it fine, also the onion. Melt one ounce of butter in a pan; put in the onion, and cook it in the butter for a few minutes without browning it; then stir in one ounce of the flour, and, lastly, add the stock. Stir it over the fire for a few minutes, then put in the crab with a good seasoning of salt and pepper, and let this mixture cook slowly for fifteen minutes.

Meanwhile, melt the half-ounce of butter, mix the remaining half-ounce of flour smoothly with it, and stir it over the fire for three minutes; then add the grated cheese. Mix it well in, and leave it to cool.

Now divide the cheese mixture into six pieces, and work each into a small ball. Spread a layer of the crab mixture on each croûton, and place a ball of cheese in the centre. Place the croûtes on a baking-tin, and bake for five minutes.

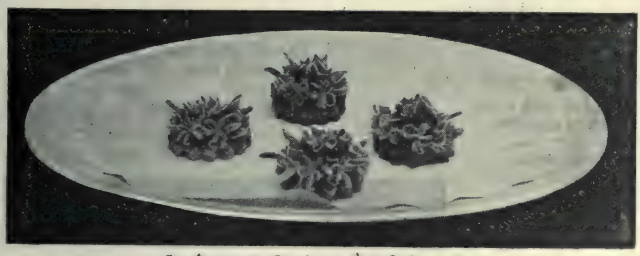
Arrange them on a lace paper, and serve at once.

Cost, 1s. 6d.

CROÛTES OF CAVIARE À L'ORIENTALE

Required: A small pot of caviare.
One ounce of sweet almonds.
Three ounces of butter.
Two teaspoonfuls of lemon-juice.
One teaspoonful of anchovy essence.
Two or more slices of bread.
Cayenne.

Put two ounces of the butter on a plate, add to it the anchovy essence, and the lemon-juice, and work them well together with a knife; then leave it in a cool place until it is wanted.



Croûtes of Caviare à l'Orientale

Cut the bread about an eighth of an inch thick, and stamp it into rounds the size of the top of a sherry glass. Melt the remaining ounce of butter in a frying-pan; then when it is hot put in the rounds of bread, and fry them a golden brown. Drain them well, and leave them until they are cold.

Put the almonds into a pan of cold water, and bring them to the boil; then skin them and cut them into shreds. Put these on a tin in the oven, and slightly brown them.

Next put a little heap of caviare in the centre of each croûton of bread; then, with a forcing-bag and "rose-pipe," force a pretty border of the anchovy butter around. Stick the shreds of almonds here and there in the butter. Serve the croûtons on a pretty lace d'oyley.

Cost, 2s. 6d.

CROÛTES À LA WINDSOR

Required: Six chickens' livers.
Six thin slices of bacon.
Six small croûtes of bread.
One teaspoonful of chopped parsley.
Half a teaspoonful of chopped onion.
Salt and pepper.

Wash and wipe the livers; then sprinkle each with salt and pepper, parsley and onion.

Have ready six croûtes of bread. Trim the pieces of bacon neatly. Roll each liver up in a piece of bacon, and put each roll on a croûte. Place these on a baking-tin, and cook them in a moderate oven for from five to eight minutes.

Serve them very hot

Cost, 10d.

INDIAN CANAPÉS

Required: The remains of curry of any kind.
A little butter.
A little cooked tomato.
Rounds of toast.
A little chopped parsley.

Chop up the curry. Melt a small piece of butter in a saucepan, add the curry and a little cooked tomato, and make it thoroughly hot.

Have ready some neat, small rounds of toast about the size of a five-shilling-piece, and spread some of the mixture on each, heaping it up slightly. Put the canapés under the grill for a few minutes to brown them nicely.

Sprinkle a little chopped parsley on them, and serve them on a lace paper on a hot dish.

Cost, from 8d.

ANCHOVY CROÛTONS

Required: Thin slices of bread.
Two ounces of butter.
Two hard-boiled yolks of eggs.
Two teaspoonfuls of anchovy paste.
A few drops of lemon-juice.
Cayenne.

Stamp out rounds of bread the size of the top of a wineglass, and fry them a delicate brown in butter.

Put into a basin the rest of the ingredients, and work them together with a wooden spoon till they are smoothly and evenly mixed. See that the mixture is nicely seasoned. Put it into a forcing-bag, and force it prettily on the croûtons.

Garnish with a sprig of parsley, and arrange them on a lace paper.

Cost, 6d.

MARROW TOAST

Required: One marrow bone.
A slice of hot toast.
Half a teaspoonful of chopped parsley.
Half a teaspoonful of lemon-juice.
Salt and pepper.

Take the marrow from the bone, and put it into a pan of slightly salted boiling water; let it boil for one minute, then take it out of the water and drain it well. Put it into a small pan with the chopped parsley, lemon-juice, and a good seasoning of salt and pepper. Make it very hot, mix well, and then spread it on the toast.

Sprinkle it with pepper, and serve it as hot as possible; otherwise it will not be worth eating.

Cost, 4d.



Bâtons de Caviare

CAVIARE AND PRAWNS

Required: A small pot of caviare.
One dozen prawns.
One ounce of butter.
One pickled gherkin.
Small rounds of bread.

Stamp out a dozen rounds of bread the size of a five-shilling-piece, and about an eighth of an inch thick. Fry them a golden brown in the butter, and then leave them till cold.

Put about a teaspoonful of caviare on each croûton. Shell the prawns, lay one on each croûton, and garnish it with a few thin shreds of gherkin.

Arrange each croûton on a lace paper on a tiny plate, and serve one to each person.

Cost, about 2s. 4d.

BÂTONS DE CAVIARE

Required: Half a pound of puff pastry.
About three ounces of caviare.
One lemon.
Three ounces of fresh butter.
One hard-boiled yolk of egg.
Three anchovies.
Cayenne.

Roll out the pastry to a quarter of an inch thick, and cut it into finger-shaped pieces about 2½ inches long, and 1 inch wide. Bake them in a quick oven till they are a pale brown; then split them carefully in halves lengthways, and let them become cold.

Put the caviare into a basin, add the strained juice of half the lemon and a good dust of cayenne, and work these together gently with a wooden spoon.

When the bâtons are cold, spread one half with a layer of caviare, lay the second half on the top, and decorate each tastefully with the anchovy butter. Arrange them on a lace paper.

To make the Anchovy Butter. Pound the butter, the anchovies, and yolk of egg together until they are smooth, then add to the butter the juice of the other half of the lemon, and a dust of cayenne. Mix these well, rub them through a wire sieve, and put on ice, or in a cool place to cool. The butter is then ready to be put into the forcing-bag and used.

Cost, 2s. 8d.

BLOATER-AND-MUSHROOM TOAST

Required: Eight large mushrooms.
Two bloaters.
An ounce of butter.
A little lemon-juice.
Salt and pepper.
Eight neat rounds of hot buttered toast.

Peel and carefully look over the mushrooms. Either grill them or fry them in a little butter, and dust each of them with salt and pepper.

Cook the bloaters carefully, either before the fire or in the oven. Then remove from them all skin and bone, and pound the flesh in a mortar, with half an ounce of butter and a dust of pepper.

Have ready some neat rounds of hot buttered toast, spread a layer of the bloater mixture on each, and on this put a mushroom. Squeeze a few drops of lemon-juice over it, and dust with coralline pepper to give it a pretty touch of colour. Put them into the oven till they are quite hot, and then serve them on a lace paper on a hot dish.

Cost, 8d.

TARTLETS OF TUNNY FISH

Required: Four ounces of puff pastry.
About two inches of cucumbers.
A small tin of tunny fish.
A little coralline pepper and salad-oil.

Roll out the pastry to an eighth of an inch thick, and line some small oval patty-tins. Fill with rice, and bake a delicate brown in a quick oven. When done, empty out the rice, and put the cases on a sieve till cold.

Cut the cucumber into thin slices, leaving on it the green peel. Cut the fish into thin flakes, sprinkle a little salad oil and coralline pepper on it, and fill in the pastry cases, sprinkling the top with coralline pepper.



Tartlets of Tunny Fish

Arrange half a slice of cucumber on either end of the tartlet, pressing it slightly into the fish. Serve them on a fancy paper. Cost 1s. 2d.

A MEATLESS BREAKFAST

By Mrs. EUSTACE MILES

How a Meatless Breakfast May Be Satisfying as Well as Appetising—The Digestibility of the Meatless Breakfast—A Tempting Breakfast-table—The "No Breakfast" Plan

It is generally supposed that a food reformer's breakfast is a tasteless and uninteresting meal. In fact, this is one of the commonest objections made to food reform.

There may be some ground for this impression, for, as a rule, insufficient care is taken to have an attractive meatless breakfast-table.

One of the first laws in experimenting on "food reform" is the law of attraction. Therefore, it is of no use to say that "breakfast is of no consequence," for, to the ordinary meat-eater, breakfast is one of the most important meals of the day. It is also useless to begin by saying, "You had better leave off breakfast altogether!" The "no breakfast" stage comes much later on. Those who are accustomed to a good "square" breakfast may rest assured that they can still have a hearty meal, and a much healthier one, because it is a meatless one, without the usual fried bacon, grilled kidneys, cold ham, etc.

A meat breakfast is a very heavy meal with which to begin the day, especially in the summer. It taxes the digestion, and the energy which should be devoted to the brain is being used instead for digesting the heavy breakfast which has been eaten.

It is a very ordinary thing to hear people complaining that they "always feel so heavy in the morning." The "morning headache" is a very common complaint. The reason of this, more often than not, is that they have eaten far too much for breakfast, and in consequence, just at the busiest time of the day, when they need to feel light and clear-headed for their day's work or business, their digestive organs are being taxed to the uttermost. Perhaps, too, they have eaten the breakfast in a hurry, in order to catch an early train, which is another reason for a lighter breakfast, for meals eaten in a hurry do very little good. Therefore, for all these reasons, it is well worth while to try the experiment of a fleshless breakfast.

There are many breakfast dishes without any meat whatever that are very easy to digest, attractive in appearance, and savoury to the taste. For those who think they require what they call a "good" breakfast, there are some recipes that will satisfy them. Eggs and omelettes can be eaten as at an ordinary breakfast. Besides these, there are dishes made from grilled tomatoes and mushrooms, and savoury toast. There are also a great variety of porridges, besides the stock oatmeal porridge. But one of the best parts of a meatless breakfast is the fruit course.

One of the most tempting meatless breakfasts I ever saw was at a friend's house. The table was daintily laid with a quantity of flowers and a variety of fruits, such as apples, bananas, dates, oranges, and strawberries. There was a large bowl of fruit salad for those who preferred cooked fruit, and a dish of stewed prunes. A supply of tempting hot dishes, such as scrambled eggs, served with grilled tomatoes, and mushrooms on toast, savoury omelette, a dish of savoury buttered toast, and the usual boiled eggs.

Most refreshing to look at, as well as to eat, were the cool green lettuces, cut in halves, and lying open with their pretty yellow centres exposed to view. The hot dishes were garnished with watercress instead of with parsley. There was porridge for those who wished for it. A bowl of cream, which was served with an old silver ladle, was on the table for the fruit salad, prunes, or porridge. There were also little plates of milled nuts, which people could sprinkle on their bread-and-butter or toast.

The "no breakfast" plan, or the very light, early breakfast, is very valuable for brain workers—in fact, for all workers.

It is astonishing how quickly one becomes accustomed to it, and how light and clear-headed it makes one feel at the beginning of the day, which is really the keynote of the *whole* day. It is a fact that often, when people have eaten a heavy late dinner, at the time when they are having their substantial breakfast they have really not finished digesting the late dinner or supper of the day before! And yet the digestive organs have to begin all over again, working upon the breakfast before they have finished with the last meal of the previous day. If your breakfast consists of only tea or coffee and toast, or wholemeal bread-and-butter, you can make it more sustaining by adding two or three teaspoonfuls of proteid food to a cup of tea or coffee, or by having a cup of proteid food mixed with hot water or milk, without anything else at all.

A MEATLESS BREAKFAST MENU

Coffee, Cocoa or Tea (or Proteid Food).

Maize-meal Porridge, or Hazel-nut Porridge.

Savoury Scrambled Eggs, or Spanish Eggs.

Savoury Toasts, or Tomato Fritters on Buttered Toast.

Milled Nuts and Cream.
Compôte of Fruits and Clotted Cream.

Fresh Lettuce.

RECIPES FOR A MEATLESS BREAKFAST MENU

MAIZE-MEAL PORRIDGE

Required: Quarter of a pound of maize meal or polenta.
Two ounces of proteid food.
One quart of milk or water.
Sugar or salt to taste.

Stir the maize-meal or polenta and the proteid food in a little water or milk until quite smooth; have ready the remainder of the water or milk boiling, and simmer the whole until soft. Sweeten or season to taste.

HAZEL-NUT PORRIDGE

Required: Four ounces of milled hazel nuts.
Two ounces of proteid food.
One ounce of currants or sultanas.
One pint of milk.

Bring the milk to the boil, add the hazel nuts, proteid food, currants, or sultanas. Simmer for ten minutes, and serve.

SAVOURY SCRAMBLED EGGS

Required: Three eggs.
One ounce of proteid food.
Half a gill of milk.
Pepper and salt.
Mushroom ketchup.

Beat up the three eggs in a basin with the proteid food, milk, and pepper and salt to taste. Have ready a clean pan, with a small piece of vegetable butter melted. Pour the mixture into the pan, and cook, stirring all the time with a fork until set. Serve on hot buttered toast, with a little mushroom ketchup on the top and chopped parsley.

SPANISH EGGS

Required: Three tomatoes.
One ounce of butter.
Tomato purée.
Onion (small).
Proteid food.
Three eggs.
Garlic.

Bake the tomatoes, and pass them through a fine sieve. Put the butter into a stewpan, having rubbed the bottom slightly with garlic. Add tomato purée, a finely chopped small onion, a pinch of proteid food, and pepper and salt to taste. Add the three well-beaten eggs, and keep stirring until nearly dry. Dish up on toast, and serve very hot.

SAVOURY TOAST—I

Savoury Paste

Required: One hard-boiled egg.
Four ounces of grated cheese.
Salt and white pepper.
Chopped parsley and onion.
Vinegar or sauce.
Olive oil or butter.

Take the yoke of the hard-boiled egg, and place it in a basin with the grated cheese. Season with a little salt and a sprinkling of white pepper, a little chopped parsley, and grated onion. Work it to a smooth paste with a teaspoonful of vinegar or savoury sauce and one tablespoonful of olive oil or some butter. This makes dainty sandwiches spread on slices of bread or toast, with a filling of chopped salad.

SAVOURY TOAST—II

Tomato Paste

Required: Four tomatoes.
One ounce of butter.
Three eggs.
Salt and pepper.

Cut the tomatoes across, and bake them in a buttered dish until tender. Beat the eggs, and mix them with the tomato pulp, and season with sauce or chopped parsley and onion. Melt the butter in a pan, add the mixture, and stir it over the fire until it is thick. Have ready some slices of buttered toast, pour some tomato mixture on each slice, and serve very hot.

TOMATO FRITTERS

Required: Half a pound of fresh tomatoes.
Butter.
Vinegar.
Salt.
White pepper.
Cayenne.
Two eggs.
Flour.
Proteid food.

Take the tomatoes, slice them, and fry them until soft in a heaped tablespoonful of butter. Then rub them through a sieve, and add one tablespoonful of vinegar, sauce, or lemon-juice, salt, white pepper, a pinch of cayenne, the yolks of two eggs, and the white of one well beaten. Then stir in as much flour and half an ounce of proteid food as will make a stiff batter, drop one dessertspoonful at a time into hot butter, and fry it to a pretty golden brown. Drain the fritters, and serve them hot on a napkin.

MILLED NUTS AND CREAM

Hazel nuts, almonds, walnuts, pine kernels, or mixed nuts can be milled with a nut-mill. These, served with cream, make a delicious and nutritious dish. The addition of a little proteid food and honey increases the digestibility and food value.

COMPÔTE OF FRUITS

Boil one pound of lump sugar in half a pint of water for ten minutes, add any picked fruit, such as raspberries, currants, strawberries, plums, apples, pears, apricots, peaches, etc. Prepare the fruits, and toss them in the boiling syrup. Add one teaspoonful or less of orange curaçoa. Stand on ice, and serve with proteid clotted cream.

PROTEID CLOTTED CREAM

Mix proteid food very thoroughly with fresh cream (which may, if preferred, be whipped first) until the consistency is that of Devonshire clotted cream. Add castor sugar or pure honey if required.

SOME SUMMER SAUCES

Cucumber Sauce—Hard Sauce—Horseradish Sauce—Aubois Sauce

CUCUMBER SAUCE

Required: Half a large cucumber.
Quarter of a pint of Béchamel, or white, sauce.
Quarter of a pint of Mayonnaise sauce.
Four tablespoonfuls of cream.
Salt and pepper.

Peel the cucumber, and cut it into small pieces. Boil it until tender in boiling, salted water. Then drain off the water, dry the cucumber in a clean cloth, then rub it through a hair sieve. Next mix it with the sauce, let it boil until it is reduced to about half the quantity. Then pour it in a basin, and leave it until cold. Whip the cream until it will just hang on the whisk, and mix it with the Mayonnaise sauce. Add the cold cucumber sauce slowly to the cream, etc., season it carefully, and add a few drops of green vegetable colouring to it to make it a very pale tint. Serve it as cold as possible.

Cost, 1s. 3d.

HARD SAUCE

Required: Four ounces of butter.
Two ounces of castor sugar.
Half a teaspoonful of vanilla or lemon-juice or four teaspoonfuls of brandy.
A dust of nutmeg.

Beat the butter to a cream, add the sugar gradually, and beat the mixture until it is light and frothy, and add the flavouring.

Heap the mixture in a glass dish, sprinkle over a dust of nutmeg, and keep it in a cold place; or, better still, on ice until it is required. Cost, 5d.

HORSERADISH SAUCE

Required: One stick of horseradish.
Half a teaspoonful of made mustard.
One teaspoonful of castor sugar.
One tablespoonful of vinegar.
Quarter of a pint of cream.
A pinch of salt.

Lay the horseradish in cold water for a short time; it will then be easier to scrape. Wash, scrub, and peel the stick, then grate it as finely as possible. Add to it the mustard, sugar, salt, and vinegar, and mix all together. Whip the cream slightly, and add it. Mix all well together, and keep it on ice or in a cold place until it is required.

N.B.—If a cheaper variety is preferred, use milk in place of cream, and add a few fine breadcrumbs, otherwise the sauce will be too thin.

Cost, 9d.

AUBOIS SAUCE

Required: Half a pound of lump sugar.
Half a pint of water.
Four yolks of eggs.
Half a pint of whipped cream.
Liqueur to flavour.

Boil the sugar and water to a syrup which will form a thread between the finger and thumb. Pour it on to the yolks, and whip them until cold. Next stir in the whipped cream lightly, and flavour with liqueur. Serve as cold as possible. Cost, from 1s. 6d.

THE ART OF MARKETING

Continued from page 1617, Part 13

Soap

Choose soap that is not too soft, highly coloured, or highly scented.

Ordinary yellow soap sold in bars is most economical for ordinary household use. Purchase it in as large quantities as your purse and storeroom will allow, for it dries with keeping, and so wastes less in the water.

Oil

For cooking, purchase only the best Lucca, or olive oil. Inferior oils are most unpleasant, if not unwholesome.

Sugar

Loaf sugar should be white, heavy, and sparkling. Beetroot sugar has a yellower tint, and is dull looking. The best sugar is the cheapest, for it is far sweeter.

Moist brown sugar should not be too powdery or sand-like, but should have a crystalline look. Sugar of inferior quality is often infested with a tiny insect.

Icing sugar should be fine and soft. If very hard and lumpy, it will be troublesome to sieve, and less satisfactory to use.

Almonds

Both sweet and bitter almonds should be hard and crisp, and quite free from any tiny holes or powdery substance, as these latter signs denote the presence of tiny grubs.

Mixed Candied Fruits

If these are very hard, the colours dimmed, and the sugar very noticeable, they are not new season's fruit, and should be very much lower in price. These fruits are quite good enough for adding to cakes, ice puddings, fruit salad, etc., as they can be softened first by soaking them in warm water or syrup.

Mace should be a pretty golden brown shade, horny and semi-transparent. A variety which is inferior in flavour and smell is of a dark, reddish brown.

Tinned Foods. Avoid any tins that bulge outwards or that appear rusty. The tops and bottoms of the tins should be slightly concave—that is, have a slightly sunken appearance. Should a tin emit a rush of air on being opened, it is, of course, unfit for food. When opened, an *inrush* of air with a kind of sucking sound should take place. Never patronise low-priced goods, as, if nothing worse, the contents of the tin are often of inferior quality.

All tinned foods except sardines, which are preserved in oil, should be turned out of the tins immediately they are opened.

Dried herbs should, when possible, be bought in bottles. If put up in paper or cardboard, the flavour and aroma greatly deteriorate; and as so much more will be required to bring about the desired result, the penny packets cannot be regarded as truly economical.

RECIPES FROM OTHER COUNTRIES

SPANISH CONFECTIONERY

SPANISH PASTELITOS (PETITS FOURS) I

Take a quarter of a pound of ground almonds and six ounces of icing sugar, and mix them well together after you have sieved the sugar through a fine sieve. Add a few drops of essence of pistachio or vanilla and one white of egg or a little less; mix to a paste, and then turn it on to the slab. Colour it green, work in one and a half ounces of chopped pistachios which have been blanched and dried, form the paste into a roll, then flatten it until it forms a block rather more than an inch square. Brush over with apricot jam masking and roll in chopped pistachios; allow it to stand for some hours, then cut it into one-inch square blocks. This confection can also be made with baked and chopped almonds, using the same proportions, but colouring and flavouring the almond paste with coffee essence.

BABA DE BURGOS

Make a fine baba paste by taking half an ounce of German yeast, placing it in a small basin and working it smooth with a wooden spoon; then stir in a little warm milk and a quarter of a pound of flour, work to a smooth dough, cover the bowl, and place it in a warm place to rise. In another basin place half a pound of flour, two ounces of castor sugar, and a little salt, and beat in four ounces of butter melted, five eggs, and a little milk. Beat well for ten minutes, then add the risen dough, and beat again for another ten minutes, adding gradually half a gill of tepid cream. Well grease a large baking sheet, spread the dough thinly upon it, and set it to rise for fifteen to twenty minutes. Then bake in a moderate oven. Whilst hot, cut into strips two inches wide and dip them in hot syrup two or three times. When cold, ice the top of each strip with chocolate icing and cut into one inch portions. For the syrup, dissolve one pound of sugar in half a pint of water, boil it up and skim it, then boil it to 220 degrees, add one gill of white rum and the juice of a lemon. For the chocolate icing: Melt and boil together one ounce unsweetened chocolate and one gill of water, allow it to cool, then stir in one pound of sieved icing sugar, and stir over a slow fire until the sugar is dissolved, adding a little more water if necessary. Then spread it on the strips of baba.

PINEAPPLE PYRAMIDS

Take some round slices of crystallised pineapple, which have had the core removed and so have a hole in the centre. Cut them into eight pieces. Place a teaspoonful of coating fondant (recipe for which is given here), flavoured with vanilla, at the bottom of a paper cup, which should have a point at each end, dip the rounded end of each piece of pineapple in the warm fondant until it is coated within half an inch of the top, then stand it in the centre of the paper cup on the fondant already half set. Send to table when set. The look of these petits fours is much improved if a little spun sugar is twisted round the pyramid.

PASTELITOS II

Neat fingers and a little practice are required to make these delicious morsels successfully. Select some fairly thick paper cups, one and a half inches in diameter, and line them with a quarter of an inch lining of pale pink coating fondant flavoured with vanilla (see recipe below). When all are lined, melt a small pot of bright coloured red-currant jelly, add a teaspoonful of kirsch to it. When nearly cold, pour it into a paper cornet, remove the point, and pipe the jelly into the fondant-lined cups. Allow the jelly to become quite firm, then cover it with a smooth coating of the fondant. Allow the fondant to set, then pipe the top in with jelly forming seven dots.

PASTELITOS III

Make a macaroon mixture by mixing together a quarter of a pound of ground almonds and half a pound of castor sugar with one ounce of ground rice in a basin. In another basin whisk to a stiff froth, with a pinch of salt, four whites of eggs. Then whisk in the almonds, sugar, and a few drops of essence of ratifia, and beat it for fifteen minutes with a wooden spoon. Allow the mixture to stand for an hour, then with a teaspoon flatly two-thirds fill some one and a half inch paper cups. When all are filled, bake in a moderate oven.

FONDANT FOR COATING

Required: Two pounds of granulated sugar.
Half a pint of water
One tablespoonful of glucose, or a pinch of cream of tartar.
Vanilla to flavour if required.

Melt the sugar in cold water, add the glucose, and when dissolved boil up and skim, and place the lid on the saucepan for a few minutes. When the syrup is boiling at its own level, put in the thermometer and boil it up to 240 degrees. Sprinkle the slab with warm water, pour the syrup on it, and again sprinkle with water to prevent a crust forming. As soon as the syrup has slightly cooled (it should crinkle up when touched at the edge with the finger), gather it up with the scraper into a heap; then work it evenly and smoothly with the spatula until the whole becomes creamy, and finally opaque and solid. Knead it smooth with the hand; cut off and colour a portion, working in the colour on the slab before adding the essence. Place in a small saucepan with a little water, and melt to the consistency of thick cream.

The following is a good firm for supplying a beverage mentioned in this Section: Samuel Hanson & Son (Red, White, and Blue Coffee).



THE WORLD OF WOMEN

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who
The Queens of the World
Famous Women of the Past
Women's Societies

Great Writers, Artists, and Actresses
Women of Wealth
Women's Clubs

Wives of Great Men
Mothers of Great Men, etc., etc.

WOMAN'S WHO'S WHO

LADY CARLISLE

AN extraordinary instance of a family divided in politics is presented by the story of the Carlisles. Lady Carlisle, who is a daughter of the late Lord Stanley of Alderley, and married the late Earl of Carlisle in 1864, has had six sons and five daughters, but three of the former and one of the latter have died. The Countess is a staunch Liberal, and an ardent suffragette, while her husband, who died in April, 1911, was described as an "unswerving and rigid Tory." Her son, the Hon. Geoffrey Howard, is also a keen Liberal, while the eldest son of the family, the present Earl, is a strong Unionist and an ardent Tariff Reformer. A most effective orator, Lady Carlisle has also worked energetically in the cause of temperance as well as politics, while, as chatelaine of Howard Castle, she can boast of being the mistress of one of the most splendid of "the stately homes of England." By the way, Lady Carlisle is a keen feminist, and takes the view that a man should not be employed in labour of a domestic character specially suited to women. Consequently, she banished footmen from Castle Howard, and substituted tall housemaids.



Lady Carlisle
Whitlock

THE DUCHESS OF RUTLAND

THE mother of those charming and accomplished daughters, Lady Violet Manners—who lately married the Hon. Hugo Charteris, eldest son of Lord and Lady Elcho—Lady Marjorie Manners, and Lady Diana Manners, was Miss Marion Lindsay before her marriage to the Duke, in 1882. As Lady Granby, she achieved much success as an artist and sculptor, having been devoted to art from girlhood, and much of her skill with pen and pencil has been inherited by her daughters, who have turned out some excellent pictures, in addition to winning popularity as amateur actresses. A great friend of Royalty, the Duchess in her early days often played in the nurseries at Windsor with the Duchess of Argyll and Princess Henry of Battenberg, and one of her most precious possessions is a portrait of herself painted by Queen Victoria in the autumn of 1877. It represents the sitter as a graceful girl in a soft black dinner gown, and is signed "V. R. 1877." Altogether, the Duke and Duchess have had five children, their first boy, Lord Haddon, dying in childhood. At Belvoir Castle, the magnificent home of the Rutland family, is to be seen a bust of the boy in marble, executed by the Duchess.



The Duchess of Rutland
Lallie Charles



Madame Liza Lehmann
Elliott & Fry

MADAME LIZA LEHMANN

ALTHOUGH now recognised as one of the world's leading composers, Madame Liza Lehmann first achieved fame and popularity as a singer. Randegger was her teacher, but she received many useful hints from Jenny Lind in her earlier years. Since her marriage, in 1894, however, to Mr. Herbert Bedford, she has devoted herself entirely to composition. Her grandfather was Mr. Robert Chambers, of Edinburgh, the famous publisher, her father being Mr. Rudolph Lehmann, the well-known portrait painter. Jenny Lind was so impressed with Madame Lehmann's

singing as a child that she said, "I will teach the child myself." But, unfortunately, circumstances prevented this valuable tuition. Then, as she grew older, Madame Lehmann developed so great a talent for painting that the time arrived when she was confronted with the problem of her real vocation. What should she be—artist or musician? Singing won the day, and she studied under Randegger. She made a *début* when she was quite a girl, and scored a great success in spite of an attack of stage fright. As a composer, Madame Lehmann's first success was the song cycle, "In a Persian Garden." Her first successful single song, "In Memoriam," is, of course, known all over the world.



Lady Maud Warrender
Langfier

LADY MAUD WARRENDER

The youngest sister of the present Lord Shaftesbury, and the wife of that popular baronet, Rear-Admiral Sir George J. Scott Warrender, whom she married in 1894, Lady Maud Warrender has proved herself an ideal hostess, and one of the cleverest amateur actresses and singers in the country. She has a voice of rare power and charm—a gift which she shares with her brother, Lord Shaftesbury, who also has an exceptionally fine voice. Lady Warrender is never happier than when giving her services on behalf of deserving charities, and there is no doubt that, had she been born and bred in another sphere than her own, she would have become a serious rival of our leading operatic singers. Perhaps Lady Warrender's greatest success was when she sang in St. Paul's Cathedral, before a specially invited audience, several selections, including "There is a Green Hill Far Away," and Gounod's "Ave Maria." On another occasion she sang with Madame Melba in a duet. Lady Warrender, who numbers among her sisters the beautiful Countess of Mar and Kellie and Lady Evelyn Baring, has two sons, and lives for the greater part of the year at Rye, Sussex.

LADY LAURIER

The wife of the Prime Minister of Canada was Miss Zoe Lafontaine, of Montreal, before her marriage in 1868. She comes of an old French Canadian family, and, like her husband, is beloved by all who know her. No one has worked more ardently to develop the cottage and farm life of the great North-West than Lady Laurier, and for this reason all Canadians are grateful to her. Moreover, she has done much to encourage art in Canada, and her home in Ottawa contains many pictures and sculptures by Canadians. Artists and literary people are always welcome at her house, and many there are who feel that they owe all to the encouragement they have received from the Premier and his gracious wife. Fond of flowers, birds, and music, and absolutely devoted to her husband, Lady Laurier's home-life would seem to be indeed an ideal one.



Lady Laurier
E. Mills

MISS DECIMA MOORE

There are not many actresses who, apart from journeys incidental to the business of touring, have travelled so far as Miss Decima Moore. Accompanying her husband, Major F. G Guggisberg, Director of Surveys on the Gold Coast, to West Africa in 1905, she penetrated many miles inland where no white woman had ever been seen before. Miss Moore, who is one of a family of clever sisters, one of whom is Miss Eva Moore (Mrs. Esmond), was born at Brighton in 1871, and, after winning a scholarship for singing, made her *début* in "The Gondoliers," at the Savoy in 1889. Since then she has appeared in many plays, touring all through Australia and America, and, in addition, has achieved much success as a concert singer at the Albert Hall, St. James's Hall, etc. Miss Moore is a sport-loving actress. "Just to be out in the open air, that's my especial hobby," she says. She is passionately fond of riding, driving, and golf, and is a prominent member of the Ladies' Army and Navy Club.



Miss Decima Moore
Bassano

MRS. FLORA ANNIE STEEL

It was Mr. Balfour who once said that this brilliant lady novelist is the only Englishwoman who knows anything about real India. Nor is this at all surprising when it is mentioned that the first forty years of her life were spent in that portion of the Empire, twenty-five of them being as Inspectress of Government Schools in the Punjab. Mrs. Steel, who was born at Harrow in 1847, became an author in a rather curious way. She took to writing first to help a very hard-worked editor of an Indian newspaper during the very deadly hot weather, when he was continually down with fever. At that time she was only twenty-seven, but it frequently happened that a whole issue—leaders and all—came from her pen. It may not be generally known that her first success was not a novel, but a volume called "The Complete Cook and Housekeeper," which in India has become a standard treatise. Mrs. Steel, who lives at Talgarth Hall, Machynlleth, North Wales, contributes an interesting link with the past, and has mentioned that her grandmother used to boast that her grandfather was twelve years old when Charles I. was beheaded. Among the best known of Mrs. Steel's wonderful Indian novels are, "From the Five Rivers," "The Potter's Thumb," "On the Face of the Waters," "Voices in the Night," and "The Hosts of the Lord."



Mrs. Flora Annie Steel
Elliott & Fry

Queen-Mothers of Europe

The Dowager Empress Marie of Russia

A Death-bed Betrothal—"Handsome Papa"—"The Mother-in-law of Europe"—The Bomb-proof Empress—Queen Alexandra and Her Sister—The Stone of Youth—Victims of Nihilists—A Pathetic End—Malicious Stories and a Denial

"MARRY her; that is my dying wish. And you, my dear bride, your destiny will still be accomplished; you will be Empress of Russia. Marry my brother. He is as true as crystal!"

Fate ofttimes plays a strange and romantic part in the love affairs of nations. Forty-six years ago, on April 25, 1865, the Grand Duke Nicholas, eldest son of Alexander II. of Russia, and consequently heir-apparent to the throne, lay dying at Nice. Consumption had already weakened his constitution, and the end was hastened by a fall from his horse.

A few months previously his betrothal to Princess Marie Dagmar, the fourth child of the late King Christian of Denmark, and sister of Queen Alexandra, had been announced. His fiancée hastened to his bedside, only to learn that her lover's life was despaired of. She remained to the end; and just before the Grand Duke breathed his last he placed the hand of the weeping Princess in that of his brother, and in the presence of the Emperor and Empress expressed his dying wish in the words quoted.

Royal Simplicity

In the annals of courtship there are few more pathetic love stories, although the Princess's matrimonial experience was strangely akin to that of Queen Mary, who, it will be remembered, was betrothed to King George's brother, the unfortunate Duke of Clarence.

The Princess Dagmar was eighteen years of age when this tragic event in her life occurred, and for a time she was inconsolable. She had loved the Tsarevitch with all the fervour of a young and ardent heart, and she returned to Copenhagen tearful and grief-stricken. Her father, however, "good, kindly King Christian," as he was so often termed, did much to mitigate her grief. A devoted father, in the best sense of the term, he was his children's constant companion and confidante. "What I should have done without him in my hour of trial," the Princess ultimately wrote to a personal friend, "I scarcely know. Papa seemed to understand exactly. When I wanted him he was there, and when I wanted solitude my every wish was studied. But he would not allow me to bury myself, and in this he was right. It was he who brought me out of myself."

King Christian was adored by all his children, who were rather fond of calling him behind his back, "Handsome Papa." He was kindly and indulgent, but had theories of his own about bringing up his sons and daughters, and if anyone ventured to hint that he was rather strict at times, he would say, "I will not be so cruel to these little ones as to spoil them!" His Majesty was an exceedingly homely man; while his wife, Queen Louise, who died in 1898, and who was once described by Bismarck as "the mother-in-law of Europe"—for the Danish Royal family is connected by marriage with most of the crowned heads of Europe—was a thoroughly practical-minded woman. It was she who taught her daughters to make their own dresses in the days before her husband succeeded to the throne, when the family funds were so low that they were wont to go for a drive all in one carriage. Queen Louise, indeed, was an ideal mother, witty, clever, and possessing a combination of rare qualities. Thus she was able to give her husband valuable judgment in the crises of his life. This was well known to the Danes, who used to say in playful humour, "The King decided this? Not he. He would never have thought of it if it had not been for the Queen!"

A United Household

And if the household of King Christian was not always a rich one, it was an extremely happy one, and its members have always been glad to return to the old home in after years. One of the happy results of the connection between the Danish Royal family and other Royal families of Europe has been that family conferences have been held from time to time at which national disputes have been talked over and settled, practically speaking, in a quiet, informal way. It is needless to add that these family conferences have largely tended to preserve peace in Europe.

A deep bond of sympathy and love has

always existed between the children of King Christian and Queen Louise, and in the beneficent work and kindly character of the Empress and Queen Alexandra, for instance, we get a striking illustration of the marked manner in which they have inherited those high-minded principles which actuated their parents in ruling the people of Denmark.

How Queen Alexandra has endeared herself to the hearts of all Britishers is a story familiar to all of us, and although it cannot be said that demonstrations of loyalty in Russia are always sincere, there can be no doubt that the Empress has gained as much popularity as it is possible for one in her position to gain in that land of despotism, particularly since she became the head of the Russian Red Cross Society.

The Idol of the Russian Poor

It was a great change for the Princess Dagmar when she became the bride of Alexander III., on November 9, 1866. She so dearly loved the simple life of her home that, before leaving for St. Petersburg, she scratched upon one of the panes at the Palace, "My beloved Fredensborg, farewell!" well knowing that she was going to a Court where rigid etiquette, formality, and ceremony marked every movement of a Royal personage. She readily adapted herself to the change of circumstances, however, and the poor people of St. Petersburg soon began to bless the day when the Danish Princess came into their midst. To-day the Empress is regarded with superstitious reverence by the St. Petersburg poor, to whom she has ever shown herself a most devoted friend and helper. They are firmly convinced that she is surrounded by a host of guardian angels who will not allow any harm to come to her. She is known as "the bomb-proof Empress," it being a curious fact that a bomb, undoubtedly intended to be thrown at her carriage, exploded by accident, and killed the Anarchist who had sworn to destroy her.

When the Empress visits this country, she and Queen Alexandra usually spend much of their time paying surprise visits to hospitals and charitable institutions in which our Royal family take a strong personal interest, and on these occasions the Empress always leaves a substantial souvenir of her presence. The two Royal sisters have much in common. In personal appearance there is a striking resemblance, heightened by the fact that both ignore any prevailing fashions in hairdressing, and continue to adopt that form of high coiffure which best suits their type of feature. And her Imperial Majesty, like Queen Alexandra, still preserves the youthful, handsome looks which are so characteristic of the Danish Royal family.

The Stone of Youth

Is this because Denmark really possesses the stone of youth? Tradition says that a Limerick man once went to stay in Copenhagen, where he found himself very comfortable—one person vied with another to make him happy. When he was going away he said to his kind entertainers, "Tell me what I can do for you." They told him that in a certain spot in County Limerick a box of gold was buried. If he would dig up the box he would find a stone ring. This ring he was asked to send to Copenhagen, but the gold he might keep. After digging up the box, the Irishman went off again with it to Copenhagen, but his friends declined to take any of the gold, and accepted only the stone ring. Then they turned upon him, and said, "Unfortunate wretch, you have betrayed and ruined your country. All would have gone well with her so long as the ring of youth remained in her, but from henceforth all poverty will leave Denmark, and her women will always be young and beautiful, while Ireland will bear a double burden of poverty. Her children will be forced to other countries; nothing will thrive in Ireland." Doubtless the superstitious will see much in the legend.

Assassination of Alexander II.

The Empress and Queen Alexandra share similar hobbies. They delight in music and gardening, and take equal delight in making long excursions into the country, where the trammels of etiquette can be more or less set aside. And the Empress has such a fondness for this country, and for the society of her sister, that it has been frequently rumoured that she intended to buy an estate in this country where, should the revolutionary troubles in Russia increase, she could offer a temporary shelter to her son, the Emperor, and his much-tried wife.

There must have been times when the Empress herself felt that she needed such an asylum; for tragedy has marked her life since her first betrothal. She saw not only her first lover die of consumption, but also one of her sons. Then, in 1881, came the terrible assassination of Alexander II., her husband's father, who fell a victim to the bomb-thrower as he was being driven in a close carriage from the Winter Palace, St. Petersburg, accompanied by his brother, the Grand Duke Michael. The first bomb shattered the carriage, but his Majesty miraculously escaped, and, apparently uninjured, stepped into the road. An officer ran towards him and asked whether he was hurt. The Emperor replied very calmly, "Thank God, I am untouched! Don't disturb yourself. I must see after the wounded!" And it was while he was ordering that all attention should be paid to a number of soldiers and civilians who had been injured that a second bomb was thrown, causing him such fearful injuries that he died very shortly after being taken back to the Winter Palace.

And this was the man who, filled with detestation of war and turmoil by the terrible losses suffered by Russia in the war with Turkey, was endeavouring, towards the end of his reign, to bring about the emancipation

of the serfs and an elementary form of a representative government. And Alexander III., when he came to the throne, endeavoured to carry out his father's good work, being greatly assisted in his labours by the Empress. The ceaseless struggle against Nihilists, however, greatly embittered his Majesty, and led him at times to be somewhat severe, a fact which caused the Empress considerable grief. For she wished her husband to be as greatly loved in Russia as her father was in Denmark. The story goes that one day she saw on her husband's writing-table a document relating to some political prisoner. On it the Tsar had written, "Pardon impossible; to be sent to Siberia." The Empress took up the pen, and striking out the semicolon after "impossible" put it before the word, so that the sentence read, "Pardon; impossible to be sent to Siberia." The Tsar would not alter it, so it was sent in its amended form.

In the end, however, the Nihilists practically killed him. For some time his health had been declining, owing to the ravages of consumption. And then came the terrible railway accident at Borki to the train in which he was travelling, caused, it was believed, by a bomb thrown by one of the cooks in the kitchen accompanying the train. The Tsar never recovered from the shock. Medical aid failed to save his life, and ultimately he succumbed at his palace at Livadia, on November 1, 1894. The official account of his death makes pathetic reading. "The death of the Emperor," it says, "was that of an upright man, just as his life, which was inspired by faith, love, and humility, was a life of uprightness. For some days before his end, his Majesty felt that death was approaching. . . . After passing a sleepless night his Majesty said to the Empress on the morning of the 1st inst., 'I feel the end approaching; be calm, I am quite calm.' . . . At two o'clock the Emperor's pulse became more rapid, and his eyes appeared to brighten. A quarter of an hour later, however, he closed his eyes, leaned back his head, and commended his soul to God, leaving as a legacy to his people the blessings of peace and the bright example of a noble life."

For a considerable time the Empress was prostrated by the shock. She avoided all society, and retired to Gatchina, which is the Russian Windsor, and is some distance from St. Petersburg, where she now lives for the greater part of the year. And her unhappiness was intensified by the troubles which beset her son. As the world knows, the present Tsar endeavoured to follow out the policy of his father, and by certain reforms bring about a better condition of the people, and stamp out that revolutionary fever which has been such a menace to the throne. The bureaucracy has been too strong for him, however, and his beneficent schemes have accomplished practically nothing, in spite of the encouragement of his mother, who, because of her endeavours to gain the goodwill of the people of her son, has been the victim of many malicious stories circulated by those who are enemies to the real progress of the country.

She has been accused of being the "woman behind the throne," responsible for the unhappiness of the Tsarina because of her influence over the Tsar.

To those who know the noble character of the Empress, such stories are absurd.

Between the Tsarina and the Empress exists a deep bond of affection, and during the troublous times through which Russia has passed of late years, these two Royal ladies have found much relief from anxious thought in mutual companionship. Further evidence of the falseness of the stories mentioned is to be found in the affection which the children of the Tsar and Tsarina have for their grandmother. A visit to the Empress is hailed with the keenest delight, and many happy family parties have taken place at the Empress's home at Gatchina.



Photo, W. & D. Downey

H.I.M. Marie, Dowager Empress of Russia, the story of whose betrothal and marriage forms one of the most pathetic and tragic romances of modern Royal houses

SOCIETIES THAT HELP WOMEN AND CHILDREN

THE HOME ARTS AND INDUSTRIES ASSOCIATION

The Decay of Village Industries—How They Came to be Revived—Growth of the Association—Its Patrons—Its Aims and Methods—Beneficent Results of its Work

A FEW hundred years ago England subsisted very largely by her village industries. The weaver, the spinner, the embroiderer were women who sat by their hearthside, for the skilful found it was not difficult to earn money in those days. Then machinery was introduced, and this took the work from the village women's hands, and gave it to the town-dwellers who were ready to work in factories. Not only did this deprive country-people of work, and so of wages, but it often drove them into the towns to less healthy surroundings, keener competition, and a by no means beneficial pressure of work.

In the year 1876 a writer named C. J. Leland published a book, "The Minor Arts," in which he advised the holding of village classes. A small society, named the Cottage Arts Association, arose out of this. Its name not being sufficiently embracing, it became, in 1884, the Home Arts and Industries Association. Its first treasurer was the novelist Sir Walter Besant, and one of its most ardent and helpful workers was the late Mr. G. F. Watts, R.A.

As time went on the Association grew in numbers, and teachers and class-holders, chiefly ladies of the district who interested themselves in the work, became more numerous. This year (1911) the number of pupils is over 5,000, and very good work is being done in almost every class.

Queen Alexandra, always ready to assist every good cause, soon became interested in the scheme, and, five years after its foundation, started schools of her own on the Sandringham estate. Shortly afterwards she became Patron of the Association, with Earl Brownlow as President.

There are 103 classes now working in England, exclusive of those in London, ten in Ireland, and six in Scotland. Most of these are self-supporting, though in every case there are voluntary teachers and ladies willing to do the clerical and business part of the work.

All the industries are interesting, and some of the older ones have a fine history behind them. Queen Alexandra's schools at Sandringham train girls and boys, the girls learning all kinds of needlework, and the boys furniture-making, carving, and metalwork. At Bemerton, in Wiltshire, rugs and mats are made by women and girls, widows or cripples, in their own homes. The work is beautiful, and the women derive real pleasure, as well as useful profit, from the work. Another instance of what can be done by otherwise incapable women is shown by the Birmingham rug industry. In two homes for the feeble-minded outside Birmingham a number of girls are taught rug-making, and it is really marvellous how well and intelligently they work.

An industry with a long history is the Buckingham lace industry. This lace was made in the county many centuries ago, and was one of the first industries to be revived by the Association. Over fifty women are now employed, and every year the work becomes more beautiful.

Queen Katharine of Aragon, who used to tear up her lace when trade was dull, and give the lace-makers of Northamptonshire orders to make new, is still remembered in this district, and "Catteron's Day," November 25, is not yet forgotten.

The counties of Northampton, Bedford, and Buckingham work together as the Midland Lace Association, and employ a great number of women and girls. Princess Henry of Battenberg is President, and Lady Sarah Spencer Vice-President.

Several industries in Devonshire carry on the world-famous "Honiton" lace, one of the few village industries which have never quite died out. Spinning and weaving are taught in various places, chiefly in Wiltshire, where the Downs sheep are close at hand to supply the necessary wool. The Guild of the Brave Poor Things and the Guild of Cripples work together, with headquarters at Kingston-on-Thames, for the benefit of crippled and disabled men and women and girls, and it is surprising to see what beautiful work is executed.

In Ireland the Countess of Bessborough has arranged classes for embroidery and needlework, and now there are sixty women and girls working. The County Meath Home Industries employ 120 women and girls at lace-making (the famous Carrickmacross lace), knitting, and linen-work. In Scotland are the well-known tweeds of Sandsting and Glengarry, which entirely support a number of women and girls.

The presidents of all these, and many other industries, are able to say that their aim has to a very large extent been fulfilled. Not only has prosperity been brought into homes and villages where once was poverty, but the moral effect of interesting work on the workers is very noticeable.

The Association acts as chief instructress in all these various industries, and is always ready to send designs or to teach the crafts locally, if there is no one with a knowledge of them in the district. Every year the Association holds an exhibition, usually at the Royal Albert Hall, London, and the workers find that the sales there provide them with working funds for another year.



WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA legal problems are propounded in the simplest and clearest language, so that readers may understand every aspect of the law with regard to—

Marriage	*Money Matters*	*Employer's Liability*	*Taxes*
Children	*Servants*	*Lodgers*	*Wills*
Landlords	*Pets*	*Sanitation*	*Wife's Debts, etc., etc.*

CONTRACT

Continued from page 2347, Part 19

Undue Influence or Compulsion — Contracts that Must be in Writing — Contracts Concerning Goods—Concerning Land—Parole Evidence—Signatures

THE onus of proving that undue pressure was brought to bear upon him while signing a contract will devolve upon the person who signed it.

Undue Influence

Undue influence is the unconscientious use by a person of power possessed by him over another in order to induce that other to enter into a contract. The relationship between the parties may be of a parental, or spiritual, or confidential character, as, for instance, solicitor and client, guardian and ward, physician and patient, principal and agent, and husband and wife, although it is not absolutely necessary that there should be any such relationship between the parties. But a contract executed by a ward in favour of a guardian, or a donation from a child to a parent, or from a beneficiary to an executor, will always be regarded with suspicion.

It is impossible to lay down a general rule, because each case must rest on its own merits and on such circumstances as the non-intervention of a disinterested person or professional adviser, and the age or mental state of the person making the contract.

Duress

Duress is still stronger than the exercise of undue influence, and therefore generally easier to prove. Duress may be defined as the compulsion under which a person acts through fear of personal suffering, either from bodily injury or from confinement. Thus in a case where a woman had been carried off to a private lunatic asylum and forced to consent to an arrangement signed by her counsel, under which she gave up certain deeds, it was held that the arrangement was obtained from her by duress, and was not binding.

A still more curious case was that of a girl who was induced by her mother, who had a great ascendancy over her, to go through a ceremony of marriage, which she did under the belief that it was merely a form of betrothal. On a petition for a decree of nullity of the marriage, the Court found that she had acted under the duress of her mother, and granted a decree. But a threat to make a man a bankrupt or to bring a civil action against him does not, as a general rule, amount to duress.

Duress of Goods

Although a duress of goods will not avoid a contract, still money may be recovered which has been paid in order to obtain possession of goods wrongfully withheld, on the ground that the payment is not a voluntary one. So that in a case where a mortgagor paid a sum of money under protest in order to obtain his title deeds, which were withheld by the mortgagee's solicitor, it was held that he could recover the amount from the attorney as money had and received. And where an overcharge was made by a firm of carriers, and the plaintiff paid the excess under protest, and then sued for its recovery, the action was held maintainable.

Must be by Deed

The contracts which, in order to be enforceable, must be made by deed may be stated broadly as contracts made without valuable consideration—the contracts of corporations, leases for more than three years or reserving a rent less than two-thirds of the full improved value, assignments and surrenders of leases, transfers of shares in registered companies, and contracts for the transfer of a British ship or a share in it.

Required to be in Writing

Some memorandum or note in writing, signed by the party to be charged, or by some person lawfully authorised by him to sign, must be made in the following cases: A contract by an executor or administrator who incurs a personal liability to discharge a debt or obligation of the testator or intestate; a contract to become liable for the debt, default, or miscarriage of another person; a contract made upon consideration of marriage; a contract relating to lands, tenements, or hereditaments, or any interest in or concerning them; a contract which is not to be performed within one year from the making of it.

Goods in Value £10

A contract for the sale of any goods of the value of £10 or upwards is only enforceable when the buyer accepts part of the goods sold, and actually receives them, or gives something in earnest to bind the contract, or in part payment, or when there is some note or memorandum in writing signed by the party to be charged or by his agent. And it makes no difference if the goods are not made or ready for delivery, or are not intended to be delivered until some future time.

If a person buys a number of articles at a time at small prices, the whole bill for which amounts to £10, the contract comes under the statute. A man went into a linendraper's shop and bargained for a number of articles, a separate price being agreed on for each, which in no case was as high as £10. He did not pay cash or leave anything on account, but when the bill was sent him, amounting to £70, quarrelled with the discount, which was five per cent. for ready money, and refused to accept the goods. But the linendraper lost the action which he brought on the contract, because there was no memorandum in writing, and it was held that the whole bargain must be regarded as one transaction. Where, however, at an auction several successive lots are knocked down to the same person, a distinct contract arises as to each lot, and the bidding for each is a separate transaction.

Debt, Default, or Miscarriage

Where a primary liability is incurred by the promisor, the statute has no application. Thus a promise to pay a debt incurred by an infant is binding, although not evidenced in writing. But in order to discover who is primarily liable great attention must be paid to the way in which the promise is worded. If, for example, you introduce a friend to your dressmaker, and say, "This lady wants you to make her a costume, and it will be all right, because if she doesn't pay, I will," your friend is primarily liable, and you cannot be successfully sued as her surety, because your promise is not in writing. But supposing you say, "Make this lady a hat, and put it down to me," you are primarily liable and your promise need not be in writing, because you are not promising for her but for yourself.

Interests in or Concerning Land

With regard to contracts relating to interests in or concerning land, it is not easy to lay down a clear rule, and we must content ourselves with giving examples. Thus the following agreements have been held to "concern" land and to require writing. An agreement to enable a person to take water from a well, a contract to take or let furnished lodgings or a furnished flat, a contract to sell a house as building material to be removed by the buyer within two months, an agreement to surrender a tenancy and endeavour to get the landlord to accept the other party as tenant, a contract to sell shares in a mine, an agreement for a lease or for the sale, assignment, or transfer of a leasehold estate, and grant of a right to shoot over land and take away a part of the game killed.

Need Not be in Writing

The following agreements have been held not to be within the Statute of Frauds, and therefore need not be in writing: An agreement to build a water-closet for a tenant; a contract for board and lodging merely; an agreement to give a person the first refusal of lands; an agreement as to the cost of investigating the title to land; contracts to sell shares in railway, canal, dock, banking, insurance, or gas companies; a contract to sell trees which have been blown down, and so severed from the soil.

Performance Not to be Within Year

Where the contract is such that the whole may possibly be performed within a year, and there is no express stipulation to the contrary, the statute does not apply. Thus it was held that an agreement between husband and wife to live apart, the husband to allow the wife a weekly sum for maintenance, was not within the statute, because there might have been a reconciliation within the year. But agreements to pay a sum annually for five years, for a partnership for three years, and to supply goods for a period longer than a year should be in writing.

Agreements to pay money to a man on his marriage, to leave money by will, to pay money on completion of a voyage that could be made within a year, and to maintain a child at the request of the defendant for so long as the defendant should think proper are examples of contracts which do not require to be in writing.

Memorandum

The memorandum is sufficient if it is made subsequently to a parol agreement, but it must be in existence when the action brought in the contract is commenced. No special form is needed for a memorandum; it need not be under seal, and need only be signed by the party to be charged. A written proposal signed by one party and accepted orally by the other is sufficient to bind the former. A rough draft, an affidavit, a letter to a third person, an offer acted upon, a receipt, and a telegram may be a sufficient memorandum. When one document refers to another the two together may constitute a complete memorandum.

Proved by Parol Evidence

Parol evidence may be given to identify a written document referred to in another written document, so as to connect them. An envelope and a letter may be connected together by parol evidence to supply the name of one party written on the envelope and not contained in the letter; but parol evidence cannot be given to amplify an incomplete memorandum nor to connect documents which contain no reference to one another and cannot be connected by reasonable inference.

Parol evidence is admissible to show that the written memorandum does not contain the actual terms agreed upon by the parties, and it may also be given to prove assent by the defendant to alterations made in a written contract after it has been signed by him.

When Properly Signed

It does not matter in what part of the document the signature is to be found so long as it is placed in such a manner as to authenticate the whole of the instrument. A signature to a letter will not cover a postscript headed "supplement," and written on a separate piece of paper, not referred to in the letter. A memorandum, "Mr. John Jones has agreed," written by Jones, is sufficient, and so, too, when the Christian name is omitted—"Mr. Stanley," etc.

A letter ending "Your affectionate mother" is not signed. Altering a draft is not signing it. An unsigned letter containing an offer of a lease with the words, "From Richard L. Cripps," with his address printed at the head, is sufficiently signed by Cripps. A signature in pencil is sufficient, and also a signature by initials, or by means of a stamp; a mark is sufficient, the signature of instructions for a telegram is sufficient, and so is a signature by an agent.

Part Performance

Some publishers brought an action against a person who had agreed to take a quantity of Shakespearean engravings coming out periodically during a number of years, and who had, in fact, taken and paid for several numbers. The plaintiffs had issued a prospectus, which the defendant had seen, and a "Shakespeare subscribers, their signatures" book, in which he had entered his name; but the plaintiffs lost their case on two points—one that, as the book could not be connected with the prospectus without oral evidence, they did not constitute a sufficient memorandum; and that part performance by the defendant did not satisfy the statute.

The Farmer's Servant

A particularly hard case was that of a housekeeper on a Yorkshire farm, who, after being there for many years, had some idea of bettering herself or of getting married, and who so informed her master. For the past ten years she had left her wages in his hands, and had allowed the arrears to accumulate. As he was in straitened circumstances, and did not want to part with her, he told her that he had expectations from his uncle, and that his uncle wished her to stay with him as long as he lived, and wished him to "make her all right" by leaving her the farm for her life, which he promised to do if she continued with him. Subsequently he showed her his will, which he had signed, and asked her whether it was right, and "whether she was satisfied." The signing of the will would at first sight appear to have been sufficient for her protection, coupled with the fact of her remaining in his service; but on the matter being taken up to the House of Lords on the death of the farmer, the judgment of the Lord Chancellor and the other judges went against the housekeeper on the ground that there was no contract which they could enforce. Had the will been witnessed as well as signed, she would have been entitled to the farm under the will; but as the farmer had neglected to have his will attested, she endeavoured to establish her claim on the contract.

Accept and Actually Receive

If the buyer shall accept part of the goods and actually receive them, writing is unnecessary, although the value is over £10. Thus, where a livery stable-keeper sold a couple of horses for £200 to a person who sent word that he would take them at that price. But as the purchaser had neither servant nor stable, he informed the dealer that he must keep them at livery for him, which was done by their being removed from the sale stable into the dealer's livery stable, and this was held to be a constructive delivery to the purchaser sufficient to make him liable for payment. Where the goods are in possession of a third person who is minding them for the seller, an "actual receipt" takes place when the seller, the buyer, and the third person agree that the latter shall henceforth hold the goods for the buyer. The delivery of goods to a carrier for conveyance to the buyer constitutes an actual receipt by the buyer, the carrier representing the buyer for the purpose of receiving, but not of accepting the goods.

To be continued.



From the painting by Sir J. E. Millais, Bart., P.R.A.

"OPHELIA"

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WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will include, among many other subjects—

Famous Historical Love Stories
Love Letters of Famous People
Love Scenes from Fiction
Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many Climes
Proposals of Yesterday and To-day
Elopements in Olden Days, etc., etc.

TRUE LOVE-STORIES OF FAMOUS PEOPLE

No. 18. JANE WELSH AND THOMAS CARLYLE

By J. A. BRENDON

GREAT, super-great man though he was, nothing which he ever did or wrote has made Carlyle more famous than the story of his marriage. He was a genius, a great genius, and, like many of his kind, made of marriage but a dismal failure. A self-centred, dyspeptic sentimentalist, he knew not the meaning of true love. He wanted a cook, a housekeeper, somebody to take care of him, a woman who was prepared to sacrifice her life before the altar of his talents, not a wife.

Margaret Gordon, the Blumine of "Sartor Resartus," might have proved for him a fitting mate, but he was destined to wed a woman who was herself a genius, a creature pulsating with the highest human passions, a frail and tender hot-house plant.

Even in her earliest years—she was born at Haddington on July 14, 1810—Jane Welsh displayed exceptional precocity, and as childhood gave place to girlhood she developed into a cultured scholar with an insatiate desire for learning.

Her mind soared rapidly above the shallow limits within which convention bound the women of her time, and her views on many questions became advanced even when gauged by the standards of to-day.

For her relatives, with the exception of her father, she displayed but little affection. Her father, however, was a very real friend to her, and when, in her eighteenth year, death deprived her of his counsels, she lost a man who might have saved her much. Dr. Welsh understood his daughter, and always supported and encouraged her literary aspirations; but it was he who introduced her to Edward Irving, and thereby, all unwittingly, wrecked two lives.

A brilliant scholar himself, Irving, at the age of eighteen, became a schoolmaster at Haddington and, in his spare time, private tutor to Jane Welsh.

Master and pupil fell in love with each other almost at first sight, but love between them was hopeless and impossible, for Irving already was betrothed, and, try as he would, neither Miss Martin, his *fiancée*, nor her father would release him from his bond. He therefore married, and spent many loveless years, until finally despair drove him to a fanaticism almost akin to madness.

Jane, meanwhile, turned to literature for solace, and, to comfort and amuse her in her loneliness, Irving brought to her a writer whom he had discovered in Edinburgh, a man poor and without fame, strange, unkempt, and gloomy; an unknown star, but, as Irving realised already, a star destined ultimately to shine brightly and for ever in the firmament of art.

In June, 1821, Jane first made the acquaintance of Thomas Carlyle. It was "a red and dusky evening, the sky hanging huge and high, but dim as with dust or drought." The whole scene was one which could not fail to appeal to the imaginative senses of the visionary, and to Carlyle, amidst the profundity of her surroundings, Jane immediately became the woman of his

dreams. He loved her, and immediately his love aroused her interest. He was quaint, uncouth, and masterful. He amused her. But love him she did not. She swore that never would she marry him.

Indeed, so late as 1823, she wrote: "My friend, I love you . . . But were you my brother I would love you the same. No, your friend I will be, your honest, most devoted friend, while I breathe the breath of life. But your wife, never, never. . . . ."

But Fate decreed otherwise. Irving one day, from the anguish of his heart, revealed the secret of his hopeless love to a certain Mrs. Basil Montagu. This good lady, ignorant of the relations which then existed between Carlyle and Jane, wrote to the former and asked him to be a friend to and console the lovelorn maid.

Jane heard of this action, and was greatly wroth, on the one hand with Mrs. Montagu for her uncalled-for interference, and, on the other, with Irving, whom she held to have betrayed her.

Partly, therefore, in order to spite Irving, and partly in order to show Mrs. Montagu and the world that "she was not pining for another woman's husband," she allowed her engagement to Carlyle to be announced.

Then Mrs. Montagu realised what she had done. She knew Carlyle, what manner of man he was, and implored Jane not to marry him, but implored in vain. It was too late. Jane was resolute, and on October 17, 1826, the marriage ceremony took place.

Never, perhaps, was there a man more impossible to love than Carlyle. Immediately before his wedding his letters were morbid to an extreme. He dreaded being left alone with the woman who was to become his wife, and he even wanted the brother of his bride to chaperone them on their honeymoon.

At first Mr. and Mrs. Carlyle lived at Comely Bank, near Edinburgh, and the few months during which this place claimed to be their home were months almost of happiness. Comely Bank was within reach of civilisation. Jane was still impressed with the novelty of her position, and, in spite of his utter and selfish absorption in his work, Carlyle did show some consideration for her feelings and her interests.

But when they moved to Craigenputtock, then did Jane realise in its entirety the full horror of the matrimonial tragedy in which she was destined to play the leading part. The move itself is a striking example of Carlyle's criminal indifference to all aims and interests other than his own. It is hard to comprehend how any man could have forced a woman filled with the joy of life to bury herself in the midst of a bleak and lonely moor, when, prior to her marriage, she had declared times without number that she could not live in such a place under any circumstances or with any man. Not even the fact that Carlyle had longed for many years to live and work there can justify his action or make the retribution which marred his later years less merited.

For six weary years in this desolate spot Jane eked out a sentence of imprisonment with a morose, silent, exacting, and sometimes almost violent man, who was for ever whining over his own fictitious ills, wholly unconscious of his wife's physical and mental torment, utterly oblivious to the canker which was gnawing at her heart.

Her ambition, perhaps, more than anything else, had made Jane decide to marry. She had aspired to become the wife and literary companion to a great man of letters. It must, therefore, have been a very bitter cup of gall she drank when she discovered, not only that she could never be a wife to her husband in any sense of the word other than the legal, but also that she was to be divorced absolutely from his work, that she could not even hope for partnership.

Moreover, at Craigenputtock her life was that merely of a common menial. Carlyle was a faddist, and his wife was forced ever to be pampering his whims. She scrubbed his floors, she washed his plates, she baked his bread. And all the while he sat busily writing or, with a pipe between his lips, in gloomy silence watching her at work. To keep more than one servant was impossible, for those were years of poverty, and to keep a competent servant also was impossible, because one would not live in such a place.

To a woman of Jane's temperament, the strain of such a life was terrible. And when, at last, success and work called Carlyle to London, her spirit was so much crushed that she did not even want to leave her prison.

In 1834 Carlyle took a house in Cheyne Row. He was now rising rapidly in circumstances and in fame. But as he rose, so his wife's power of extracting joy from life declined. A martyr to neuralgia, she was now perpetually in pain, and, although still a brilliant woman, she became fretful and querulous. She had caught the infection of her husband's selfish manner.

Moreover, to her other troubles now was added jealousy. Carlyle had become greatly attached to Lady Ashburton and, although that attachment was purely platonic, it must have rankled sorely in Jane's heart to see her famous husband attentive to the wife of another man, and ignoring his own, who had done so much for him.

Her loyalty, however, never wavered. In 1856 she met with a serious carriage accident, how serious Carlyle did not know and was too blind to see. She implored that he should not be told; she feared that the news might handicap his work.

From this illness Jane never recovered; it was the beginning of her painful, slow, and lingering death, and it was only then, when death had already claimed her, that Carlyle realised what he had done.

"Blind and deaf that we are!" he wrote in his "Reminiscences." "Oh, think if thou yet love anybody living, wait not until death sweeps down the paltry little

dust-clouds and idle dissonances of the moment, and all be at last so mournfully clear and beautiful, when it is too late!"

During the later years of her illness, Carlyle's eyes were really opened, and he endeavoured seriously to make atonement. But it was too late now, the end already was at hand.

In November, 1865, Carlyle was elected Lord Rector of the University of Edinburgh; and, in the following March, he began to journey north to deliver his inaugural address. Mrs. Carlyle was enthusiastic about her husband's triumph, and her parting from him was quite the prettiest episode in all her married life.

"Into a tumbler," wrote Professor Tyndall, Carlyle's travelling companion, "Mrs. Carlyle poured a moderate quantity of this brandy, and filled it up with foaming water from the siphon. He drank it off, and they kissed each other—for the last time. At the door she suddenly said to me, 'For God's sake, send me a wire when all is over!' This said, and the promise given, we drove away."

The journey north, and Carlyle's incomparable address at Edinburgh are history; it is unnecessary to repeat the story here. But Mrs. Carlyle took the greatest interest in his doings, and received Tyndall's wire with real enthusiasm: "To Mrs. Carlyle,—A perfect triumph."

"I read it to myself," she wrote to Carlyle; "and then read it aloud to the gaping chorus. And the chorus all began to dance and clap their hands. 'Eh, Mrs. Carlyle! Eh, hear to that!' cried Jessie. 'I told you, ma'am,' cried Mrs. Warren. . . . And they all went on clapping their hands, till there arose among them a sudden cry for brandy. . . . For, you see, the sudden solution of the nervous tension with which I had been holding in my anxiety for days—nay, weeks—past threw me into as pretty a little fit of hysterics as you ever saw."

Carlyle did not return immediately from Edinburgh to London. He delayed for a few days in Scotland to recuperate, and his wife awaited his arrival anxiously.

On the 21st "she went out in her brougham," writes Froude, "for the usual drive round Hyde Park, taking her little dog with her. . . . Near Victoria Gate she had put the dog out to run. A passing carriage went over its foot, and, more frightened than hurt, it lay on its back, crying. She sprang out, caught the dog in her arms, took it into the brougham, and was never more seen alive. The coachman went twice round the drive by Marble Arch, down to Stanhope Gate, . . . and round again. Coming a second time near the Achilles statue, and, surprised to receive no directions, he turned round, saw indistinctly something was wrong. . . . She was sitting with her hand folded in her lap, dead."



Mrs. Thomas Carlyle, who paid to the full the traditional penalty of marrying a genius. Hers is a sad but interesting story

John Patrick, photographer, 1826. From a miniature by R. Maclean, R.S.A.

Carlyle, who was informed of the tragedy by telegram, returned to London immediately, and found his wife lying "in a stern, majestic calm."

"I have seen," declares Froude, "many faces beautiful in death, but none so grand as hers. It was a pathetic end, and the pathos was not wasted on Carlyle. "In the nave of the old abbey kirk," he writes, "long a ruin . . . with the sky looking down on her, there sleeps my little Jeannie, and the light of her face will never shine on me more."

He had kept the covenant which he had made some forty years before. And there, beside the body of her father, the father whom she had adored, he found a final resting place for Jane.



ILLUSIONS OF EARLY LOVE

By "MADGE" (MRS. HUMPHRY)

The Poetry of First Love—The Highest Form of Love—Flirtations—People Who Never Know the True Sentiment of Love—False Hopes

So many different sentiments pass under the name of love that in writing on the subject one ought to start with a definition demonstrating the kind which one is about to study. Even highest love, that attraction of spirit, soul, and body which not all of us are capable of feeling, has its own varieties. Tennyson put it very beautifully in his well-known lines:

"Love took up the harp of life, and held it in his glowing hands,
Touched the chord of self, which, trembling, passed in music out of sight."

Not every kind of love is selfless, though many a man and many a girl have felt themselves translated in thought and feeling to a higher, purer atmosphere than that in which their previous lives had been passed.

Calf-love

Very often the early love, sometimes ignobly called calf-love, is a very beautiful and charming sentiment, especially when felt by a lad in his teens for a woman of mature years. He idealises her, he finds in her all of which he had dreamed, all that he had fancied in his thoughts about womanhood. He asks nothing but permission to adore her in silence. If she be a good woman, she is an education, often a protection to him at this time of his life. The glow soon fades, but the influence of a pure and uplifting sentiment remains. How many men and women have married their first love? But a small proportion, one fancies. There is nothing practical, nothing worldly, nothing mercenary, nothing selfish about this early preface to the dawn of true and lasting love. The young things think parents harsh and cruel if their worldly wisdom prevents their consenting to a rash and foolish marriage. These episodes of youth are but as the rosy clouds that preface the rising of the sun. They seldom last long; rarely do they result in marriage, and when they do, a life of mutual misery is almost invariably the consequence.

The truth is that the ideal of love is defaced in many of us by the handling that the tender passion receives at the hands of the unsympathetic. It is a common subject for jest or teasing joke. The girl who feels her whole heart sweetened, purified, exalted by the feeling she entertains towards her young lover is disgusted and horrified when some commonplace friend makes tactless observations upon what she regards as sacred. In the same way a young man receives with hidden indignation many of the remarks made in jest by tactless friends.

Flirtation is the name given to many of these youthful episodes. Flirtation may be absolutely apart from any deeper feeling—in fact, it is usually regarded as a pleasant sort of social intercourse, and sometimes it leads to a true and lasting affection. But novel reading and a study of the poets may have misled many a girl. Otherwise ignorant of the nature of that overpowering passion, which is the highest form of love, when she meets a pleasant man, talks and laughs with him, she wonders if he can be the one whom destiny has intended for her. And with this underlying thought, she may be gradually led to suppose herself in love with him. This is often a fatal mistake, due partly to gratified vanity. She is pleased with his attentions, flattered by the fact that he has singled her out among the girls of her acquaintance, and attracted by the social halo, so to speak, that surrounds a girl who is engaged.

A Girl's Awakening Mind

Later on may come the true feeling, the all-overpowering rush of sentiment of which she has had no idea. Mothers are shy of talking of these subjects to their girls. Women who have loved and married are, as a rule, averse from discussing the feelings that in the retrospect surprise them. They may even have forgotten the force with which their whole being was attacked and conquered by the tyrannous onslaught

Consequently girls grow up in ignorance of what lies before most of them.

The fact is, that an affection conceived in the early years of life, say, between seventeen and twenty, twenty-two, perhaps, in some cases even later, is due to immaturity of character. During some years after leaving school character forms rapidly. The girl at home begins to find out her own individuality, to discover what she has in common with other girls, to perceive that there are thoughts, feelings, ideas particular to herself.

To make one's own acquaintance is an absorbingly interesting business. It is not done in a day. Some of us have not accomplished it completely even at sixty years. There are depths of personality deep enough to keep surprises for us all our lives. But at twenty-three or twenty-four a girl is probably sufficiently developed to be able to form and retain convictions arrived at by herself. She has passed the season of parental or scholastic moulding. She stands separate, alone, an entity by herself. She begins to realise her personality, and to discover that circumstances are not meant to overcome human beings, but that human beings are intended to weld circumstances to the great use of forming character, really the greatest thing in the world.

An Unworthy Sentiment

It is then, when mental maturity overtakes the physical, that the average girl is capable of forming a true and lasting attachment. In the case of men the age is usually much later, and, in fact, the same is true of some types of women. The love that is founded on true respect, that delights in discovering the qualities and capacities of the object, that finds sympathies on almost every point, and that knows it is returned, becomes a serious and satisfying thing. Without respect, there can be no firm and true affection. When Tom Moore wrote—

"I know not, I care not, what dwells in that heart;
I but know that I love thee, whatever thou art,"

he gave to the world a very mischievous and unworthy sentiment. The love he depicted is of the baser kind. When a young couple begin married life together without mutual respect, their happiness is as a house built upon the sand. It is a brief and a stormy episode.

Some girls have whole series of flirtations before they settle down to accept one particular man. One such girl introduced her fiancé of the moment to her friends with the following formula: "Mr. So-and-so, the young man I am at present engaged to." His smile, though dubious, was one expressing acceptance of the situation. These passing affairs sometimes injure a girl's disposition rather seriously. To have been engaged to four or five different men, to have received their presents, accepted their attentions, and sometimes even their caresses, is a soiling experience.

False Hopes

There may be nothing morally wrong, but the bloom is brushed off, the tender feelings of youth are toughened and hardened by these successive experiences, and few men care to marry a young woman who has been engaged to several men. Even if strongly attracted by her charm, a man may perhaps fear that she may jilt him in turn, and his self-love will prevent him from giving her the opportunity. But even if this should not hinder him from asking her to be his wife, the reflection that she has made so many trial trips in the experimental seas that lead to the ocean of marriage, may prevent his entertaining the respect for her without which he should not make her his partner for life.

Under present social conventions men are permitted considerable licence in the matter of flirtation. When remonstrated with, they usually explain that they are anxious to find out the girl that suits them best, and in order to do so they must pay attention to more than one. It almost seems as though girls, in their present emancipated condition, were following this example, and testing the various young men of their acquaintance with a view to their satisfactory capacity as husbands. The cruelty of raising false hopes on either side is passed over as unworthy of a thought, and much unhappiness results.

Sentiment or Love

There are many men and many women who are utterly incapable of feeling the true passion of love. Such an enduring and all-pervading sentiment as that, for instance, entertained by Charles Kingsley and his wife for each other, or the Brownings, is simply impossible to them. They have not the qualities on which it is founded. It is an open question whether these individuals are not happier in life than those who are capable of deep and intense and enduring devotion, the expression of which is nowhere more exquisitely and perfectly given than by Mrs. Barrett Browning in her "Sonnets from the Portuguese."

THE LANGUAGE OF FLOWERS

By LYDIA O'SHEA

Continued from page 2233, Part 18

Coronella—"Success crown your wishes."
Cowslip—"Winning grace."
Corydalis (*climbing*)—"Friendliness."
Corydalis (*yellow*)—"Abundance." The quaint old Somersetshire name for this yellow fumitory is "mother of thousands," in reference to its prolific spreading.
Cotton-grass—"Utility."
Cotton-rose—"Daintiness."
Cotton-weed—"Untidiness." Familiarly known as "goldy locks."
Cow-bane—"An enemy seeks to injure you."
Cow-berry—"Treason."
Cow-grass—"Luxury."
Cow-parsley—"Festivity."
Cow-weed—"Future happiness."
Crab (*blossom*)—"Ill-nature."
Cranberry—"Hardiness."
Crane's-bill—"Devotion."
Crane's-bill (*dove-foot*)—"Affection."
Crane's-bill (*blue meadow*)—"Faithfulness."
Crane's-bill (*bloody*)—"Sacrifice."
Cress—"Stability."
Crest-marine—"Vigour." Another name for rock samphire.
Crocus—"Abuse not."
Crocus (*purple*)—"Veneration."
Crocus (*golden*)—"Mirth."
Crocus (*white*)—"Youthful gladness."
Crocus (*striped*)—"Reconciliation," or "union." There are two exceedingly pretty legends concerning the origin of the crocus. According to Ovid, this flower was once a beautiful youth, who fell in love with the nymph Smilax, a dainty shepherdess, but was transformed into the golden blossom on account of his impatience in love. Some say that Smilax was changed into a yew-tree, others that she shared the fate of her too-ardent lover. The other tradition asserts that where the god Zeus once lay down to rest upon Mount Olympus a bed of golden crocuses sprang up on the spot where he had reclined. Homer described how "The flaming crocus made the mountains glow." In company with many other flowers that constitute natural floral barometers, the crocus curls over its petals, folding them together at night-time, or on the approach of a shower. This performance was thought to be the act of the fairies who nestled inside the flowers, and pulled the petals round them like the curtains of a fairy tent. Hence they are sometimes called "fairy-bowers." Medicinally, the crocus was once considered most efficacious in cases of lung trouble and consumption.

The name crocus is synonymous with the word saffron, a familiar old name for the flower, from which fact we learn that the crocus was originally known in the yellow kind only, and the name literally denoted its colour—a "saffron (coloured) flower"; the saffron dye is obtained from the bulb. In mediæval times it was much used in love philtres.

Crown Imperial (*red*)—"Majesty," "power."
Crown Imperial (*yellow*)—"False gaiety."
Crowsbill—"Envy."
Crowsfoot—"Ingratitude."
Crow-foot—"Lustre." This is the aconite-leaved species.
Cuckoo-flower—"Ardour."
Cudweed—"Unceasing remembrance." These flowers retain their beauty unchanged for years, being similar to the "everlasting" cotton-plant.
Culver-key—"Foolishness," "indiscretion." Another name for columbine. "Culver," or "colver," being an old English corruption of "columba"—"a dove," or "pigeon"; Anglo-Saxon—"culfre"—a "dove."
Cuscuta—"Meanness."
Cyclamen—"Diffidence."
Cypress—"Death," "mourning."

D

Daffodil (*great yellow*)—"Chivalry." With the possible exception of the rose, no other flower has more legends and superstitions connected with it, or has been the subject of more poems than the beautiful golden daffodil, that bright harbinger of spring.

"Daffodils that come before the swallow dares,
And take the winds of March with beauty."

They are often called "Lent lilies," owing to their flowering during that season. They are really synonymous with the asphodel, and the transition of the name to its present form is clear. In Greek it is "asphodilos," in Latin "asphodilus," in French "asphodéle"; but when transported, the Greek term readily changed into "affodil," and the initial "d" was apparently added as the French use "d'." According to the legend, daffodils were white in the days when Persephone, Ceres' daughter, used to wander over the flower-filled meadows of Sicily. One luckless springtide she formed herself a coronet of this blossom, and lay down to sleep in the grass. Pluto, the god of the infernal regions, chanced to see the maiden, and, falling in love with her beauty, carried her off as his bride. Poor Persephone awoke, and in struggling to free herself the white blossoms touched her captor's hands, and became a golden yellow; others falling from her hair, as the pair descended into the nether world, alighted on the meadows of Acheron, where they grew into the asphodel, with which those fields were henceforth clothed. Thus the asphodel became the flower of "regret," and was associated with the departed, which accounts for its constant use by the ancients as a flower to be planted on graves. Jean Ingelow tells this story, in her pretty poem of "Demeter's (Ceres) daughter, fresh and fair":

"The daffodils were fair to see,
They nodded lightly on the lea;
Persephone! Persephone!"

The Persians call this flower "Zerrin," which means "golden"; while by the Turks it is called "Zerrin Kadech," "a golden bowl."

To be continued.



WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

Woman's Work in Religion
Missionaries
Zenana Missions
Home Missions, etc.

Great Leaders of Religious Thought

Charities
How to Work for Great Charities
Great Charity Organisations
Local Charities, etc.

The Women of the Bible

Bazaars
How to Manage a Church Bazaar
What to Make for Bazaars
Garden Bazaars, etc.

How to Manage a Sunday-School

THE CHURCH MISSIONARY SOCIETY

By MARY E. PHILLIPS

Object of the Society—Early Discouragement of Women's Work—The Curse of Fetishism and Witchcraft—Position of Woman in Heathen Lands—The First Women Missionaries in Uganda—The Story of the Church in Uganda

THE Church Missionary Society was founded in 1799. Its members belong to the Church of England and uphold the Evangelical principles of the Reformation. Its object is to send the Gospel to heathen and Mohammedans.

In 1815 the C.M.S. received its first offers of service in the mission field from women. Three ladies offered to go anywhere in any capacity, but the committee resolved not to send unmarried women abroad, except sisters accompanying or joining their brothers.

In 1840 Bishop Wilson wrote from Bengal for money to provide instruction for women and girls. His suggestion was that they should be received into the houses of married missionaries. He was offered the services of a lady in England anxious to take up missionary work in India. He replied : "The lady will not do. I object, on principle and from experience of Indian life, to single ladies coming out to so distant a place with the almost certainty of their marrying within a month of their arrival. I imagine the beloved Persis and Tryphena and Tryphosa remained in their own neighbourhood and families." As Dr. Stock aptly remarks in his well-known "History of the Church Missionary Society" : "It will be observed that he conveniently omits Phœbe of Cenchrea, who certainly did not stay at home."



A Kure king wearing his crown and surrounded by his subjects. Amongst these pagans the terrible belief in witchcraft, with all its attendant horrors, still flourishes

In spite of the Bishop's objections, a few ladies did go to various parts of India and gave most valuable help at various mission stations. Between 1859 and 1867 a few women were accepted, "under very special circum-

stances," but until 1887 women's work was not systematically organised by the society. The C.M.S. then changed its policy, probably owing to its recognition of the admirable work being done by women for other societies. In 1887 and 1888 twenty women were sent out. The numbers have steadily increased until, in 1910, 823 women were working under the C.M.S. in Africa, China, India, Ceylon, Japan, Persia, Turkish Arabia, N.-W. Canada, and British Columbia, Palestine, and the Mauritius.



Some of the many wives of the eldest son of the King of Ogo, who receive instruction each week from Miss Thomas of the Church Missionary Society

A non-Christian Indian was asked which of the various forms of missionary effort he regarded as most likely to succeed, and he replied: "The work of your doctors, for they are winning our hearts; and of your women, for they are winning our homes."

The work of women missionaries in China and in India has already been dealt with in other articles. (See EVERY WOMAN'S ENCYCLOPÆDIA, Vol. 2, pages 1274, 1395, 1515; and Vol. 3, page 1754.)

In Africa the need for women's work is equally great. The continent of Africa probably contains over 170,000,000 people, about 47,000,000 of whom are under British government. About one-fourth of the people are Mohammedans, and almost three-fourths are pagans. Pagan worship consists largely in propitiating evil spirits. "Fetishes" are worn to keep off bad spirits and to attract good ones. A "fetish" may be a piece of grass or skin, a bone, a stone—almost anything. It may belong to a person or to a tribe. "Fetishes" are to be seen everywhere—at every turning of a road, on every house, on every person. Anything may be made into a "fetish" by a priest, who is supposed to be able to put power into it.

"Fetish" is believed in chiefly in West and Central Africa. Belief in witchcraft is very strong, particularly in West Africa. It is looked upon as a terrible crime, but no man, woman, or child is safe from being accused of it. If one person wishes to harm another, he accuses him of witchcraft. Every wife is obliged to eat some of the food she has prepared for her husband in his presence to prove that she has not bewitched it.

An interesting account of African superstitions and the terrible sufferings they entail is given in "The Children of Africa," published by Hodder & Stoughton. There we are told that even South Africa is not free from the fear of witchcraft. "South African men or women who are supposed to practise witchcraft may be drowned or strangled, or stabbed or beaten to death, or fastened to the ground naked, and left there to starve, or covered with black ants in a burning sun. Sometimes they are tied to a stake in their own hut, with twigs and dry grass heaped round them; then the hut is set on fire, and enemies stand round it, ready to toss the unhappy victim back again if he manages to escape."

An English clergyman, while visiting mission stations in Africa, wrote home:

"Never talk about home heathenism any more in the same breath with heathenism as it is here."

The Status of Women in Africa

Gwandu, a town in Africa, contains between 10,000 and 15,000 inhabitants. It is surrounded by a palisade of poles, and the top of every pole is crowned by a human skull. There are six gates, and the approach to each gate is laid with a pavement of human skulls, the tops being the only parts that show above ground. More than 2,000 skulls are used in the pavement leading up to each gate.

Bishop Johnson wrote in 1903 of the Ibo country, Southern Nigeria: "A young man, in order to get himself recognised as having attained manhood, must have cut off the heads of at least two persons and exposed them to public view. The frequency of cannibalism has led to an acquisition of a liking for human flesh, which has come to be preferred oftentimes to the flesh of beasts."

Women are in no better position in Africa than in other non-Christian countries. It is said that on the lower reaches of the Niger,

cases and bottles of gin are the standard by which most things are valued, including wives. In many parts it is less expensive to buy a wife than a cow. In other places they are more valuable. In the Uganda district, for instance, a wife is valued at about a hundred goats, on an average. A young man is allowed to pay for his wife by instalments; perhaps thirty goats down. Then he lives in his father-in-law's "village" until he has paid off his debt at the rate of two goats a month. He then starts a village of his own, buying more wives as he can afford them.

Once, when a king of Dahome died, two hundred and eighty of his wives were killed. A king of Yoruba asked an English traveller how many wives a king had in England, and was very amused to hear "only one." "Why," said the king, "I have so many that if they all took hold of each other's hands and made a long line they would stretch right across my kingdom."

Women in England who have set themselves to consider the position of women in Africa, whether Mohammedan (see EVERY WOMAN'S ENCYCLOPÆDIA, Vol. 2, page 1275) or heathen, have felt the call come to them to go to their fellow-women with the "Good News" of Christianity which, brought to England long ago by missionaries, has given them the position they hold to-day. English missionaries had been in Central Africa for eighteen years before it was felt safe to allow women workers to join them. The moment they were allowed to go, they went. From those who offered themselves, five were chosen who were considered both physically fit for the arduous journey (seven hundred miles of which had to be done on foot), and also fitted to be the pioneers of women's work in the Uganda mission.

There was a scene of the wildest excitement when they arrived on October 4, 1895. Many women had already become Christians, and were longing for the help and guidance of the women from England in the work of converting their heathen sisters and teaching their children. Education always follows in the wake of Christianity. No one could read in Uganda before the advent of the missionaries. There was no written language. Not only in missionary books but in our own State Papers by Sir H. H. Johnston, H.M. Special Commissioner, accounts are given of that beautiful country where "you tickle the earth with a hoe and it laughs with a harvest," but where the ignorance of the people was indescribable.

The Church in Uganda

One of the best-known names connected with the mission in early days is that of Alexander Mackay. After learning the language he reduced it to writing, and then proceeded to print reading-sheets with a small toy press, which he had taken out with him from England. The people were all most anxious to learn to read. As there were not nearly enough reading-sheets or teachers, a crowd would gather round and all look over the same sheet, not heeding whether it was upside down or sideways. The result is that to-day many of the Baganda (inhabitants of Uganda) can read a book in any position.

It is impossible here to give the wonderful story of the conversion of Uganda. It is to be found in the "History of the Church Missionary Society" and in other C.M.S. publications. By the end of 1895 there were 200 native teachers and evangelists, entirely supported by the Church of Uganda itself; 200 buildings thronged with worshippers or seekers every Sunday and most of them well filled daily; 10,000 copies of the New Testament in circulation; and 6,000 souls under daily instruction. There were 50,000 who could read.

The Church of Uganda is now self-constituted, self-governing, and self-administrative. With the exception of the stipends of the European workers and their houses, the Church is entirely self-supporting, and also sends out missionaries to the heathen kingdoms of the Uganda Protectorate.



Lady missionaries addressing a tribe of African natives. There is a great opening for women's work amongst the natives of Africa, and the progress of Christianity, especially in Uganda, is both rapid and satisfactory



THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world; how she may study, and how attain success there. Authoritative writers are contributing articles on:

Art
Art Education in England
Art Education Abroad
Scholarships. Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc.

Music
Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice of Instruments
The Musical Education of Children, etc.

Literature
Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women Writers
The Lives of Women Poets, etc., etc.

SPECIAL HINTS TO VIOLINISTS

By MARIE HALL

The Care of the Violin—How to Keep the Violin in "Good Health"—The Choice of a Teacher—On Practice—The Old and the New Methods of Violin Playing—The Qualities Necessary for a Débutante—The Choice of a Conductor—Some Final Words of Advice

THE violin is an exceptionally sensitive instrument, and, on that account, needs the most careful treatment. It is very liable to get out of order, and in a way quite incomprehensible to those who do not sufficiently appreciate its "delicate constitution."

For this reason, I would counsel anyone possessing a really good violin to have it overhauled carefully from time to time. The instrument must be kept always in "good health." I have made a rule of doing this, and the result has been well worth the trouble.

The Care of a Violin

With regard to the purchase of a violin, it is an erroneous idea to imagine that this is necessarily an expensive undertaking. It should be no difficult matter for the student to obtain a satisfactory instrument at a reasonable price, assuming, of course, that she patronises a reliable dealer.

The strings of the instrument must be good and absolutely correct in their intonation, so as to ensure equal vibration. The violinist, too, would do well to have her bow re-haired at frequent intervals. This is an important point, which experience has taught me is overlooked too often by a very large number of players. Many people make the fatal mistake of continuing to use a bow for years without ever taking the trouble to have it re-haired.

Another point that should be borne in mind in connection with the bow is to unscrew it, and dust the stick every time it is put away. This will prevent the bow from becoming warped.

The bridge of a violin, I need scarcely say, must be made of the right kind of wood—soft and rather old wood is the best—while the violin itself should always be kept in a warm place, neither damp nor yet too dry. Rosin, too, should be kept away from it at all costs, as this substance is apt to destroy the instrument's tone.

The hypercritical may, perhaps, consider these hints are of too elementary a kind. But this is not so. I have noticed that quite experienced players show a marked tendency to overlook these rudimentary points, and their violins have suffered in consequence.

Choice of a Teacher

The selection of a good teacher is obviously a matter of supreme importance. It by no means follows that the greatest performer is necessarily the best teacher. No—in my opinion, a really great teacher of the violin is he or she who is, first, a thorough musician, not merely a master of the violin only, but a competent all-round musician, and, secondly, one who makes a point of impressing upon the pupil that intonation is of incalculable value.

Many violin teachers, in my opinion, do wrong in not enforcing the proper method of playing. There is only one method. Naturally the really ambitious student is inclined to try to "run before learning to walk" properly; in other words, is apt to

play a great deal too fast. Slow practice is absolutely essential, and should be insisted upon by every teacher of the violin, since a student's earlier efforts with the bow must necessarily be more in the nature of "study" than of "playing." A very long course of study is necessary before one can claim ability to play.

It is impossible to lay down any hard and fast rules on the subject of practice, for, after all, this must necessarily depend to a great extent on the age and strength of a pupil. I would point out, however, that no young student should be allowed to practise when at all fatigued, either in mind or body.

Practice

It is inadvisable, too, to force a pupil at the beginning. Three or four hours' practice a day should prove quite sufficient in a student's early days. Satisfactory results can only be obtained so long as the mind remains fresh. It is good policy to allow the student to practise for no longer than an hour at a time, and then to indulge in some other occupation until the next lesson. By following this method, the student will be prevented from becoming bored and depressed by too prolonged work.

And now a few words on the subject of the best "schools" for a violinist to study. Naturally, there are many really sound books, but I am inclined to think that the work by L. Spohr is the best study of the old method. For the modern method Sevcik's "Violin and Bowing School" can be thoroughly recommended. This latter work, which comprises four volumes, includes no fewer than four thousand bowings. Perhaps Spohr gives more melodious exercises than Sevcik, but he does not enter into so many details. Despite this, however, his is a really admirable school.

Again, for pure violin playing, Bach's sonatas for the violin afford splendid work. Indeed, I think a pupil cannot do better than take one part of a sonata and practise it every day until absolute perfection is achieved. Apart from their artistic worth, these sonatas are to be recommended specially on account of their technical value, both for the right and left hands.

Value of an Accompanist

I am a firm believer, again, in the student being accompanied in all exercises by a pianist. Each exercise should be played too slowly, rather than too fast, and if the pianist harmonises the accompaniment, it



Miss Marie Hall, the world-famous violinist, who in these pages gives special hints to readers of "Every Woman's Encyclopædia." She is one of the many brilliant pupils of Herr Sevcik, and her career has been signalised by the greatest success. She is known in all parts of the musical world *Photo, Foulsham & Banfield*

will prove of considerable assistance to the ear, a point that is, of course, of the utmost importance.

When to Make a Début

Let me now touch on the subject of violin playing from a professional point of view. In the first place, I must say that I do not think it advisable for a violinist to make a *début* in public before nineteen or twenty years of age. There is so much real hard study associated with the attainment of anything like perfection in violin-playing, that a too early bow to the public may easily mar a violinist's whole career.

It is well, too, for a violinist to gain as much experience of playing in public as possible before making her professional *début*. Above all else, the young player needs confidence, and this, of course, can only be obtained by the pupil gradually becoming used to the sensation of playing before an audience.

The Importance of a Good Conductor

To a beginner making a first appearance, a sympathetic conductor is a true guardian angel. He helps her with his own experience, enriching her work as she progresses, coaxing her to touch success, and showing her how to grasp it. Therefore, the inexperienced artiste should select the very best conductor available.

In making a choice, the fact should be remembered that it is not always the man with the greatest name who will meet present requirements. A really great *musician* is needed, and a *débutante* will be fortunate indeed if he is also a violinist—such as Arbos and Willie Hess, who, when wielding the *bâton*, identify themselves so thoroughly with the soloist that their orchestras and the artist are always in such absolute accord as to ensure the best possible results.

For perfect pleasure in concerted music, a violinist must surely always plead for orchestral accompaniment in place of only the use of a pianoforte; for the piano does not blend with the violin. It kills the note instead of aiding its fulfilment, whereas the orchestra, with its strings and wood-wind, carries it on in the right quality.

Does any executant, I wonder, obtain such real and satisfying pleasure from his or her art as the solo violinist who has a sympathetic conductor at the head of a faultless orchestra? I scarcely think this would be possible.

A Personal Experience

The first time I experienced this delight was when I was eighteen, and my master, Professor Sevcik, sent me to Vienna to play with the Philharmonic Orchestra, conducted by Professor Prill, at the Grosse Musik Vereinsaal. But I cannot pretend that the idea of the enterprise was pleasant. Quite the reverse! Indeed, a more wretched creature than I felt before making my first appearance, after my year of study under Sevcik, it would be impossible to imagine. It was, in fact, only my wish to realise his hopes for me that helped me to conquer my dread of the occasion and screw up my courage to the necessary pitch.

I did my best to keep the knowledge of my approaching *début* from friends and fellow-students, wishing to face the ordeal unknown as much as possible; and I fondly hoped that my strategy had been successful. But as I went on to the platform to play the Ernst and Tchaikovsky concertos and a number of other pieces, I was troubled to see in front another Sevcik pupil.

I firmly believe that had it not been for the dread of hurting the feelings of my master, I should have turned and fled, regardless of my own future.

A Useful Hint

There is still another hint to be given about public performances which may prove of value to professional violinists. If possible, they would do well to play beforehand in the hall where their performance is to be given. By doing so they will become accustomed to their surroundings, and will also learn how to use their tones to the best advantage.

And now, most earnestly, let me remind would-be artistes that where music is concerned their education can never really be at an end. After all, the violin is only one small department of the art of music, and the violinist has much indeed to learn from all the others. This being so, I am quite convinced that ambitious students would do well to endeavour to hear as much good music as possible, and I would recommend their attendance at all the best concerts of orchestral and chamber music.

Let them, too, go to the opera, and carefully note which are the vocalist's best effects and how these effects are obtained.

Finally, let me say that, even though a professional violinist may perhaps never attain to the starry heights of her ambition, her affection for her art will in itself, if she really loves music, prove at all times a compensation of enormous value.

And so, to would-be artistes all the world over, let me say, "Good luck and God speed to you!"

THE ST. JOHN'S WOOD ART SCHOOLS

The Aims and Ideals of the School—Its Staff—Some Famous Students—Curriculum and Fees Prizes and Scholarships—Sketching and Holiday Classes

THE St. John's Wood Art Schools, founded in 1878, and situated in the heart of that artistic quarter, at 7, Elm Tree Road, N.W., have trained as many artists of repute as any art school in London. Byam Shaw, Lewis Baumer, Cadogan Cowper, A.R.A., Rex Vicat Cole, Campbell Tayler, Ralph Peacock, and John Da Costa are all old students, and many of them worked there during the principalships of the late A. A. Calderon and E. B. Ward, two of the finest teachers in London.

The walls of the huge studios are enlivened with highly amusing mural decorations, bringing in many a portrait and sly caricature of students who have since risen to fame. In the portrayal of "Old King Cole," seated at supper amidst a goodly gathering of his merry men, one clearly detects the hand of Byam Shaw.

For ten years Mr. Charles M. Q. Orchardson, R.O.S., son of Sir W. Q. Orchardson, R.A., was principal of the school, and under the present régime there are four principals, Messrs. Frederick D. Walenn, Lewis Walker, A. Michaelson, R.B.A., and Pickering Walker, who also form the teaching staff.

The fine old traditions of the school are carried on as before, and an excellent *esprit de corps* animates the students, who at present number about sixty women and girls and twenty men. Their latest exhibition of paintings and sketches completed during the year showed a high general standard of attainment.

The honorary visitors to the schools are John H. F. Bacon, A.R.A., Walter Crane, R.W.S., Frank Craig, R.O.S., W. Hatherell, R.I., Sir James D. Linton, R.I., Charles Sims, A.R.A., G. A. Storey, A.R.A., Edward Stott, A.R.A., and William Strang, A.R.A.

The principals, being closely in touch with many Royal Academicians, have a special knowledge of the requirements of the Royal Academy Schools, and are enabled to offer exceptional facilities to students desirous of entering them, with the result that no fewer than ten out of the eleven St. John's Wood Art Schools students who entered for the last examination in July passed in for probation. Of these two were admitted, and are working there now. In December, 1909, Miss Bentinck, a St. John's Wood Art School student, was awarded a highly coveted honour—the £40 prize for decoration at the Royal Academy Schools—and in December, 1910, another old student, Mr. Ralph Longstaff, won the same competition with a most poetical and exquisite composition, entitled "The Bathers," which was bought on the very opening day of the show.

Another past student, Miss Claire Waters, took both the gold and silver medals at the show at Durban, South Africa.

Methods of Instruction

The traditional policy of the St. John's Wood Art Schools is to provide a knowledge of sound principles and technique, such as will equip students for the full development of their personality.

Classes are held daily for drawing and painting from the life—both from the costume and the figure model—still life, miniature painting, and painting from the antique and elementary work. Separate life classes are held for the girl students.

A class for the training of observation and memory is held twice a week, conducted by Miss Elliott.

Lectures on perspective are given by Mr. G. A. Storey, A.R.A., and two courses of anatomy demonstrations are given during the year, one of which all students are expected to attend.

A special class for black and white drawings for reproduction is held in the schools, and when qualified, students are given introductions to the leading journals and publishers. Mr. W. Hatherell, R.I., is the special critic, and, in addition to the prize given by the "Daily Graphic" in connection



An impromptu sketching class in the courtyard of the St. John's Wood Art Schools during the luncheon hour. The students willingly pose for one another

with this class, a three months' scholarship is offered by the principals.

The weekly sketching class is an important feature of the school's routine. A subject is set, and a quick charcoal study is executed by each of the students and hung up for criticism by one of the principals, who, in awarding marks, lays the greatest stress on good composition.

All four principals make a special point of *individual attention*, for, while the brilliant student needs only to be guided, others must be led, at any rate until they have gained a certain amount of definite knowledge, and with it confidence and self-reliance. The basis of all teaching at the St. John's Wood Art Schools lies in training the students to *see* in a broad, simple way, and in imbuing them with the art of selecting the salient features in the figure, object, or scene which they are about to depict.

Mr. Walenn considers that the antique, if properly used, is invaluable. Still life is also an important branch of school study, the students incidentally studying drapery and the elements of composition by arranging their own still life studies under expert supervision.

In contrast to these subjects of quiet study comes the memory class.

Here the model poses for two minutes, and the students work from memory for ten minutes. At the end of that time the model is put up again for another two minutes, and the students again work from memory as before.

Sometimes figures in action are substituted. A girl skipping, or a man working a saw, pose for a couple of minutes at a time in just the same way; the student seizes the position she wishes to record, and depicts it to the best of her ability.

The schools are open all the year round. Students may enter at any time, and their term dates from the day of entrance.

Working hours are from 9.30 to 4.30 on every week day except Saturday, which is a half-holiday.

Terms

	£	s.	d.
Yearly :			
All classes	22	1	0
Alternate days	12	12	0
Evening classes	9	9	0
Half-yearly :			
All classes	12	12	0
Alternate days	7	7	0
Evening classes	5	5	0
Quarterly-:			
All classes	7	7	0
Alternate days	5	5	0
Evening classes	3	3	0
Monthly :			
All classes	3	3	0
Alternate days	2	2	0

Every student is expected to become a member of the St. John's Wood Sketch Club, which enjoys the benefit of criticism from the honorary visitors. In addition to the prizes awarded by the club, a further prize is awarded monthly by the principals.

The fine school buildings consist of several large, airy studios surrounding a paved courtyard, into which the girl students flock on sunshiny mornings to meet the beaming and delightful milkman who has visited the school at noon for the last twenty years.

Sometimes, too, an impromptu sketching class takes place out in the courtyard during the luncheon hour, when one of the students will pose obligingly on a high stool while her friends sketch her.

Scholarship Awards

A silver and a bronze medal will be awarded for the best work from the life.

A scholarship of six months will be awarded annually for the best set of three drawings from the life.

A scholarship of three months for the best set of three drawings of a head from life.

A scholarship of three months for the best still life group and a drawing from the antique.

A scholarship of six months for the best work done in the summer sketching class.

A scholarship of three months for the best work done in the Pinner landscape class.

The Swaythling scholarship of six months (presented by Lord Swaythling) is awarded to the best work done by any private student, not a member of the school, under the age of seventeen years.

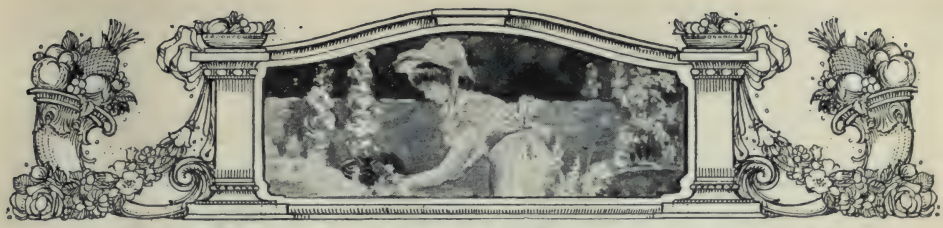
The Montagu prizes are awarded for the best work done in the elementary, black-and-white, and observation classes.

Holiday Classes and Summer Sketching Classes

An out-of-door summer sketching class for the study of landscape painting is held in the picturesque neighbourhood of Pinner —only fifteen minutes by rail from town— by the principals on two afternoons a week during the summer term; and a special holiday class (which is not restricted to St. John's Wood Art School students) is held rather farther afield during the month of August and part of September.

Last year the headquarters of the holiday class, under the direction of Mr. and Mrs. Leonard Walker, were at Pulborough, in Sussex, and the students had the special advantage of receiving a special visit from Mr. Stott, A.R.A., who came over from Amberley to criticise, and whose comments on the students' work were felt by students and principals alike to be most helpful.

In criticising the studies, which were hung up for inspection in a neighbouring barn, Mr. Stott emphasised the necessity for *feeling something definite* about one's subject—its serenity or some other special characteristic—and then doing one's best to materialise that something in terms of pigment. As a remedy for the natural tendency of students to be too sketchy, he recommended the regular use of sketch-book and pencil in the careful delineation of tree forms, etc. Thus can be secured a number of studies of details of one's subject.



WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes :

Practical Articles on Horticulture
Flower Growing for Profit
Violet Farms
French Gardens
The Vegetable Garden
Nature Gardens
Water Gardens
The Window Garden
Famous Gardens of England
Conservatories
Frames
Bell Glasses
Greenhouses
Vineries, etc., etc.

FLOWER CULTURE FOR PROFIT

By A. C. MARSHALL, F.R.H.S.,

Author of "The Farmers' Friend," "The Family Gardener," etc.

Picking and Packing—The Art of Bunching—Rose Cultivation—Buying Supplies—The Art of Planning—Biennials

THE merest glance at a floral farm in the height of summer sets in motion a train of glorious thought, filling the mind with a myriad ideas regarding such a holding. Each glimpse of the serried rows of massed colour adds to the charm of the ambition, and unless a woman is very practical and level-headed, she is apt to rush into the business of supplying the market with flowers without giving sufficient careful thought to the project.

As a matter of fact, the delightful colouring and the alluring scents are both temptations. Flower culture for profit is too often disappointing, too frequently a gamble, and only the keen business woman should embark on its stormy waters. Metaphorically, the culture of flowers is for the poetically inclined, but in hard reality the romantic becomes the prosaic indeed.

In many Middlesex gardens the flowers are picked by women. Their hours are from five in the morning till six in the evening, and frequently, with overtime, work does not cease till eight o'clock. On Sundays the hours are from five till ten in the morning, the flowers picked on the Sabbath going away for the Monday morning market with those gathered on Saturday. Five-and-twenty shillings is about the highest possible weekly wage obtainable.

Strictly speaking, success largely depends upon the flowers being picked at the precise moment. They must be just unfolding into blossom when plucked, and without delay must be taken to a shaded packing-shed, and stood in fresh rain-water for some hours before being actually packed. Certainly no more sunlight should fall upon the cut flowers than is unavoidable, and by being plunged into water so that the stems are well covered the blooms will keep fresh much longer.

The actual packing naturally depends upon the class of flower being dealt with. Daffodils and similar long-stemmed blooms are bunched, and then laid in wooden boxes, so that there are as many bunches facing one way as there are the other. Tissue paper, butcher-blue in colour, is usually used, and the bunches are tied with bast. Roses and other blooms that are sold by the dozen are carefully packed in wooden boxes, and kept free from dirt and damage by the tissue paper. Baskets are very seldom used for cut flowers, the wickerwork admitting dust to soil the blooms, and air to dry and wither them.

As for the boxes, they represent a goodly outlay, but for the woman who is working with a commission agent the empties will be usually supplied by the agent. In cases where women have to find the boxes, they can obtain supplies from the wholesale firms who advertise. The cost varies according to the quality selected. The writer, however, advises a sound, well-made box as being the more economical in the long run. Tissue paper is obtainable by the ream; the bast is purchased by the pound, and the wider strips can be split into narrower strands during odd times in the winter.

The bunching of the flowers must be performed by an experienced hand, one who is conversant with the needs of the particular market. The bunches must certainly be consistent, of full market size, and as uniform as possible. Before commencing operations



A rose-bush should be pruned in April. All weakly shoots must be shortened, and dead wood removed. This photograph shows a bush before pruning

actual experience of the work should be obtained, preferably from a person well qualified to give instruction.

There is always a steady demand for roses in our flower markets, but the supply so closely meets the demand that it is doubtful if this is as profitable a flower to cultivate as the more homely subjects. In the first place, the rose-bush occupies the land all the year round; then it requires a very great deal of attention. In the winter, for instance, the bushes must be mulched with well-decayed manure; in April they must be pruned; once or twice they will need spraying to subdue insect pests. And in face of this the period of blooming is no longer than that of many popular annuals.

However, in land that is particularly adapted for roses, such as a stiffish loam or clay soil, they can be made profitable. The variety usually selected by the market gardener is the hybrid perpetual. Generally speaking, the newer varieties fetch the best prices, but there are a few warm old favourites that will always command attention. Without a doubt, the best plan is to buy a stock from a first-rate nurseryman, and to propagate from it, so that one has always new bushes coming on from year to year.

As for planting, there could be no better time than October, and the bushes should be set out in rows from three to five feet apart, according to the habit of the variety, the ground having first been well dug and manured. As soon as the bushes are settled in place, a mulch of rather strawy manure should be spread over the roots, and, except for the inevitable weeding, nothing should be done till the spring, when the manure may be lightly forked in.

Hybrid perpetuals are pruned the last week in March or early in April, and when growing for profit the bushes should be well cut back. A pair of leather gloves should be worn during the operation, and though the majority of gardeners prefer a sharp pruning knife, it would be quite permissible for the woman flower farmer to use *secateurs*. A pair of small electro-plated secateurs cost about half a crown.

Always make a point of cutting to an eye, and prune out all dead and weakly wood, leaving only the strongest and most robust shoots. Many market gardeners prune back their bushes till only some ten inches of stem is left containing three or four eyes at the most, but, in the writer's opinion, such drastic thinning is superfluous, and, though one must have good roses for market, size is not the only consideration. Certain it is that the harder one prunes the fewer will be one's blooms but the larger the individual flowers.

Roses must never be planted in an exposed position. They require a sheltered



The same rose-bush under treatment, showing it half pruned. Almost as much wood again must be removed

spot such as that afforded by a slight slope open to the south. Each autumn the ground about them should be manured and forked over, and it is a good plan to slightly shorten any overgrown strands, there being no point in having these lengthy branches blowing about all the winter waiting for the spring pruning.

In the majority of markets roses are sold by the dozen blooms, and a supply of foliage is packed with each consignment. Pure whites, bright reds, and creamy yellows sell well, and there is a limited demand for the buds of moss roses, whilst clusters of rambler and polyantha roses command a ready sale.

Roses will travel quite well by post if only a careful system of packing is followed. Without a doubt the best receptacle of all is a strong wooden box, and the blooms should be packed in tightly with some of their foliage, whilst cabbage-leaves may be pressed into service as packing material. Certainly the roses must lie in the box so tightly that there can be no play whatever, for it is when flowers are loosely packed that they are liable to be damaged. As for the roses themselves, they should be picked, if possible, before the full power of the sun is on them, and before they have really opened.

Insect Pests

Many and varied indeed are the evils with which the rose is beset, but it is an acknowledged fact that good cultivation, plenty of air space, and general healthy conditions of culture will do more to ward off disease than any of the so-called remedies. At any rate, a healthy bush is far less susceptible to attack.

The principal pest with roses is undoubtedly greenfly, or aphis, a form of insect life with which every gardener is familiar. When the pest is once established in a bush, good roses are almost impossible, and drastic steps must be taken the moment the trouble appears. A favourite plan is to use the aphis brush. This is a two-headed brush, obtainable from any seedsman for a shilling, and it is used by placing the affected leaf or stem between the brushes, and removing the green, living mass. Another method of dealing with the aphis is by syringing with soapy water, and yet another remedy is to syringe with quassia and soft soap. The mixture is made by placing a handful of quassia chips in a couple of quarts of water, and boiling the mixture. The quassia refuse is then skimmed off, and a tablespoonful of soft soap mixed with the liquid. After spraying with this solution, the bushes should be syringed with clean water.

Caterpillars and maggots are creatures that are best hunted out by hand, and mildew which is prevalent on rose-trees in imperfectly ventilated greenhouses or during changeable weather is dispersed by dusting over the foliage with flowers of sulphur.

The growing of roses in hothouses during the winter months is work for the experienced gardener, and the art takes years to learn thoroughly. It is problematical if it can be made profitable, unless conducted on a large scale with a steady market near by.

There is a certain art in planning a flower farm, an art, that is, to gain you the best results, and not necessarily to make the prettiest picture round your homestead. For instance, the majority of your floral crops will be set in rows or drills running north and south so that the maximum of sunshine may be obtained; this is quite one of the rudiments of the business.

Wallflowers, pansies, sweet-williams, and Spanish iris are just four classes that stand the winter out of doors. The bulbs of the iris are set out in October, but the seed of the other subjects is sown in May or June. Strictly speaking, many of these plants are perennial, but in flower culture for profit they are treated as biennials; in other words, the seed is sown one summer, the resulting plants blooming in the spring and being afterwards destroyed.

Sowing and Weeding

The sowing of seed of biennial plants should take place on carefully prepared nursery beds. The soil should be fine and well worked with a spade or garden fork, and a small proportion of decayed manure should first be incorporated with the staple. The actual sowing, which must invariably be very thin, is made in drills a foot apart, the drill being drawn shallowly with the point of a hoe. When the seed has been sown, the rake is used to level the bed, and, in time of drought, regular watering is highly advisable.

A great many of the flower seeds are infinitesimal in size, and others are soft and adherent, so that they cling to one another; floral farmers overcome the difficulty of thin sowing with this class of seed by mixing the seed with double its bulk of fine silver sand or sifted ashes. The sand or ashes are placed in a bowl and the seed added; the whole is then well mingled together preparatory to sowing.

As soon as the seedlings appear in the drills hand-weeding starts, each unwelcome stranger being ruthlessly uprooted betwixt finger and thumb. Directly the plantlings are sufficiently large, thinning takes place, the overcrowded specimens being removed altogether and the bed set out so that each seedling has sufficient room for its own needs. In the course of a few weeks, the exact time depending upon weather conditions, the youngsters are ready for pricking-out or transplanting, and this stage is highly advisable, because it breaks the tap-root of the plant, and thereby causes the formation of bushy, fibrous roots which go far towards the ultimate appearance of good bloom. At the first transplanting a somewhat shady place is chosen, but when in the early autumn the time comes for setting the plants in the quarters where they are to bloom, a bright, open spot must be selected.

To be continued.



AUGUST WORK IN THE GARDEN

By HELEN COLT, F.R.H.S.,
Diploma of the Royal Botanic Society

The Flower Garden—Conservatory and Greenhouse—Forcing Houses—The Vegetable Garden—Forced Vegetables—Fruit Garden—Fruit Under Glass.

The Flower Garden

THE stock of Alpine plants increased earlier in the summer (see June work, page 2003, Vol. 3) should be examined, and any gaps made good by the insertion of more cuttings or offsets in a cold frame.

Seedings of Alpine plants will need to be pricked off. Half-tender bedding plants can be propagated out of doors this month, beginning with verbenas and heliotropes, and continuing with calceolarias and zonal pelargoniums. Cuttings of hardy plants may be struck out of doors, including pentstemons, carnations, hollyhocks, and pansies. Divide roots of primroses and dahlias, and sow seeds of annuals for next year's spring bedding.

General work on flower borders will include careful attention to staking and tying and thorough watering. The soil should always be loosened with a fork or hoe before watering. Remove all dead flowers without delay, and also the stakes from such plants as are over. Late-flowering plants may need taller stakes. Give plenty of water to dahlias. Keep the shrubbery neat, and thin out as required.

The lawn should be kept as green as possible in dry weather by using a hose or sprinkler. Once weekly will be amply sufficient to mow the grass, and this should be done without a grass-box from time to time, so that the grass-cuttings may be allowed to make a mulch, and thus promote coolness and nourishment. Roll garden walks in showery weather, and keep grass edgings carefully trimmed.

Roses should have plenty of water and liquid manure, to encourage the second crop. Syringe the plants with sulphide of potassium if mildew appears. Rose-budding may be continued this month.

The Conservatory and Greenhouse

All the lights must be kept open to the fullest extent. Place outside plants which are not flowering. The flowers of Scarborough lily (Vallota purpurea), among other plants, will be all the finer for this treatment. Keep climbers trimmed and trained.

Among plants and shrubs which should be flowering this month under glass are begonias, gesneras. steptocarpus, pelargoniums, and carnations, hoya, bourgainvillia, bignonia, aloysia, and clerodendron.

Plants under glass should be looked to, to see that nothing starves for want of potting up. Watering should be done earlier, as the nights are now more long and damp. Give plenty of air, and shade from intense sunshine. Pot up early bulbs for flowering at Christmas, especially freesias and Roman hyacinths. This may also be done in bowls for decoration in the house (see special article on page 440, Vol. 1, of EVERY WOMAN'S ENCYCLOPÆDIA). Sow seeds this month of hardy primroses and polyanthus, and of cyclamens, cinerarias, and calceolarias as well. Woodlice may be troublesome in hot weather, in which case they should be trapped with pots of damp moss or grass and destroyed.

The Stove-house

Alamandas and dipladenias, grown as specimen plants, will need training just now. Any plants which need repotting should be shifted without delay. Winter flowering plants in a young state will be better in a cool pit, and flowering plants, such as Franciscea, can be stood out of doors to ripen the wood. Sprinkle the house constantly to maintain a moist atmosphere.

Forcing Pit.—Plants of the gesnera family must have shade, and should be kept well watered, as also begonias and justicias. Spring-raised cyclamens will be grown on for winter flowering.

The Vegetable Garden

Continue to make sowings of onion, carrot, turnip, lettuce, endive, and radish. Broccoli, cabbage, and endive may be planted this month from the late sowings made. Potatoes should be lifted and stored as soon as the haulm of the latter has died down. Twist the necks of onions to ripen them off, and lift when quite dry. Earth up celery, and be careful to handpick the leaves of all later crops if the celery fly is in evidence. Dust with soot, or spray with emulsion, to prevent further egg-laying.

Herbs may this month be cut for drying, and divisions planted for a new stock. A good supply of parsley for the winter months can be had by sowing in different aspects, in places where frame-lights can be placed over the plants if needful. Fern-leaved,

Champion, Moss Curled, and Myatt's Garnishing are some of the most popular varieties.

To keep a good supply of young turnips, sow afresh each fortnight, in firm soil, not over rich, drawing shallow drills about a foot apart. Thin the plants to six inches, and eventually to twelve. Give plenty of water to peas, and mulch frequently.

Forced Vegetables

Sowings can now be made of herbs and salads, and of vegetables generally to succeed the out-of-door crops. French beans and cauliflower should be sown this month. Mushroom beds should be spawned at a temperature of not more than 80°, having first made up the beds with hot stable manure or leaves. Mushrooms may be grown in all kinds of odd corners—in sheds, disused frames, under greenhouse benches, etc. Sow cucumbers this month, keeping the house very moist and warm.

The Fruit Garden

Protect outdoor fruit from birds by netting if necessary, and use the engine or sprayer freely in case of blight, etc. If earwigs or woodlice are troublesome, they can be trapped by placing hollow beanstalks or bamboos among the branches. These will be examined and emptied each morning. Remove obstructing leaves or twigs, and tie back where needful, in order to give the best chance possible to ripening fruit. Fruit must be gathered at the right moment, when neither under nor over ripe. When it is ready, it should be detached easily from the spur if given a slight twist.



A beautiful plant of cyclamen. This plant may be easily raised from seed, which can be sown in the greenhouse in August, as well as in spring

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All fruit required for storing must be put in an airy atmosphere, but this should not be too dry, or the fruit will shrivel.

Prune and clean cherries when the crop has been gathered. Tie in the longer growths of espalier and cordon fruit trees, so that they are not likely to be injured by wind.

Old raspberry-canes should be thinned out, so that the young rods may obtain plenty of air and sunlight to ripen them. Such canes as are intended for autumn fruiting should be netted from birds, and be given some liquid stimulant.

Fruit Under Glass

Vines.—These must have plenty of air when ripening fruit, and other plants should be kept out of the house if possible till the fruit is cut. Mulch vine-borders, and keep the laterals pricked back on late grapevines. Fumigate the house if thrip appears.

Pines.—A steady bottom heat should be maintained, 75° at least, with top heat of not less than 65°. The house must be watered and shaded when necessary, all but plants in fruit or flower being syringed freely both night and morning. Close the house not later than 3.30 P.M.

Figs must be encouraged with plenty of watering and syringing, also with manure. Free ventilation will, however, be required for the second crop. Young shoots will need thinning to secure maturity.

Melons must be syringed morning and evening in bright weather. Use sulphur freely in the frame as a preventive against red spider. Keep a steady bottom heat of about 80°, with enough air to keep the stems healthy.

Cuttings of tomatoes can be put in now to obtain winter plants. Seeds of cucumber will be sown singly in pots in a close pit, and cuttings taken. Old plants should be top-dressed.

Peaches.—Water the border of late houses freely and give liquid manure, but only until ripening begins. Ventilate freely, removing the lights altogether on warm days. Keep down all laterals, and assist the wood to ripen with plenty of dry heat.

Strawberries for forcing should now be in their pots, and be watered freely.



WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that when the ENCYCLOPÆDIA is completed, the section will form a standard reference library on woman's recreation.

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Holidays
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Camping
Travelling
Cycling, etc., etc.

HOLIDAYS IN A CARAVAN

By CLIVE HOLLAND

The Delights of a Caravan Holiday—Different Types of Vans—The One to Choose—Making Up One's Party—A Few Words upon Horses—Division of Work, with Some Notes upon Caravanning—Concerning Routes—What Such a Holiday Costs

IN the days when we first went a-gipsying, the non-professional van—that is to say, vans other than those of real gipsies—were seldom met with upon the road. Perhaps in a tour of five or six hundred miles along the south coast and up the Thames Valley we saw three or four caravan parties—not more. At the present time (1911) a similar route would probably, in July and August, be sprinkled o'er with fellow voyagers in caravans.

With the advance into favour of a caravan holiday, many vans have been built, and can be hired or purchased at a comparatively reasonable figure. Of course, this will vary very considerably, according to the time of year for which the van is required, the type of van, and the accommodation needed. A more delightful form of holiday-making, and one at the same time more restful, invigorating, and health-giving, it is difficult to imagine. The pleasures of the road are real pleasures, and the remoter one can get from civilisation the keener the joys undoubtedly of the countryside, the deeper the interest of the day's journey, and the more pure the air one breathes. Leafy lanes, undulating country, breezy moorlands, open, gorse-scented commons, and the sylvan glories of the forests are all open to the caravanner, who neither, be it mentioned, spoils the countryside with the odour of petrol nor with the clouds of choking dust which are the legacies left behind by the high-speed motorists.

Byways were always pleasanter to us than highways, but nowadays the latter should be avoided as truly as the plague if one be caravanning. It is only in the winding roads of secondary importance that one can be safe from the risks of collisions, or of being smothered in dust, a state of things brought about not merely by the rise of the ubiquitous motor, but more especially by the reckless and inconsiderate driving of those who use this speedier method of conveyance.

There are, of course, several types of van that can be hired. Where the party consists of only two or four the real gipsy type—somewhat high on the springs, but light and easily drawn by one strong horse—forms a quite convenient and comfortable home on wheels. Generally these vans have two good sleeping berths in the back part of them, occupying about two-fifths of the whole space; while the remaining portion is given up to the living-room, with its cooking-stove, locker, seats, pantry, and glass cupboard. Such a van as this can frequently be had for 30s. to £2 2s. a week, except perhaps in August, when another 10s. a week will probably be asked.

For four friends who do not mind roughing it a little there is perhaps no better form of

van. It is more easily driven and managed than the bigger type of caravan, and provides very easy riding.

The second type of van is that shown in our pictures. This, too, can usually be hired from one or other of the coach-building firms who make a speciality of caravans, full particulars of which may be obtained of the Secretary of the Caravan Club, 358, Strand, London, who is always anxious and willing to assist would-be gipsies, who should certainly join that excellent institution.

As a general rule, these vans are from seventeen to twenty feet in length, are built of teak or mahogany, and, though considerably heavier than the gipsy type already referred to, and necessitating the employment of two horses, have additional comforts which many would-be gipsies fully appreciate. Usually they are divided into two compartments, the first or front one constituting the saloon, which, in the best constructed vans, is planned very much on the lines of a yacht's cabin, and the hinder apartment, occupying about one-third to two-fifths of the space, contains the two berths arranged transversely one above the other, yacht fashion, this allowing for a lavatory basin on one side of the door and a small wardrobe on the other.



Tea by the roadside. Whenever weather permits, meals are taken out of doors. Folding chairs and table are indispensable

On either side of the saloon are generally placed broad, low-seated lockers, occupying about two-thirds of the length, and capable of being turned into very comfortable sleeping berths at night. Above these are shelves and racks for books, hats, and other light articles, and in the lockers themselves can be stored provisions, clothing, etc. At the foot of each locker, near the entrance door of the van on either side, is a good-sized window, prettily curtained, in front of which is a writing slope, the space beneath fitted with shelves for boots, and pegs on which to hang small articles, such as a hammer, screwdriver, boot-brushes, clothes-brush, etc. Next to this is a convenient if small wardrobe, in the top part of which may be hung coats and jackets, and in the lower portion, which is fitted with drawers, other articles of clothing can be stored. Directly opposite is the cooking-range, a double oil-stove with ovens, and a top on which to place saucepans; and close to that a china and glass cupboard, and a drawer for knives and forks and the table-linen in daily use.

On the other side of the van, at the back of the seats on either side of the doorway, are other cupboards, one containing a filter, and fitted to hold stores of meat and vegetables, and the other useful for any odds and ends, and stores.

Such a van as the one we have just described (provided with a good hood over the driving seats to protect one from showers) when loaded up weighs about two to two and a quarter tons, and necessitates the employment of two good horses.

We will now suppose that a van of the type we have just described has been obtained; there now arises the important question of companions. Let it be at once said that too much care cannot be taken over this matter. Caravanning has a tendency not only to develop the best elements of close companionship in the would-be gipsies, but possibly also the worst.

On most holidays "the good of the whole party is the good of the individual" is a true enough axiom. But when yachting or caravanning it is indeed the truth, and nothing but the truth. For this reason only congenial spirits should agree to go caravanning together.

In a van of the type described, it was found quite possible to accommodate six or seven comfortably, as one of the married couples would sleep out at various lodgings, inns, cottages, etc. Two girls occupied the back compartment, and the three men the floor and two berths of the saloon. By an ingenious arrangement, on a later tour two sliding shelves were constructed which could be pulled out from beneath either berth, and by means of stout iron struts could be firmly fixed so that the third bed could be made up at a level of about fifteen inches from the floor between the sofa berths on either side of the van.

Of course, if the party consists entirely of girls or men, the sleeping arrangements are more easily managed, and it is even possible to sleep four in the saloon and two in the back part, or sleeping-cabin, of the van.

Another quite excellent method of providing extra sleeping accommodation is to carry with one a light and portable tent,

with a sufficiency of mackintosh sheeting to make it possible to sleep on the ground without risk. A floor seven feet six inches by five feet broad, made of matchboarding in two portions, and hinged so that it folds over to about four inches in thickness, including the cross pieces fastening the matchboarding together, can easily be carried on the roof or underneath the van. If used as a floor for the sleeping-tent, it does away with the necessity for the mackintosh sheeting.

Horses are an important consideration. They must be good, strong, and sound. The best type of horse is undoubtedly similar to that employed in light trade vans, a type coming midway between a cab-horse and a cart-horse proper. The 'bus horse, when it can be hired sound in wind and limb, is a most excellent animal for the purpose.

If one's holiday is to be a success, and trouble is to be avoided, great care must be taken in selecting the cattle which are to draw the van. The cost of hire varies in different districts and at different times of the year, but may be put down at anything from £1 to 30s. a week; probably 25s. is about the average. The keep of each horse will amount to from 10s. 6d. to 15s. per week, according to the price of corn and fodder in the different districts, and the amount of work done. It is a great mistake to be too sparing with the corn, as to keep one's animals in tip-top condition should not only be the ambition of every caravanner, but is absolute economy in the long run.



An excellent type of caravan that would suit a party of six. As it weighs about two tons when loaded up, it will require two strong horses to draw it

Photos, Clive Holland

To take a boy with one to do the rough work and look after the horses, or not to take him, is a somewhat perplexing question. Briefly the pros and cons of the question are as follows. One has to place the additional comfort of not having to do the very rough work, attending to the horses after a long day, catching them again in the morning if turned out to grass, and all the outside cleaning of the van, boots, knives, etc., against the cost of the boy, say 10s. a week wages, 1s. a night lodgment, and 8s. to 10s. a week for keep, plus the fact that the privacy of the party is not, of course, quite so great when a boy is about. Then there is the additional trouble of finding sleeping accommodation for him at night. This is not always easy to do, except at a price which makes him a somewhat expensive luxury.

If the party consists entirely of ladies, then our advice is to take a man or a strong lad of eighteen to twenty, accustomed to horses, and of sober character, otherwise we fear that even the most daring and adventurous of lady caravanners will be somewhat tired of all the hard work before their holiday is half over, especially if wet weather comes along.

But assume that the party consists of several men and several girls. It will, of course, be necessary from the start to divide the work attaching to the tour and the van between the different units. The lighter work, such as dusting, cleaning, and keeping tidy the interior of the van, bed-making, cooking, and doing the lighter forms of washing-up after meals, the laying of the table, and the catering, will generally devolve upon the ladies; whilst the men will superintend the horses, do the outside cleaning, the rougher forms of washing-up, fetching and carrying water, marketing, and render general assistance. In cases where a boy is taken, a certain portion of the work generally undertaken by the girls and men will fall to his lot.

One thing that should be remembered is that willingness to assist one another, and a desire to make things go smoothly, is the spirit which should actuate all in their daily work on the road. It is wonderful how one disagreeable, slack, or unwilling member of a party can disorganise the work which it is necessary to do, and cause trouble to all the other members.

As regards routes and possible tours. These, although some districts in England and Wales are more suitable for caravanning than others, are almost innumerable. Four very favourite routes out of London are as follows:

No. 1, through the Eastern Counties by way of Chelmsford, Coggeshall, Colchester, Ipswich, Stowmarket, with a detour to Bury St. Edmunds; thence to Diss, Long Stratton, Norwich, Cromer, Fakenham, Cambridge, Bedford, Hitchin, Hertford, and home.

No. 2 is along the Thames Valley by way of Richmond, Kingston, Staines, Windsor, Maidenhead, Henley, Wallingford, Abingdon, Oxford, to Woodstock, Banbury

Leamington, Warwick, Kenilworth, and Coventry, back by way of Rugby, Daventry, Northampton, Towcester, Stony Stratford, Dunstable, Tring, St. Albans, and Watford.

No. 3, from London to Richmond, Kingston, Chertsey, thence to Guildford, Farnham, Alton, Whitchurch, Andover, Amesbury, Salisbury, Wilton, Warminster, Westbury, Trowbridge, Bath, Chippenham, Wooton Bassett, Swindon, Great Farringdon, Abingdon, and back through the Thames Valley, by way of Wallingford, Reading, Windsor, Chertsey.

No. 4 is by way of Croydon, Tunbridge Wells, Uckfield, and Ripe to Eastbourne, thence to Lewes, Brighton, Arundel, Chichester, Havant, Southampton, into the New Forest at Brockenhurst, back by way of Fordingbridge, Downton, Salisbury, Andover, Whitchurch, Basingstoke, Wokingham, Windsor, and Chertsey.

Either one of these four tours, with or without modifications, will prove delightful, provided good weather prevails. None of them include many steep hills, an important matter in arranging a caravan tour, as these entail additional horses and expense; whilst all four routes provide a variety of scenery which cannot be otherwise than pleasing and interesting. Any one of the tours roughly sketched out ought to be easily accomplished in a month, making due allowance for staying a whole day in any place should it prove particularly attractive.

Much has been said in the past regarding the expensiveness or otherwise of a caravan holiday. My own experience has proved it to be neither cheap nor expensive. That is to say, it is less costly than an equal amount of time spent at a fashionable watering-place, or other resort, in a really good hotel or first-class lodgings. On the other hand, it is not a very cheap holiday, as many people can manage a seaside or even Continental holiday by cutting down everything to a minimum. But when one considers the amount of rest, pleasure, fresh air, and healthy enjoyment that one has on a gipsy holiday such as we have described, then the matter of cost becomes the least part of the consideration with any accustomed to spend a fair amount upon their annual summer vacation. Below will be found a list of the chief items of expense, and an average cost per week for a party of six persons. This amount should not be exceeded except by extravagance, and may be cut down two or three shillings a week a head by the exercise of a little extra care and economy. But, after all, when one comes to look back upon the pleasant, humorous, and almost always varied experiences of a caravan holiday, the cost, which works out at about £2 4s. per week each person, cannot be considered to be excessive.

COST PER WEEK FOR SIX PERSONS

	£	s.	d.
Hire of van, £3 3s. per week ..	3	3	0
Hire of horses, two at 25s. per week	2	10	0
Keep of two horses at 12s. 6d. a week each	1	5	0
Wages of boy, 10s. a week ..	0	10	0
Sleeping accommodation for boy, 1s. a night	0	7	0
Keep, say, 8s. a week	0	8	0
Board of six persons at 10s. a head	3	0	0
Extras, about 14s. a week ..	0	14	0
Incidentals—shoeing horses, extra help up steep hills, tips, renewing brake blocks, repair to harness, hire of camping places, etc., say, £1 5s. a week	1	5	0
	£13	2	0
Total cost for each person per week	£2	3	8

HOW TO LEARN TO SWIM AND DIVE

By COLIN HAMILTON,

Author of "Swimming for Women and Girls," etc.

Continued from page 2370, Part 19

Regularity of Movement Essential—Swimming on the Back should be Learnt—A Finished Style in Swimming—Diving—How to Plunge

To combine the arm and leg strokes in side stroke swimming, the learner must begin swimming a stroke or two of the breast stroke. As the arms are swept back, she must turn over on the side chosen. The legs must then be drawn up, the upper one crossing over the lower, both knees being well bent, the upper in a similar position to that assumed in the breast stroke, whilst the other is pressed back, with the foot pointing in the same direction as the upper knee.

A wide sweep must now be taken with the legs—the upper one but a few inches beneath the surface—and as the sweep is made the hands must be shot out and extended as far as possible above the head. The inside of the tips of the fingers of the upper hand will almost touch the left wrist, from which they should be distant only a few inches. It will be found that the under arm extends the farthest in front, and counting one after the fingers have come together, so as to get the full benefit of the stroke, the learner must make the next movement with the upper arm, whilst the legs are extended at full length with the toes pointing backwards. This must be accomplished whilst leaving the arm still fully extended in front. As soon as the stroke is completed by the upper arm, and the fingers have reached the thigh and begun to steal forward, the under arm takes

up its work. The legs are drawn up as the arm approaches the ribs so that they may be in a position for a fresh kick.

If the various movements have been properly carried out, and the swimmer has timed them accurately, the two hands will come into position again simultaneously, ready to be shot forward afresh.

In order to attain the clockwork regularity which is desirable in making the various movements, it is a very good plan to count one, two, three slowly as first the legs, then the upper arm, and finally the lower arm, come into operation. Haste should be avoided; but, on the other hand, it should be remembered that the force of each movement of the leg and arm strokes must not be permitted to expend itself before being supplemented by the one which next follows it, otherwise way will be lost and exertion greatly increased.

Speed will, of course, come with an increase of muscular strength and experience. One should try to swim as near the surface as possible, without, however, allowing any portion of the body, save the tip of the uppermost shoulder and half the face, to appear above the surface. It should be remembered that if splashing takes place with the feet one is swimming with the legs too high, and if with the hands then the legs are too low. Proof that the stroke has been properly mastered is given by the feeling that one is moving steadily and continuously, not jerkily, through the water.

To be able to swim on the back is necessary if one hopes to do good service in life-saving. Indeed, many a swimmer who can only swim on the side or use the breast stroke is unable to accomplish the ultimate rescue for which he or she has pluckily set out. Swimming on the back is, however, easily learned by anyone who can swim upon the breast. The movements are almost identical, although they are slightly varied by different swimmers.

One of the best ways of learning to swim in this manner is for the learner to stand in water which reaches to her waist or a little higher, and then, spreading the arms out on a level with the shoulders, to lean gently backward on to the surface of the water, and, as the legs float up from the bottom, to take a slight spring so as to impart motion to the body. In the first place, the arms should be brought almost to the side, the hands being kept in a position which will bring the thumbs nearest the surface, and at the same time the leg stroke should be carried out in exactly the same manner as when swimming on the breast. Bringing the arms back into their original position, the hands should be turned palm downward so as to offer the least resistance to the water.

The most finished style in swimming on the back is to make a sculling motion with the arms, the hands being brought towards the sides of the body during the most effective part of the leg kick—namely, the push downward when the legs are just being bent in readiness for the next kick. The point of each hand will be found in practice to traverse a course very much like a double loop.

The correct position for plunging is with the feet close together on the edge of the diving-board, so that the toes have a firm grip with which to accomplish the take-off.

The body should then be bent forward, with the arms hanging slightly in the rear, the knees should only be slightly bent, and the arms swung behind the body, to assist in gaining the necessary impetus. Just as the swing backwards of the arms is accomplished, the diver launches forward and downward, stiffening the legs with a sharp jerk. At the same time the hands are shot forward to their fullest extent, and the toes give a last push off against the edge. The feet should remain quite rigid all the time.



The correct position to assume when diving into shallow water. The diver must be careful to see that there is enough water, or serious injury may be sustained

Photo, Clive Holland

In diving gracefulness is not only desirable for its own sake, but it is almost inseparable from a good and successful accomplishment of the feat. The learner will, for this reason, do well to acquire from the very first a quiet and graceful style of entering the water.

High diving is a fascinating sport, but it needs to be carefully done, especially if attempted in shallow water. The simplest way to dive from any considerable height is to take a downward drop (at a certain angle, which one ascertains best by practice and watching others), because, to throw up one's legs (as in the low dive) when at a height tends to give additional and undesirable momentum to the body, which may cause it to turn over, so that the diver will reach the surface of the water with her face upwards.

To be continued.



WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove of great interest to women, containing as it does practical and authoritative articles on :

Prize Dogs	*Cats: Good and Bad Points*	*Parrots*
Lap Dogs	*Cat Fanciers*	*Children's Pets*
Dogs' Points	*Small Cage Birds*	*Uncommon Pets*
Dogs' Clothes	*Pigeons*	*Food for Pets*
Sporting Dogs	*The Diseases of Pets*	*How to Teach Tricks*
How to Exhibit Dogs	*Aviaries*	*Gold Fish, etc., etc.*

BIRDS AS PETS

Written and Illustrated by F. J. S. CHATTERTON

Gold, Silver, and Bronze Medallist Paris, 1910-11; Specialist Breeder and Judge of Poultry, Pigeons, and Cage Birds; Judge at the Grand International Show, Crystal Palace; Membre Société des Aviculteurs Francais; Vice-President Poultry Club; Hon. Sec. Yokohama Club; on the Committee of Middlesex Columbarian Society, Indian Game Club, etc.

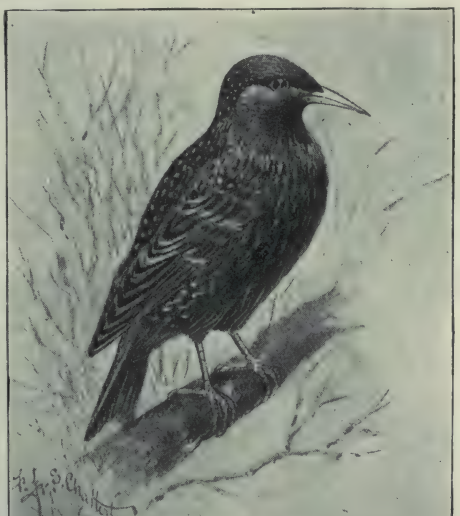
The Soft-billed Varieties—The Thrush Family—The Missel Thrush or Storm Cock—The Song Thrush—The Blackbird as a Pet—The Ring-Ouzel, Redwing, and Fieldfare—The Starling as a Mimic—How to Feed and Treat Birds Kept in Captivity

HAVING considered the hard-billed or seed-eating birds as pets (see pages 452, 575, and 1175) we will turn our attention to some of the soft-billed birds—viz., those which in the wild state live principally on various kinds of insects, such as grubs, worms, caterpillars, flies, etc.

The members of the thrush family claim the first place on the list, both on account of their popularity and for the excellence of their song. One does not need to be a bird-fancier to stop, whilst on a ramble through the lanes, to listen to the sweet and happy song of the thrush or the blackbird, as he sits on the topmost branch and sings an evening song, which seems to express his complete happiness and contentment with all the world.

There are six members of the thrush family in Great Britain—viz., the missel thrush, song thrush, blackbird, ring-ouzel, redwing, and fieldfare.

The missel thrush, also known as the storm cock, is the largest representative of the family in Great Britain, and is a great favourite with lovers of the country-side.



The starling is not a member of the thrush family. He is a most interesting and amusing pet on account of his wonderful powers of mimicry

The term missel thrush is really a contraction of mistletoe thrush, a name given to the bird on account of its partiality for mistletoe berries, although it is equally fond of mountain ash, holly, and hawthorn berries. The name storm cock is given to this bird because it sings quite early in the year, and in spite of rough and stormy weather. It is no uncommon sight in some parts of the country to see a missel thrush on the highest twig of a tall tree, holding on tight with his powerful feet, and swaying to and fro as the strong March winds blow, and

the rain comes every now and then in heavy showers. Yet, through it all, he sings his song of gladness and defiance; and one cannot help admiring him for his share in helping to make this world bright and happy. He is not kept as a pet so frequently as his relative, the song thrush, as he needs a larger cage, and his song is harder and much shriller. The best place to admire him is when he is on the top of his favourite tree, for he may be seen every evening and usually on the same twig of his particular tree.

The Song Thrush

The song thrush (Turdus musicus) is very often called the mavis, or the throstle, especially in the North. This is such a well known and popular bird that he needs very little description. He and the blackbird are by far the greatest favourites as pets amongst the soft-billed birds. They become very tame, and soon get to know their owner, and to be on the look out for any little dainties that he or she may offer them. They are often more popular in a cage than when at liberty, for being very fond of fruit they spoil and consume a large quantity, and would very soon clear a garden of its fruit unless it were protected with netting.

Although these birds are troublesome when the fruit is ripe, they do much good to the garden at other times by catching quantities of worms, slugs, snails, and other pests, and probably consider that they earn a certain amount of fruit in return for the good they have done earlier in the year.

The song thrush is one of our earliest breeders; young ones may be found as early as March, and they are out of the nest early in April. The familiar nest, which looks as though it were lined with cement, contains four or five eggs of a pretty blue colour, spotted with black.

The song thrush, as a songster, comes next to the nightingale, but is not nearly so difficult to keep in confinement, being a hardier and more robust bird, and one that stays with us all the winter, whilst the nightingale leaves us in the autumn for warmer climes.

Besides his vocal attraction he is a very pretty bird, his plumage being a blending of brown and grey, which is well set off by his beautifully spotted breast. He takes very kindly to a life of confinement, and will sing many a sweet song, and with proper care and attention live for several years.

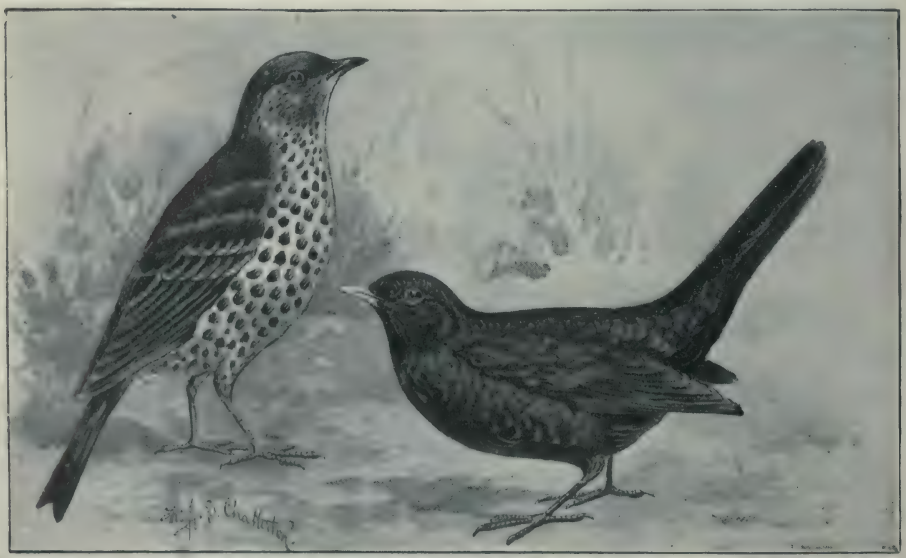
The blackbird (Turdus mérula) is also a favourite, and familiar to most of us. His song has a softer and more mellow note than that of the thrush. In confinement he will mimic other sounds, and soon learns how to whistle; but he does not sing so long as the thrush, especially in the wild state.

As a pet, the blackbird certainly comes next to the song thrush in popularity amongst admirers of the soft-billed birds. He is also a very pretty bird, his deep black, lustrous plumage forming a most artistic contrast to his bright, orange-coloured beak. He, like the song thrush, thrives well in confinement, and will live happily in a cage for quite a long time.

The Ring-ouzel and Starling

The ring-ouzel (Turdus torquatus) which is sometimes called the white-throated blackbird, leaves this country during the winter months, returning to us about April. He frequents, for breeding, wild and hilly places, mostly in the North of England and of Scotland. This bird is very fond of the berries of the rowan-tree or mountain ash. As a songster he is much inferior to the song thrush or blackbird, but makes an interesting and rather uncommon-looking pet.

The other two members of this family,



The song thrush and the blackbird. Both these handsome birds belong to the same soft-billed thrush family, are easily domesticated, and noted for their singing qualities

the redwing and the fieldfare, only visit us during the winter months, and go away far north to breed; they are very seldom kept as pets, as they are poor songsters, although very pretty birds to look at, especially the fieldfare.

The starling (Sturnus vulgaris) is also a soft-billed bird, but belongs to a different family. He cannot compete as a songster with the song thrush or the blackbird, but he has a happy little song of his own, and is quite an adept at copying the songs and calls of other birds.

The starling makes one of the most amusing and interesting of pets. He soon becomes wonderfully tame, is a keen observer of all that goes on around him, and in time will often mimic the cries of the cat and dog, or of any birds about the place. He will also imitate his master's whistle in calling the dog, and then put his head on one side and watch for the dog to come. Even in his wild state he appears to delight in imitating the cries of different kinds of birds. Some starlings can be taught a number of words which they utter quite distinctly.

The song thrush, blackbird, and starling can be bought for about half-a-crown each, and upwards, according to the time they have been in confinement, their value as songsters, and the beauty of their plumage as exhibition specimens.

The best kind of food for these birds in confinement is a mixture of oatmeal and milk; they also like sopped bread and milk, and occasionally some scraped raw meat. They all thoroughly enjoy a good bath, which should be supplied them several times a week. It is most essential that the sand-tray should be well cleaned every morning, the food and water vessels scalded out, and that no sour food be allowed to remain in the cage under any circumstances.

To be continued.

DOG-BREEDING FOR PROFIT

By E. D. FARRAR

Breeder and Exhibitor

Large v. Small Breeds—Sporting Dogs and Terriers—Foreign Dogs—Where to Start a Kennel—The Comparative Advantages of Town and Country

DOES dog-breeding pay? This is a question that the writer has been asked very often. The answer is, as with many similar queries, "It all depends upon the species of dog that is bred and the manner in which the occupation is undertaken."

The golden rule, which, alas! is often a counsel of perfection, is to take up only the breed in which one is most interested. Unfortunately, that may be a breed in which there is "no money"; it may be out of fashion, and so there will be no demand for puppies; it may be very large, in which case the cost of rearing the stock will be heavy, and, owing to the size of the dogs, comparatively few people will be likely to buy them; or, finally, it may be a charming breed, but one that is too delicate for our climate. All these considerations have to be taken into account, and very often the would-be fancier regretfully decides upon the "second best."

After all, is the pursuit to be a hobby or a means of making money? If the former, and money permits, then choice is unlimited. There is a fascination in rearing puppies of either large or exotic breeds that is ample compensation for the cost entailed. To produce a noble St. Bernard, a stately Irish wolfhound, a majestic Great Dane, or elegant Borzoi that is a model of straightness, symmetry, and imposing size is indeed a triumph. To achieve such a result, no expense must be spared in the way of feeding, beginning before birth with the dam and continuing through puppyhood and adult life. Weedy specimens can be consigned early to merciful oblivion, the best of sires can be used, the best of dams purchased, and, if patience and skill are exercised, good results are sure to accrue.



A promising litter of Irish terrier puppies. This popular breed of terrier is healthy and hardy, and is not difficult to rear *Photo, Terry Hunt*

But with many fanciers the question will be, how can a delightful hobby be made at least to pay its expenses. The case then is narrowed down to those breeds which can, with care and skill, be made to

pay, that is, whose puppies will command a ready sale at fair or good prices.

Alas, for the lovers of the stately hounds mentioned above, the domain of the toys will be found to be the most profitable from many points of view. A well-bred and attractive Pomeranian, Yorkshire, or Pekingese puppy usually finds a speedy market. Such puppies require care and correct feeding, but are not too delicate to rear, and are reasonably hardy when grown-up. A nice little specimen of the first-named, though by no means a show dog, will realise anything from £5 upwards; the same applies to the Pekingese and the very small Yorkshires, though these latter have suffered an eclipse lately by the other two breeds.

Japanese spaniels are both beautiful and high-priced, but are most susceptible to our climate. Otherwise they are profitable. The quaint monkey-like Brussels Griffon and the French bulldog are dogs that sell for good prices, but are difficult to rear successfully. The many kinds of toy spaniels, too, are an anxiety; all large-headed varieties give their breeder bad moments when it comes to whelping time. On the whole, at the time of writing (1911), over-production sets in, inferior specimens multiply, and prices fall. So that the would-be breeder must in these varieties also study the market. Terriers have the advantage of being healthy, hardy dogs, easy to rear, of excellent, useful qualities, and not too large for indoor pets, with one or two exceptions.

Pyrenean dogs, Chow Chows, Samoyedes, Afghan greyhounds, elkhounds, Thibet and Lhassa spaniels, and the various foreign breeds each have their respective days and fanciers, but the demand for them is small and fluctuating; they may be ignored for the most part by the practical breeder.

The many kinds of spaniels, land and water, setters, retrievers, pointers, greyhounds and whippets, if trained for their respective duties, command a ready sale, but such training is best left to experts; it is impossible, as a rule, for the woman fancier.

Leaving aside, therefore, the larger dogs and sporting varieties, we are reduced to such smaller breeds as are not too costly to feed, too delicate to rear easily, and small enough to thrive in the quarters the breeder is able to give them. This will materially limit choice.

The main consideration that should affect a decision, to the thinking of the writer,



Litter of Irish terrier puppies, showing the correct method of feeding, by which each puppy has its separate dish. This system ensures each dog having an adequate amount of food

Photo. Terry Hunt

Pomeranians and Pekingese are as profitable as any and more so than most, especially for the woman who dwells in or near a town, or who has not a large amount of ground. They should be reared as far as possible as house-pets; thus they acquire more intelligence and affection—a great point in a toy breed. They do not require a large amount of food, though what they have must be sound and good; they are hardy and need no hothouse treatment. The little mothers have fairly large families, and, if not too small themselves, rear them well. Altogether, these two breeds are worth practical consideration from a would-be fancier and breeder.

The terriers are many and various, from the largest member of the family, the Airedale terrier, to the smaller Cairn, Scottish, and West Highland white terriers. These, as well as the Skye, Dandie Dinmont, Manchester, fox (smooth or wire-haired), and all the other varieties, Irish, Welsh, and Sealyham are, from a commercial point of view, "much of a muchness." As each happens to be in vogue, it will be found profitable, but fashions change in dogs as in other things; should be habitat. It is all-important that puppies, even when housed indoors, should have adequate room, air, and a sunny aspect. If only a few toys are kept, a large attic, with ranges of puppy-boxes or kennels, will suffice, provided that plenty of space and sun can be secured, and that in cold weather the temperature can be kept to the proper degree (see article on the "Care of a Puppy," page 815, Part 6, of EVERY WOMAN'S ENCYCLOPÆDIA).

Distance from a town is another point to consider; for if the breeder wishes to be an exhibitor also, fares must be taken into consideration. On the other hand, land is cheaper in the country, and so expenses, when outdoor kennels are in question, are lessened. Meat, too, is often cheaper in towns than in villages, and it is meat that must be the staple food of the dogs. The intending breeder, therefore, must decide whether the advantages of town prevail or those of the country. If her choice falls upon a very small breed, then town may prove quite suitable; some of our best toys are reared in urban surroundings.

To be continued.



A BABY'S CRAWLING-RUG

A baby's crawling-rug, made of thick, soft material, on to which are appliquéd animals and birds cut out of bright-hued materials. The furnishing of an ideal day nursery was described on page 27, Vol. 1, of "Every Woman's Encyclopædia."

[From a water-colour drawing by Mrs. Ina Sheldon Williams.



WOMAN'S HOME

This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with :

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting
Heating, Plumbing, etc.
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc.

Furniture

Glass
China
Silver
Home-made Furniture
Drawing-room
Dining-room
Hall
Kitchen
Bedroom
Nursery, etc.

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

ROSE-BOWLS AND HOW TO USE THEM

Cut Glass and Silver Rose-bowls for the Table—Old China—A Crystal Bowl—Some Suitable Shapes—Choosing a Farnham Rose-bowl—Various Holders—A Good Idea for Supporting the Roses

BEAUTIFUL as roses always look growing amid their natural surroundings, they seem, more than any other flowers, to be spoilt when picked. This is almost invariably because the right kind of vase is not chosen for them.

One often sees them in a little trumpet-shaped vase with a very narrow base, into which their stalks are crammed, and as they need a great deal of water, they begin to droop at once when treated in this way.

There is no doubt that the ideal vase for roses is a bowl of one sort or another, for here they can be arranged in masses, with plenty of foliage, so that they look as natural as possible. The hot-house-grown roses are very difficult to arrange in this fashion, as their heads are apt to be limp and to droop, but the out-door-grown ones with stiff stalks are quite easy to manage.

The kind of bowl on which one's choice will fall will depend largely on where it is to be placed, and it will also be regulated by considerations of expense. For the table nothing is better than cut glass or silver. In a drawing-room some good designs in plain glass look well, or, for those who are fortunate enough to possess it, old china.

In halls and boudoirs copper and pottery are lovely, and, in fact, these look well in any room, provided it is not furnished in one of such elaborate styles as either the French or the Adams' period, with which neither of these are appropriate.

Many women are fond of English cut glass, and very nice bowls can be bought for quite a moderate sum, though those who are prepared to pay more can get exquisite examples at quite extravagant prices. A beautiful bowl was once on view at a well-known china shop made of rock crystal, with a beautiful design of dolphins, and this was priced at £50.

An extremely nice cut glass one, however, about eight inches across, which is a very



A beautiful rose-bowl in English cut glass, with brass wire cover to support the flowers. These bowls look well filled with roses of any colour
By permission of Messrs. Shoolbred



A plain glass bowl of this shape is useful for roses. The smaller vase is intended to be filled and placed inside the bowl and thus support the roses in the centre

good size for an ordinary table, can be purchased for about half a sovereign. A bowl of the fashionable Chippendale glass—one of the latest revivals—will cost even less, but it is too heavy to be really effective with roses.

With regard to the plain glass bowls, a good shape may be picked up at any time, and the best plan is to be always on the look-out for something nice, and not to hesitate to buy it when it is seen, as it is often difficult, if not impossible, to buy another, especially in some of the green glass that comes from Vienna. The shape shown in one of our photographs, wide at the base and narrowing towards the top, is an excellent one, and particularly easy to arrange. The prices of these bowls vary according to where they are bought. The one in the illustration cost rather over a shilling, but the writer has seen the same thing at about 3s. 11d. A copper bowl, again, is a "find," and the old ones are far the best.

Much of the various kinds of pottery, especially that which comes from abroad, is porous. It is not, however, on that account to be discarded, as such a bowl filled with roses or other flowers sometimes looks lovely put on a willow-patterned plate, and then the leakage, which is only slight, does not matter. Ideal rose-bowls, are those made of the green Farnham pottery. These are 3s. 6d. for a size about eight inches across, and this includes a perforated top. Great care should be taken in choosing bowls of this description, as they vary very much in colour. Some of them are rather a pale yellowish green, that does not go at all well with foliage. Others, again, are a very beautiful shade. The shape of the bowl shown, with bosses at intervals around it, is perfect. Delightful bowls are frequently found on the glass and pottery stalls at bazaars, and should be looked out for.

In former days, before the various supports which are now in use for flowers had been invented, a rose-bowl always had to be filled with sand, in order to prop up the blossoms. This was not at all satisfactory, as it did not let enough water get to the stalks, and also made the bowl so heavy. Now little wire supports enable one to arrange the flowers in a very light and graceful way, but it is a long and tiresome job to rearrange them, cut the stalks, and give them fresh water. The earthenware slabs pierced with holes are considerably less trouble. A similar thing made of white glass, that is practically invisible in a cut glass bowl, is also very useful. When using this kind of holder, however, care must be taken not to break the vases. In cleaning them the maid very often does not notice the holder, and tips the vase up, so that it falls on the edge.

In the opinion of many, nothing is really more satisfactory than the very simple method of using two vases, one placed inside the other. This often proves a failure, because the one inside is not sufficiently heavy at the base, and tips over in an exasperating fashion when the flowers are put into it. For this reason, a tumbler is quite useless. If a good shape is chosen of the same coloured glass as the outer bowl, whether green or white, it will not show at



A rose-bowl in green Farnham pottery, with a perforated cover. Care should be taken to choose a bowl that will harmonise in colour with any variety of rose

all, and will greatly facilitate the arrangement of the flowers. Moreover, they can then be very quickly rearranged, as for the centre vase a handful of flowers can be taken up and put in together. They will fall naturally and gracefully towards the edge of the bowl, and where it seems to be required an odd rose can be put around the vase in the bowl itself. Nothing could be simpler, while a loose graceful effect is retained. Another immense advantage of this plan is that it ensures plenty of water around the stalks of the roses. A florist, asked recently by a client why her roses never lasted so well as his, said :

" Why, you put yours in vases with only the tips of the stalks touching the water. Mine are always plunged in nearly up to their heads."

To make them last really well, however, they should be taken out of the bowl at night, and put to float in the bath and sprinkled with water. In this way their term of existence will be prolonged to a surprising extent.

With regard to what coloured roses to put in different bowls, this must depend to a large extent on the room in which they are to be placed. A mixed bowl is always delightful. Red roses alone look lovely in cut glass or copper, and pink roses alone are beautiful in old blue china. With the green Farnham ware anything looks well.

MARKS ON OLD PROVINCIAL, ENGLISH, SCOTCH, AND IRISH PLATE

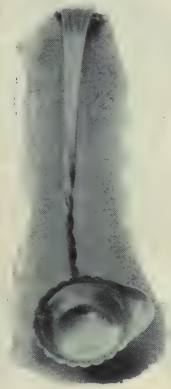
By MRS. ARTHUR BELL

Author of "The Elementary History of Art," "Masterpieces of the Great Artists," "Representative Painters of the Nineteenth Century," etc. Reviewer of art and technical books, etc.

Provincial English and Scotch Plate—Newcastle, Norwich, Chester, Exeter, Hull, Sheffield, and Birmingham Early Marks—Plate Marks of the Provincial Scotch and Irish Towns

IN a previous article (page 705, Vol. 1) the marks on old London plate were fully described;

Those on provincial English, Scotch, and Irish plate will now be considered. These must be divided, as were those of London, into two distinct sets, the Act of Parliament of 1697, referred to in connection with them, having abolished all provincial assay offices, so that all plate had to be brought to the capital to be stamped. The Act of 1700 re-established the old local offices on entirely new lines, with a complete system of new marks.



A punch ladle of the same date as below, somewhat elaborate in execution

Beginning, therefore, with the marks in use up to 1697, it will be found that the earliest "touches," as marks were then called, are those on plate made at York. These "touches" consisted of a combination of a crowned leopard's head and a fleur-de-lys in a simple circular shield; but, unfortunately, examples of plate bearing this token are very rare, and the mark is in every case so much defaced by age and wear that it is very difficult to identify. Between 1493, when York plate was, it is supposed, first marked with it, until about 1538, an initial letter was generally used with the leopard's head and fleur-de-lys, whilst early in the reign of Elizabeth a date letter was also added.* Between 1701 and 1720, the Britannia mark—*i.e.*, the figure of a woman and a lion's head erased, were also employed at York; but when, as already related in the article on London made silver, the old standard for silver plate was restored, the city assayers adopted as their distinctive emblem a leopard's head crowned and a lion passant, combined with the town arms, that up to about 1710 consisted of five lions passant borne in a cross without a shield, after which it was enclosed in one that varied in shape and size from time to time, and is still retained.



Silver ladle. A fine example of 18th century silver work

Newcastle Plate

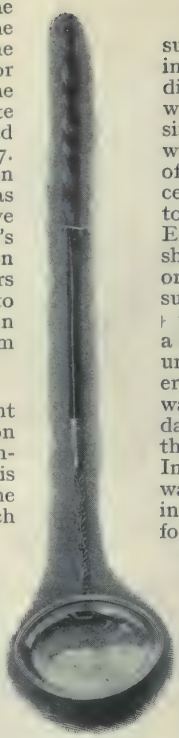
The earliest marks on plate assayed at Newcastle-on-Tyne are the city arms—three castles, two above with one below, in a shield with an irregularly incised edge, or a single castle in a plain shield, to which a lion passant was

* Complete tables of all date letters used in England, Scotland, and Ireland are given in T. W. Cripps' standard work on "Old English Plate," now out of print, and also in the condensed and revised edition of it prepared, under the title of "The Plate Collector's Guide," by Percy Macquoid, and published by Murray in 1908. "English Goldsmiths and their Marks," by G. C. J. Johnson (Macmillan) is also full of useful information.

sometimes added. Early in the eighteenth century it became usual to combine with these the leopard's head crowned, and, for some unexplained reason, the lion passant on Newcastle plate was turned to the right instead of to the left from 1721 to 1727. In the latter year its old position was resumed. Newcastle was the last provincial town to give up using the crowned leopard's head, and the crown having been left out by London assayers from 1821, its presence serves to distinguish the plate made in Newcastle after that date from that of the capital.

Norwich Plate

Norwich was long an important headquarters for the production of silver plate, but after languishing for some time, the trade is now practically extinct. The earliest known marks on Norwich plate are the city arms—a castle with a lion passant beneath, the form of the shield enclosing them varying considerably at different times. About 1600 these arms were supplemented by a beautiful design consisting of a seeded rose sprig and a crown separately punched, or a double-seeded rose surmounted by a crown, the latter occurring on plate dating from 1627–40 and 1685–95, but not earlier. It was not until 1565 that date letters were used at Norwich, and owing to the long gaps in examples of plate bearing them, it is very difficult to ascertain what rule was followed concerning them, but it seems probable that only twenty letters of the alphabet were employed, and that between 1660–1685 such letters were entirely given up, to be adopted again, however, on the eve of the eighteenth century.



A beautiful 18th century punch ladle, of fine workmanship and elegant form

Chester Plate

Chester was somewhat late in beginning its career as a plate producing centre, the first reference to its distinctive marks occurring in the records of its goldsmiths' company for 1686, the year after it received its charter from James II. At that time the marks were the city coat, a dagger between three garbs or sheaves, and the city crest, a sword set up erect, with the blade crossed by a ribbon, but they were soon changed for three lions passant, with three garbs, that in their turn presently gave place to a dagger or sword erect between three garbs, to which were later added the marks employed elsewhere, including the leopard's head that was used from 1720 to 1839, but not since then. In 1689, a date letter was first used at Chester, and plate produced between then and 1698 bears each year its distinctive letter, but the Chester alphabet ends with I.

Exeter Plate

A very simple mark, a Roman capital X, surmounted by a crown, sometimes enclosed in a plain, sometimes in a dotted, circle, distinguishes old Exeter plate, examples of which are preserved dating from before the sixteenth century, at which time the letter was supplemented by a dot on either side of it, that was omitted in the seventeenth century. A maker's mark is also generally to be made out, consisting sometimes, as in Elizabethan church plate, of a monogram in a shield, sometimes, as on many spoons, of two or three letters supposed to suggest the surname of the maker.

In 1701 the silversmiths of Exeter adopted a triple-towered castle as their emblem, and until 1720 the Britannia and lion's head erased were also used, after which the castle was replaced by the leopard's head. Roman date letters were employed until 1837, when they were replaced by old English capitals. In most places the use of the leopard's head was discontinued after 1739, the Act passed in that year confining it to London. But, for all that, the Exeter silversmiths retained it, though they made it larger and more distinct than that of their brethren of the capital.



Silver sugar-tongs of 18th century date. The place of their manufacture can be identified by the mark, or "touch," as it was formerly termed

Hull Plate

Another English city long noted for its plate was Hull, that owned a goldsmiths' company in the middle of the sixteenth century, whose distinctive marks were the town arms—three crowns, one above the other, and a large letter H, standing for Hull, that both varied slightly according to the fancy of individual smiths. They were used sometimes together and sometimes separately. Date letters of various kinds were also used for a few years in the last decades of the seventeenth century, but were afterwards abandoned.



An 18th century salt-cellar of curious design and artistic form

Sheffield and Birmingham Plate

In spite of the high position they now hold as plate producers, Birmingham and Sheffield did not own assay offices of their own until quite recent times. The distinctive marks of the former town are an anchor, and for silver of the higher standard only, the Britannia figure without its usual accompaniment of the lion's head erased. An alphabet of an ordinary description was also used for Birmingham date letters. A simple crown is the distinctive Sheffield mark, and both towns use the lion passant and the first letter of the maker's name and surname, with a variable letter changed every year.

Other English Marks

Various other local English marks of interest are the following :

A goat's head in a circle, with the initials A.F., used at Gateshead.

A pendant lamb, with the initials T.B., S.T., A.M., or others, all distinctive of work done at Leeds.

A seeded rose with the initials E.B., supposed to be those of a Carlisle smith.

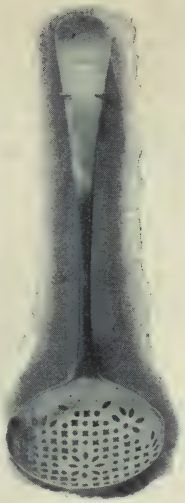
A nine-pointed star, the initials I.M. in a shield, and the Roman letter I. found on certain Lincoln Communion cups.

A large letter T, with a barrel set longways across it, and the initials T.D., with a fleur-de-lys below, found in patens, chalices, and spoons made at Taunton.

The arms of Leeds consist of a shield with the heads of three conger eels set upright, each with a cross-crosslet in its mouth, and with a varying maker's mark ; and a lion passant combined with the hull of a ship, is distinctive of Sandwich-made plate, with various others, the origin and locality of use of which cannot be ascertained, such as a fleur-de-lys or a cross in a circlet ; a wheel-like spiked circle surmounted by a small seated figure and supplemented by the letters R.C., with a five-pointed star between them, and a group of four hearts, with the points turned inwards.

Scottish Silversmiths

Long before the union with England Scottish silversmiths were renowned for the beauty of their work, and many were the legal enactments intended to secure the purity and fineness of the metal used by them. It was not, however, until 1489 that the marks used were regulated by law ; but at that date a statute was passed in the Scottish Parliament enacting that each maker should have a special sign, and that all gold or silver plate should also be marked by a deacon of the craft or Guild of Goldsmiths after he had duly examined it to make sure of its being of true and right assay. The earliest marks, therefore, to be found on Scottish plate are those of the makers, the most ancient of which date from about 1457, which from that year to 1681 were supplemented by the deacon's initials, and from 1681 to 1759 by those of the assay master, after which the national emblem of the thistle replaced them.



Silver sugar-sifter of 18th century date. The piercing of the bowl is of excellent design

Edinburgh Plate

At Edinburgh a castle became, in 1483, the distinctive mark of plate assayed in the town, being placed between the maker's initials on the left and the testing deacon's sign on the right ; but it was not until 1681 that a date letter was introduced. This was a small "a," replaced the next year by a "b," and so on through the alphabet. The only other additions made were the same as those adopted in London, as stated in the first of these articles, the sovereign's head having been, after December 1, 1784, stamped on all assayed plate in proof of the duty on standard silver having been paid. The Canongate of Edinburgh, it must be added, had its own special crest, an antlered deer's head beneath a cross, that was stamped between the maker's initials on all silver assayed in it.

The names of all the deacons of the Edinburgh Goldsmiths' Guild down to 1759, when their initials were superseded as assay marks by the thistle, have fortunately been preserved, and are given in chronological order in Cripps' "Old English Plate," as well as in Percy Macquoid's edition of it, and with its aid, and that of the various tables of marks that supplement it, it will be found exceptionally easy to identify and date Edinburgh plate. Neither is there any special difficulty to contend with in connection with that of the provincial towns of Scotland, the general rule having been to adopt the arms of each place, supplemented at first only by the initials of the maker, and a date letter, but later by a lion rampant, the figure of



An old English silver candlestick, bearing the Sheffield hall-mark of 1774-5. This town's distinctive mark is the crown. It also uses a variable letter, which is changed every year

Britannia, and the sovereign's head, the last a token, north as well as south of the Tweed, that the duty on standard silver, enforced from 1784 to 1890, when it was remitted, had been duly paid.*

Glasgow Plate

The town arms of Glasgow are a tree with a bell on one side, a letter G on the other, and the head of a fish with a ring in its mouth at the base of the tree, the mark in very early specimens being very small and difficult to make out, whilst in later ones it can easily be deciphered. Date letters were also generally used, and some eighteenth century plate bears a large S, supposed by some to stand for standard.

Dundee and Aberdeen Marks

The Dundee city arms was a pot containing a group of three lilies that varied considerably in size and appearance. As time went on, plate bearing the initials of the maker's Christian name and surname were stamped in either side. At Aberdeen, letters, B D or A B D, standing for the name of the town, with the initials of the maker on one side and a date letter on the other, alone were used until the beginning of the eighteenth century, when a shield with three small castles was substituted for the A B D, which, in its turn, gave way, about 1770, for the written letters A B D.

Montrose, Perth, St. Andrews, and Banff

Certain Montrose plate bears a full-blown rose and a crown above a hammer, with the initials W. L. beneath, a badge long claimed by Aberdeen, but now known to specify that the plate it bears was made by William Lindsay, of Montrose, who belonged to the Hammermen's Guild — hence the hammer — and flourished between 1671–1708.

At Inverness the letters I N S alone were used until about 1810, when an animal resembling a horse or dromedary, filched from the city arms, was also sometimes employed.

At Perth, on the other hand, the marks were numerous and varied, including, in the sixteenth century, a lamb and flag, and later a spread eagle, sometimes single, sometimes double-headed, that was retained until quite modern times, also a castle with a triple façade, a thistle, and a date letter.

A St. Andrew's cross, resembling a huge X, fitly marks the plate made in the city named after the saint whose symbol it is.

That produced at Banff may be identified by a heart surmounted by a design resembling a crown; whilst that of Elgin bears, with the name of the city in full, a double-towered castle and what is supposed to be the figure of St. Giles, the patron saint of many Scottish towns, including Edinburgh and Elgin.

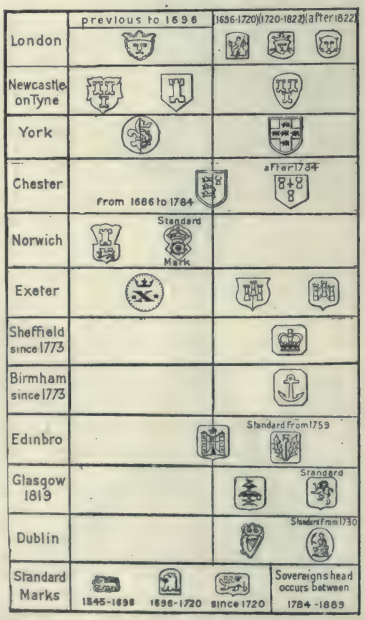
Irish Plate

It is somewhat difficult to deal with Irish plate, so many are the gaps in the information that has been collected concerning it. The Goldsmiths' Company of Dublin, which is still the final authority on all matters connected with the production of gold and silver plate, received its charter, dated 1638, from Charles I. In it the rule was laid down that the standard for Ireland should be the same as that for England; that the "King's Majesty's stamp called the Harp crowned" should be its distinctive mark, and should not be put on any metal that did not come up to it in value.

Date letters taken from the old English alphabet appear to have been used from the time of the inauguration of the Goldsmiths' Company, but they are of very irregular occurrence.

Dublin Plate Marks

The harp surmounted by a crown that varied considerably both in size and shape, a date letter, and the maker's stamp, generally his initials, sometimes set in stars, are the only marks to be found in Dublin plate earlier than 1730, after which the figure of Britannia was added, and from 1809 to 1890, as elsewhere, the sovereign's head.



Some of the town marks that are found on old silver plate

Cork

Cork also owned a Goldsmiths' Company of its own, incorporated eighteen years later than that of Dublin, the members of the guild stamping their work with a galleon or three-decked sailing vessel, a castle bearing a flagstaff, and their initial letters, which they generally enclosed in shields, adding now and then one or more stars or dots as a decoration.

Early in the eighteenth century it became usual to stamp the word "sterling" on Irish silver that was up to the standard of fineness and purity then demanded, a peculiarity that has hitherto not occurred elsewhere, and which serves a useful purpose in identification.

* Much valuable information concerning Scottish hall-marks is to be found in "Old Scottish Communion Plate," by the Rev. T. Burns, published at Edinburgh in 1892.

DINING-ROOM CHAIRS

By LILIAN JOY

Fine Old Designs—Chippendale Chairs Most Popular—Reproductions of Chairs of the Stuart Period—Graceful Queen Anne Patterns—Rush-seated Chairs—Copies of Old Wheel-backed Chairs are Inexpensive—Best Kinds of Covering—The Revival of Horsehair

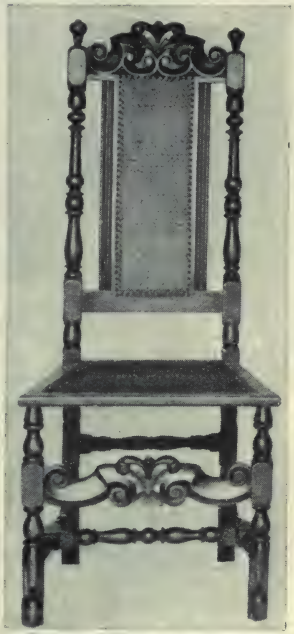
ALTHOUGH by no means the most ponderous, generally the first thing to meet the eye on entering a dining-room is the array of chairs arranged around the table, or neatly set against the wall.

Sometimes the style of the chairs carries our thoughts back many a day to the time of Charles I. More frequently it does not take us further than to the days of that great art craftsman Chippendale, for chairs in his style with their pleasing lines and simple, restful carving are more liked than anything. One model in particular is greatly used, and, because a genuine thing of beauty, gives us a lasting pleasure that cannot be satiated. This design is called the Ophir, because it was found in one of the saloons of the ship which took our Sovereigns around the world.



A good example of a chair in light oak in the modern style

Harrods



A carved oak chair of the Stuart period. The back and seat are made of cane

Bartholomew & Fletcher

These seats are apt to be a good deal more comfortable than the orthodox and extremely ugly designs of a quarter of a century ago. The backs are built on very carefully thought out lines, and the "drop-in" seats also make for comfort, added to which they are a delight to the careful housewife, as they can be so easily taken out to be dusted and beaten. In fact, there are practically no cracks and crannies in this style of furniture to give harbourage to dust. Sometimes, to attain even greater comfort, the seats are made in a modern method with a "dip." With this, of course, it is impossible to have the wooden outer frame and movable seat. One large piece of leather covers the entire seat, and on this account makes the chair more costly. This leather is sometimes affixed around the edge by a band of leather secured by leather-covered metal studs, or it may be finished with a moulding, which is a fine metal tube leather-covered. The latter method is the stronger, and wears far better as the edges of the leather band are apt to rub. It is, however, considerably more expensive in the first place.

The choice of design will, it is perhaps unnecessary to remark, be largely influenced by the buyer's predilection for the particular style in which the whole room will be furnished to correspond. Where oak is the wood preferred, the selection must, of necessity, fall on designs of the earlier periods, or on the modern light oak, of which more anon. The chairs of the Stuart period are of two kinds—the high-backed chair with cane seat, and the leather-seated, low-backed chair with back supports and stretchers between the legs in the twisted "sugar candy" pattern. Either of these are suitable to use with either a refectory table or one of the Stuart withdrawing tables described in a previous article (page 2257). They are both exceedingly picturesque, and have ever proved favourite subjects for the artist's brush, as a survey of the walls of the Royal Academy any year will prove. They, of course, harmonise with the equally delightful old dressers that belong to the same period.

Next in chronological order come the graceful cabriole-legged chairs of the William and Mary and Queen Anne periods. These



A typical Chippendale chair—a style which, with its pleasing lines and simple, restful carving, is more admired than any other

are full of character, and always seem to have an air of distinction reminiscent of the courtly belles and beaux of the days in which they first came into use. They are of walnut, the delightful soft browns of which make a strong appeal to many; indeed it is well worth while to cultivate an appreciation of beautiful woods for the pleasure that the contemplation of their fine markings will give. The graceful high backs of these chairs are innocent of carving, so that they are easy to keep clean.

The next period was that of Chippendale and Sheraton, which, as has already been said, seem at the present day (1911) to be liked better than anything; and after the Chippendale came the early Victorian period, which left no record whatever in the annals of good furnishing. A few years ago, however, as a result of the movement instigated by William Morris, some very plain furniture on good lines, made of light oak, came to be produced. A sideboard after this manner can be simple and inexpensive, and the chairs are remarkably cheap, more especially those that are rush-seated. These rush-seated chairs do not give, as might be expected, a bare look to the room, provided that they have a warm tone of paper for a background. They wear for years, and have an additional advantage in being delightfully cool in the summer.

Another kind of chair that is very cheap, and also pretty if the room is furnished in the cottage style to match, is the Windsor kitchen chair. The reproductions of the small chairs only cost 6s. 6d., and the arm-chairs, one of which should be placed at each end of the table, may be obtained at a guinea each, so that it will be seen that this is one of the least expensive ways possible of fitting up a dining-room. Such chairs never entail any expense in the way of re-covering seats.

With regard to this question of the best kind of seat-covering, the most costly is morocco, but, of course, it both wears well and looks handsome. Then comes pigskin, which is growing in popularity. Cow-hide is a cheaper substitute that is frequently employed. Owing to the fact, however, that it is in keeping with the eighteenth century models that are so prevalent, horsehair is more used than anything else—not the dark-coloured variety that one associates unpleasantly with seaside apartments, but a similar thing in delightful shades of colour, especially green, which wears as well as leather.

It will cost about 18s. 6d. to cover a chair in morocco, whereas horsehair of a good quality will not cost more than half a guinea.



Copy of an old Windsor wheel-backed chair. These are very inexpensive yet very picturesque in a dining-room furnished in cottage style



A Jacobean chair reproduced from a fine old original and upholstered in antique velvet

Photos, Bartholomew & Fletcher

THE ROMANCE OF OLD CHINA

JOSIAH WEDGWOOD AND HIS WARES

By MRS. WILLOUGHBY HODGSON

Author of "How to Identify Old China," and "How to Identify Old Chinese Porcelain"

A Family of Potters—Ill-health a Blessing in Disguise—Wedgwood's First Essays in China Manufacturing—Tortoiseshell and Cauliflower Ware—"Pie-Crust" Ware—Queen's Ware and its Popularity—The Trent and Mersey Canal Inaugurated by Wedgwood's Efforts—Etruria, its Foundation and Purpose

JOSIAH WEDGWOOD came of a race of potters, a fact to which a puzzle-jug preserved in the South Kensington Museum bears testimony.

This jug is signed "John Wedg-Wood," and is dated 1691. It was made by one John Wedgwood, great-uncle of Josiah and grandson of Gilbert Wedgwood, who was established as a potter in Burslem early in the seventeenth century.



Teapot in mottled, or agate ware, and two cups in salt-glaze. Such ware was among the first produced by Wedgwood, and but few specimens can be identified now
From the South Kensington Museum

The youngest of a family of thirteen, Josiah was born in 1730, and in 1739, upon the death of his father, he left school at the tender age of nine. He was then apprenticed for five years to his brother, as a "thrower," at the Churchyard Pottery, and continued this hard and laborious work until the age of fourteen, when he had an attack of that terrible scourge, smallpox.

This illness altered the course of Wedgwood's life, for, as Mr. Gladstone has told us, "the dregs of the disease settling in his leg," he was no longer fit for hard, manual labour, and the change from this to more sedentary occupation during many years of suffering enabled him to turn his mind to the more artistic possibilities of his trade.

Indeed, it was to his sufferings that in after life Wedgwood attributed much of his success. From the time of his illness until the limb was amputated twenty years later, he was barely free from pain, but he made use of periods of enforced inaction to solve problems and devise new bodies and forms of decoration, and by his patience and dogged perseverance, built for himself a monument of enduring fame.

Under his father's will a sum of £20 was paid to Wedgwood when he came of age, and with this he started as a potter on his own account at Stoke-upon-Trent. At first he seems to have manufactured many of the wares made by most of the Staffordshire potters of the day, mottled ware and tortoiseshell ware being the best known. These he used for teapots, plates and dishes, jugs, sauceboats, etc., and for knife and fork handles, which he made for the cutlers of Birmingham and Sheffield, and shaped in various rustic devices. The colour was a mottling of green, brown, yellow, and a brownish purple, and knives and forks with these handles may still be picked up in country districts.



Cream ware pot and cover in the form of an artichoke. The fashion of making domestic ware in the form of either fruit or vegetables was a popular one in the time of Wedgwood
From the South Kensington Museum

After two years, Wedgwood became a partner with Thomas Whieldon, a man who had already made a reputation for himself as a potter, and about whom there will be more to be said in a later article. There are still in existence some amusing records of this partnership. It seems that the workmen employed were engaged from "Martimas to

Martimas." Wedgwood and Whieldon did not tie themselves down to mere money payments for wages, and it is recorded that a workman whose wages amounted to two shillings a week received in addition "an old pair of stockings, or something." Stockings would seem to have been a favourite addition, but it is not recorded that these were ever new.

Another employee was given "a shirt at sixteen pence a yard." The great Josiah Spode, head and founder of the world-renowned firm of that name, worked for Wedgwood as a young man at a wage of "two shillings threepence" the week, and "two shillings sixpence *if he deserves it!*"



A plate in transfer printed cream ware. This beautiful ware, of Wedgwood's own invention, was as popular on the Continent as in England. By permission of Queen Charlotte it was called "Queen's Ware"

In 1759 Josiah Wedgwood established a business for himself in premises belonging to his cousins, John and Thomas Wedgwood. This, of course, was on a very small scale, but the beauty and quality of his wares soon secured for them popularity, and in nine years he had amassed a sufficient fortune to enable him to found a large factory, and to build for himself a mansion which, even in these days, standing as it does in the dingy surroundings of a smoke-begrimed atmosphere, has an air of faded magnificence.

Very few specimens of Wedgwood's early wares can be identified to-day. Amongst these were tiles in relief for fireplaces, and agate and tortoiseshell ware, and we have his own authority for the statement that he and Whieldon made salt-glaze ware. In 1754 he had invented a ware covered with a fine green enamel, which brought him fame. It was used for many years for dessert services, in which the decoration took the form of fruit, leaves, and flowers, moulded in low relief, and entirely covered with the enamel.

"Cauliflower" was another ware which enjoyed popularity. This consisted of pieces made in the form and colours of the cauliflower, and was used principally for teapots, jugs, covered bowls, and tureens. Silver, copper, and gold lustre were also in use at the factory, pieces of Wedgwood lustre being of lighter and finer texture than the majority of pieces made in those early days by other potters. Particularly pleasing are those specimens of silver and white lustre which bear his name, and which may be seen and admired in the museums of Hanley, Burslem, and Stoke-upon-Trent.

The fashion for making articles for domestic use in the form of fruit and vegetables was very popular, and many pieces in the shape of apples, pears, melons, cauliflowers, bundles of asparagus, artichokes, etc., are still preserved in these museums. Perhaps the most interesting and deceiving imitation which has been handed down to us is Wedgwood's "pie-crust ware."



Three beautiful examples of the famous jasper ware for which Wedgwood is renowned. The two vases and covers are lilac in ground with reliefs in white. The amphora in the centre bears classical figures in white on a black ground

From the loan collection of Sir John Hippisley, Bart., in the South Kensington Museum

which was copied and put to such good use by his successors. In the "Life of George Brummell," we may read that in July, 1800, "the scarcity was so great that the consumption of flour for pastry was prohibited in the Royal household, rice being used instead; the distillers left off malting, hackney coach fares were raised twenty-five per cent., and Wedgwood made dishes to represent pie-crust."

Queen's Ware

Josiah Wedgwood was not a great chemist in the ordinary acceptation of the term to-day, but, as his business increased, he spared no pains to improve his wares. He was indefatigable in experiment, trying all and every recipe gathered from many quarters for bodies, glazes and colours, and altering his own materials or modifying their proportions to suit one or another.

Thus, at length, in 1761, he perfected his well-known cream ware. This was very fine and extremely light in texture, and was covered with a cream-coloured glaze. So pleased was Wedgwood with his success that he ventured to make and present to Queen Charlotte a little bedroom breakfast set at the time of the birth of one of the Royal children.

The Queen was greatly delighted, and gave an order for a service, at the same time granting permission for the ware to be called "Queen's Ware." It is said that this ware was so thin and light and so beautifully modelled that many dozens of plates could be piled up, and these fitted one into another so perfectly that there was no fear of their falling.

The Rage of Europe

Made alike for decorative and useful purposes, this beautiful faïence became the rage not only in England but upon the Continent, where, we are told, it was imported in "hundreds of dozens and thousands of dozens." It bid fair to ruin the French and German potter, and a French traveller remarked that "from Calais to St. Petersburg one was served at every inn with Wedgwood ware."

The colour of the glaze varied from a cream to a delicate primrose tint, and the decoration took the form of painting, moulding and transfer printing. Borders of tiny flowers in wreaths or sprigs, used conventionally as borders or as covering for almost the entire surface, may be found upon this ware, also a pink lustre derived from gold.

Some pieces had moulded and pierced basket borders, and these were frequently used upon pieces decorated with transfer printing, which was a favourite form of ornamentation. Waggon-loads of Queen's Ware were sent every fortnight to Liverpool, there to be printed by Messrs. Sadler & Green, the colours used being black, puce, green, brown, and pink.

Wedgwood and the Slave Trade

It is said that, owing to the bad state of the roads, hundreds of pieces were broken, and the loss thus sustained induced Wedgwood to turn his attention to the establishment of some better mode of transport, and it was largely owing to his efforts that the Trent and Mersey Canal was commenced, which so greatly facilitated transport between the Staffordshire potteries and the port of Liverpool. He was also a very strong advocate for the abolition of the slave trade, and interested himself in many of the great movements of his day.



A cream jug, basin, and milk jug in jasper ware. The ground of these beautiful specimens is lilac, with Roman scroll ornament in white, and wreath of olive leaves

From the South Kensington Museum

Etruria

In 1768, Wedgwood took into partnership Thomas Bentley, a Liverpool merchant. Bentley was a man of great artistic taste, good education, and fine manners, and at first his part of the business comprised only its ornamental side. The village and factory established by Wedgwood in 1769 was called by him Etruria, a name by which the works are still known, and a branch was established in London, where a large and growing business sprang up, and where Thomas Bentley eventually became manager.

To be continued.

HOW TO KEEP THE HOUSE COOL IN HOT WEATHER

Whitewashed Roofs—How to Manage the Windows—A Cool Hall—Cool-looking Chair-covers—What to do with Carpets—The Nursery Refrigerator—Electric Fans

Not nearly so much can be done to keep the house cool in hot weather as to keep it warm during the winter. There is, unfortunately, no cooling system to correspond to modern heating methods.

At the seaside, or in the country, where there is a great deal of sun, it is found that something can be done in the way of protecting the house from the penetration of its rays by the simple method of having the roof whitewashed. In this way the sun's rays are reflected, instead of being absorbed by the dark slates or tiles.

Sun-blinds are, of course, a very effectual protection, but, failing these, a good deal can be done by a judicious management of the windows. As many windows as possible should be left open during the night, so that the house may be thoroughly cooled throughout. In a town house the lower windows must be shut at night, or the occupants will be disturbed by the careful policeman on his rounds; but in a flat on the upper floors this plan can be carried out thoroughly. Then, so soon as the outside air begins to get warm, the windows should be closed, and curtains drawn. For this reason thickish curtains of some kind should be put up, as if only muslin ones are used, and there are no outside blinds, there is no means of excluding the extreme heat in the middle of the day.

Cool Furniture

A sun-blind over the front door is of considerable assistance in cooling the house, especially where this door has glass panels, which admit the sun's rays. In the country the door itself can then be open, thus ensuring a continued current of air. If the hall can be kept cool, it helps to cool the whole house. For this reason alone a tiled floor in the hall is better than linoleum.

Within doors a rearrangement of the furniture may be resorted to. The fireplace, which, during the winter, is the centre of the general scheme, should be hidden by a fire-screen, and the mantelshelf used as a resting-place for large vases of cool-looking greenery and flowers. The coalscuttle should be removed, or used as a receptacle for a fern. Those of copper or brass in a vase shape, or the iron cauldrons, look charming filled in this way. Even a lamp-stand can have the lamp taken out in the daytime, and a bowl of ferns or green branches put in its place.

Chairs covered in velvet or other heavy materials should always have loose covers during the summer, not only for the sake of comfort, but because they help to preserve the more expensive fabric. Very heavy-looking plush or velvet curtains should not be left up, and the more green that can be introduced into summer hangings, the cooler the effect. A practical idea, followed by some housekeepers, is to provide green linen covers for all the chairs during the summer. Green is a colour that always fades very quickly, but, instead of being cleaned, these covers are always sent to be re-dyed.

Cool Floors

The possessors of parquet floors will find themselves already supplied with a suitable flooring. But in many houses there is no reason why carpets should not be taken up for the summer and the floors underneath stained. This costs very little, and is generally quite successful, if effected by some energetic member of the household. Many ready-prepared stains are sold for this purpose.

An effectual home-made stain is a solution of permanganate of potash and water. The floor should be sized all over before this is applied, and French-polished afterwards with beeswax and turpentine.

A Turkey carpet in a dining-room is especially apt to give a suggestion of heat. An alternative to taking it up and staining the floor is to cover the carpet entirely with a drugget. In the country, where there is a large house-party, this is an excellent plan, as it prevents the carpet from being spoilt by the constant running in and out of the garden, and is cool to the feet.

The nursery is a very important room to keep cool. This can best be done by sun-blinds outside the windows. Then the preservation of the children's food is equally essential, and many people now have nursery refrigerators. These are made of japanned iron, painted green outside, and lined inside with galvanised iron. There is the ice-chamber on one side, and on the other several movable shelves to hold the butter, milk, and so on. It is usual to make some arrangement with a fishmonger for a regular supply of ice, an average charge being about 1s. 6d. a week.

Electric fans are used to a certain extent, though the expenditure of current involved is a disadvantage, and they cost so much that some people have discarded them. They are, nevertheless, very useful in the kitchen in extremely hot weather. As, however, they only serve to circulate the air, and not to change it, they are not as practical as the electric exhaust fan fixed into one of the windows. These draw out all unpleasant smells and hot air, which are replaced by a perpetual flow of cool air from outside.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Thomas Keating (Keating's Powder); Price's Patent Candle Co., Ltd. (Clarke's "Pyramid" Night Lights).



WOMAN'S BEAUTY BOOK

This section is a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents :

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure
The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods
Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure, etc., etc.

BEAUTIFUL WOMEN IN HISTORY

"BLUE-STOCKING" MRS. MONTAGU

By PEARL ADAM

THE prevalent notion of a "blue-stocking" pictures her as a loud-voiced woman with short hair and blue glasses. Yet Mrs. Montagu, who was first called by the name, would have been famous for her beauty and charm if her learning had not given her a higher claim to remembrance. She was a very lovely woman, skilled in all feminine graces, of whom, in old age, a famous man could say that she had passed through all the stages of man, and given a grace to each.

She was born in York in 1720, of a beautiful mother and a handsome young father, who had married at the age of eighteen. Mr. and Mrs. Robinson had in all twelve children, and the cares of such a family, increasing quickly, fell so heavily on the shoulders of such a young couple that Elizabeth was sent to Cambridge to spend much of her time with Mrs. Robinson's mother. This lady had married a second time. Her husband was a very learned man—Dr. Conyers Middleton—and, with the best will in the world, he did his utmost to turn Elizabeth into a fearful little prig.

A Precocious Child

At the age of eight she had copied out the whole of the "Spectator." She was always present when the learned men of Cambridge came to discuss with Dr. Middleton Life and Death and Eternity, with branches into mathematics and philosophy and science. He expected her to repeat to him when they had gone as much of the conversation as she could remember; and as she did so, he explained any points that puzzled her. It is a fearsome picture—the small girl repeating parrot-wise the abstruse conversations of learned old men; and her step-grandfather condescending to explain to her now and then things whose explanations can only have puzzled her more deeply.

At home, too, she was exercised in a way unusual for a child. Her father encouraged her to cultivate her taste for repartee, and used to engage in sparring matches with her, until she became so accomplished that he left off, because she always got the better of him. The children used to set themselves a subject for argument, and Mrs. Robinson would sit by and form a court of appeal if the argument grew too hot.

A Charming Hoyden

However, all this suited Elizabeth's temperament admirably. She received an education unusually good for a girl in those days, and her brain strengthened and grew clear and logical without in the least impairing the charm of her girlhood. She was a wild, high-spirited creature, very much of a tomboy. At the age of eighteen she went eight miles to a play with her sister and two brothers, supped at an inn, started home at two in the morning, and, before she had gone two miles, met with an accident, which she described in this quaint fashion :

"I had the pleasure of being overturned, at which I squalled for joy."

She adored dancing, and had a great sense of fun. Her nickname was "Fidget," for she could not keep still. She hated cards and getting up early; but she had delightful manners, and when she stayed in a house where eight o'clock breakfast was the rule,

she came down at that hour as a matter of course, even if she had been dancing half the night—a form of courtesy not too common either then or now.

We get the best notion of her from her very delightful letters to the Duchess of Portland. This lady, five years Elizabeth's senior, was her chosen friend. She was the "Lovely, noble little Peggy" of Prior's poem, and had been Lady Margaret Cavendish. She it was who brought the name and estates of Cavendish into the Bentinck family. Elizabeth wrote long, light-hearted letters to her, in which it is odd to find her calling her great friend "Your Grace," where all else is so free from stiffness and etiquette. The letters are full of charming touches. She painted a little, but calls herself a hospital painter, "for I never drew a figure that was not lame or blind, and they had all something horrible in their countenances." From Tunbridge Wells and Bath, where her beauty and her wit claimed a double triumph, she wrote that life was "all the morning, 'How d'ye do's,' and all night, 'What's trumps?'"

Her Marriage

In London she took headers in the ornamental waters at Marylebone Gardens—a fashionable pastime—to the great delight of the onlookers, for she was quite fearless. Her beauty was of the kind which improves with every healthy occupation, and she was not afraid to submit it, wet and glowing, to the judgment of the bystanders. Zincke has painted her in the dress of Anne Boleyn. It is a lovely face, and full of meaning, which is more than one can say for the countenances of many famous beauties.

She had many suitors, of whom she chose the most unlikely. Edward Montagu was a man much her senior, quiet, reserved, a bookworm, and intellectual. He was very rich, a coal-owner, a member of Parliament, an earl's cousin, and altogether a very unromantic person. But he pleased Elizabeth, and with him her life was one of placid, happy union. He carried her off to Allerthorpe, in Yorkshire, where the manners of the people displeased her greatly. Drunkenness reigned quite as much among the gentry as among the peasantry. Elizabeth writes that "most of the poor ladies in the neighbourhood have had more hogs in their drawing-room than ever they had in their hog-sty."

There was an old steward at Allerthorpe, a venerable creature, of the type which invariably makes a young wife's life a misery, purely on the ground that they have "dandled the master when he was no bigger nor that." When the master in question is a serious-minded, middle-aged man, and he brings home a young girl called (and with reason) "Fidget," one can imagine the state of the white-locked retainer. Elizabeth writes that "I am told that he has never heard a hop that he had not echoed with a groan." There is something to be said for him. Ladies who marry sober, coal-owning members of Parliament are not supposed, whatever else they do, to hop!

A boy was born, who was christened by some sober name, but always called "Punch." (Think of the retainer!) He brought a very deep happiness into the life at Allerthorpe, and for the first time Elizabeth found that life without society or gaiety was completely satisfying. But he died before he was a year old.

There were no more groans from the old steward about hopping, and we never hear of "Fidget" again. The next nickname she bore was "Minerva."

Literary Successes

Her health was not very good, and she spent much time in retirement, reading and studying, and, later on, writing. She turned out an essay on Shakespeare which roused Voltaire, and interested Johnson; and she also produced other literary efforts. Between whiles she entertained at Hill Street, in a room full of the fashionable Chinese curios. Her breakfast parties became famous, and her evening "conversation parties," in an age of card-playing, attracted first by their novelty, and then by their charm. All the witty and wise of England went there. There was only one disqualification. "I will ask no idiots to my house," said Mrs. Montagu. And, consequently, an invitation there became a guarantee of the hostess's good opinion.

In 1775, Mr. Montagu died, and his widow, if not absolutely heart-broken, mourned him sincerely and quietly, and did the best thing to honour his memory that she could. She took on the cares of estate ownership, and showed that she possessed admirable business qualities. She administrated the huge estates ably, justly, and kindly, started spinning-schools for the girls, and so forth, and took a practical interest in all her tenants.

She was now a very rich, completely independent woman of fifty-five, very handsome and queenly, famed for both learning and wit, and endowed with great charm. She went to Paris in the following year, where Voltaire took the opportunity of delivering a scathing address on Shakespeare in her presence, to which she responded in a spirited pamphlet, upholding the conclusions of her Essay on Shakespeare. When she returned to England, she took up entertaining with fresh zest, and her fame spread even more.

A Queen of Wit and Beauty

For years she was friendly with Dr. Johnson, who was so kind as to say that he had seldom spent an evening "with fewer objections" than at her house. Fortunately, Mrs. Montagu's head was strong enough to bear this praise modestly, for there were even more overwhelming tributes to be received. When told that Lord Bath had said of her that he did not believe a more perfect human being was ever created, Burke said: "And I do not think he said a word too much."

In 1781 she was much occupied with the project of building Montagu (now Portman) House, in Portman Square. The building was designed, in close conclave with Mrs. Montagu, by "Athenian" Stuart. It was, of course, particularly adapted to entertaining, for Mrs. Montagu was never so happy as when her rooms were full of friends. There was a Cupidon room, with roses and jessamine and little cupids painted on the walls. There still exist some of Angelica Kauffman's paintings on the wall in another room. A very large and splendid chamber was called the Feather Room, because it was entirely hung with marvellous feather-work done by Mrs. Montagu herself. She used to beg her friends to save for her feathers from fowls and geese, and every bird was represented in the gleaming plumage of these curtains and draperies.

Cowper, in a poem on this room, begins :

The birds put on their every hue
To dress a room for Montagu;
The peacock sends his heavenly dyes,
His rainbows and his starry eyes.

He goes on for many lines, but does not mention anything so homely as geese !

In this room Mrs. Montagu entertained the King and Queen, and, later on, gave a breakfast to seventy of her friends. She also invited all the chimney-sweepers of London to eat roast beef and plum-pudding on her lawn every May Day. This lawn is one of the most beautiful in London to this day. In fact, the only drawback to the house, which stands at the corner of Portman Square and Gloucester Place, was the great danger of being waylaid by footpads or highwaymen on the way from London to the wilds of Tyburnia. However, Mrs. Montagu's popularity withstood even this test.

She was indeed for nearly fifty years the undisputed queen of literary and witty society in London. Imitators she had by the dozen, but of rivals ne'er a one.

Her friends ranged from Johnson down, included Garrick and Burke and Walpole, Wilberforce, and Beattie and Hannah More. The friendship of her girlhood with the Duchess of Portland lasted till the latter's death. Everyone speaks of her as being constant and affectionate, especially in seasons of distress. When she grew old, she was much laughed at because she remained so fond of society and dress. It struck the younger generation as funny that this old lady, childless and alone, feeble, and nearly blind, should still care what she wore, and still gather round her, in the large splendours of her house, a small group of intimates. But it is not so easy to be a queen of beauty and wit for fifty years, and then settle down to a quiet old age by the fire.

The Verdict of Posterity

She had staunch friends to the last, and when she died, at the age of eighty, she was sincerely regretted. She is best remembered as the handsome, wise, calm, learned, blue-stocking Mrs. Montagu, but those who read her letters and the memorials of her life, and come under the spell of her charm, will like also to recall the wild, laughing, lovely girl who "squalled for joy" when she was overturned on the dark road, and scandalised her husband's old steward by indulging in the unheard-of occupation of hopping !



The beautiful and witty Mrs. Elizabeth Montagu, who received the epithet of "blue-stocking" on account of her learning and talent, but who won universal popularity and affection by her charming personality and kindly disposition

From the original painting by Sir Joshua Reynolds

BEAUTY CULTURE FOR WOMEN

FACE MASSAGE

Continued from page 2393, Part 20

Removing Forehead Wrinkles—Bagginess Under the Eyes—Massage à Friction—Crowsfeet—Hollow Cheeks—The Correct Movements—A Simple Astringent—Recipes and General Hints

FOREHEAD wrinkles require two movements, since "frowning" wrinkles (see diagram, *b*) are perpendicular, and those on the broad of the forehead are horizontal (*a*).

(*a*) With two fingers of each hand, smeared at the tips with the chosen cream, work firmly from the eyebrows to the hair.

(*b*) With two fingers work towards the temples, using *effleurage* with pressure.

Bagginess under the eyes (*c*) requires careful treatment. *Massage à friction* is adopted, working in small circles from the inner corner of the eye towards the temple. For the eyelid give a little *effleurage* in the opposite direction—from the outer to the inner corner. This is best done with the little finger of the left hand on the right eye, and vice versa.

In practice the other fingers will fall naturally on to the temple and outer corner of the eye, where they must be pressed so as to hold the skin in place during treatment of the eyelid.

When working on the tender skin beneath the eyes it is well to remember the delicacy of the third finger, which will give just the right fine, light movement.

For crowsfeet use light *effleurage*, outward movement, before and after the circular movement. (*d*) *Tapotement* may be worked lightly, using "the cone."

Hollow cheeks can only be improved under regular and patient treatment. Follow *effleurage* with light pinching, in which the cheeks are picked up from the bone, and the muscles stimulated. Tapping, with a plentiful smearing of cream on "the cone" is valuable. Then the light massage *à friction* working outwards (*e*), which may be solely used for slight cases or as a preventive.



By careful massage much may be done both to prevent and to remove disfiguring facial and throat wrinkles. The lines marked by arrows on the drawing indicate the direction in which the massage described should be performed

For the removal of fat from the cheeks use *effleurage*, then knead the flesh firmly, using considerable pressure, and pinch the flesh so as to influence vigorously the muscle. Finish with *effleurage*. Little or no cream must be used.

Calipers are the most dreaded of all wrinkles—as they give the expression a harshness far from pleasing to behold. There are two good movements for their removal, two movements which may be used as preventives at any time—with the towel when washing, occasionally with the fingers in a spare moment or before resting, when using a cream to remove some simple ill of the complexion

Removal of Calipers

The first movement treats the upper part of the caliper, near the nose. Use the four fingers, first smoothing out the line towards the ears, then feeding the skin with the circular movement. The long lines (*f*) are made with the lower palm of the hand. Place the fingers on the temples, and then, with a firm, slow and effective movement, work the base of the hand from the chin till it nearly meets the forefingers on the temple. The same movement is useful for toning up the skin and flesh beneath the chin which shows age by "sagging." Here use both hands at once, placing the tips of the fingers in position beneath the ears, and the two wrists meeting under the chin. Now work with firm and even strokes, and follow by circular movements all tending upward (*g*) to give tone, and remove scragginess, but using heavier movements if the fat is to be removed. *Effleurage, pincement*, and kneading are used to remove superfluous fat from chin and neck. The flesh must be picked up, rolled, and kneaded under the chin, and pressed and squeezed when it has gathered on the back of the neck.

Neck Exercises

To help give tone to the neck, and assist it to regain its former roundness, exercise by (1) throwing the head backward, (2) bending the head forward till chin reaches breast, and by (3) turning the head from side to side. Neck, chin, and shoulders quickly show the good effects of massage, though the daily treatment must occupy a little longer than treatment of the face as they are less sensitive. Vibration is of excellent service.

Discretion must be observed as to the quantity of cream used, the object of massage being to promote a natural action of the skin, when the fat glands themselves will supply a sufficient lubricant to render the skin flexible, glossy, and smooth.

A Few Notes

Before massage it is necessary to open the pores by bathing in hot water or by steaming; after, the pores need to be closed. In preventive massage, and the slight massage often sufficient for slight cases, a simple astringent, such as cold water to which has been added a few drops of toilet vinegar, or *Lait Virginal*, will be found sufficient; but where the pores are enlarged a better one may be found necessary. Use an astringent sparingly and seldom. Here is a simple and good one. To half a pint of elderflower-water add a tablespoonful of lemon-juice and a tablespoonful of simple tincture of benzoin. Dab on the face gently, or use a spray. This lotion whitens as well as tones the skin if only used *occasionally*.

A good astringent is composed of equal parts of good vinegar, simple tincture of benzoin, and infusion of red roses. Add only enough to the washing water to make it cloudy.

Use oatmeal-water after massage if the skin is at all irritated, or leave an emollient on for a while.

Warmed almond oil is useful in massaging a thin neck, but as almond oil promotes the growth of hair it must not be applied to the face, for which lamb's-wool fat, or lanoline, is better.

In face massage the movements generally tend upwards, because the wear and tear of life draw the lines downward, and to erase a line consistent movement in the opposite direction is necessary.

It is well to note that massage more readily affects fat than it promotes flesh, so that the thin woman requires to use a patience and perseverance not always agreeable to her temperament. On the other hand, an amateur can better use self-massage for the cure of thinness than for the removal of redundant flesh, because the movements in the former case are lighter and more superficial than in the latter, when the not too sympathetic hand of a professional *masseuse* is more effective.

To be continued.



HOW TO OBTAIN A GOOD FIGURE

Fashion and Figure—The Ideal Figure—How to Acquire Height—Excessive Stoutness—Excessive Thinness—How to Cure Round Shoulders—How to Develop the Bust

THE popular idea of beauty changes as the general standard of education changes, and in that cycle which we call "woman's progress" we find women endeavouring to be beautiful according to the "fashion" of the moment.

But never does beauty of face gain serious precedence over beauty of figure, and, on the whole, beauty of figure is an ideal only to be attained by devotees of health. Anæmia, brought about by sedentary habits, is also the result of a period of tight-waists, when women, still having a sense of proportion, endeavour by compressing the waist to give shape to a figure which would otherwise be, to quote a ready phrase, "all up and down alike."

The purpose of this article is not to consider the ways of obtaining any distortion of the figure which is at the moment fashionable, but to deal with ways and means of obtaining a good figure—that is to say, a figure which tells of health and feminine charm.

The first essential is symmetry, wherein no part obtains an undue importance. In the perfectly proportioned figure, the bust, waist, and hips are all so proportioned as to produce a harmonious whole. The carriage is then good, and the woman with a good carriage has her name upon the list of beauty.

The average height of an Englishman is 5 feet 6 inches, and an Englishwoman's average height is one twenty-second part smaller. A woman's face should be shorter, and therefore rounder, than a man's, her shoulders should be smaller, and the ribs much smaller. But no woman's waist should be less than 24 inches. It may, if she is "nobly planned," be as wide as that of the Venus de Medici, whose waist measures 27 inches, although her height is below that of the average Englishwoman, being only 5 feet 2 inches.

We give here the mathematical details of a perfectly proportioned figure, so that comparisons may be made for practical purposes. The entire body should be six times the length of the foot, and the distance from the tip of the third finger of the right hand to the tip of the third finger of the left, when the arms are fully extended, should be the same as the height. A woman of 5 feet 5 inches in height should weigh no less than 138 pounds, and no more than 148 pounds. A measurement of the bust taken over the arms should be 43 inches, and waist 24 inches. The upper part of the arm should be 14 inches, and the calf of the leg the same measurement. The thigh should be 20 inches.

To Acquire Tallness

Any person under the age of twenty-five can acquire height, a fact not generally taken advantage of by people who belong to a family generally short of stature, and who dislike the idea of their children being short of inches when reaching maturity.

Tea and tobacco are notorious for their effect upon the physique, whilst, on the other hand, the frequent use of oatmeal in the diet of Scotch people is one cause of their tall figures. Open-air people acquire inches. The use of horizontal bars forms a good part in the drill of a recruit who has to be "pulled out," and sleep aids in the acquisition of inches. In this connection may be mentioned the bad habit of curling the body in bed, since bed is a good place in which to grow tall. Always sleep in a full-sized bed, and stretch out to full length. The morning yawn and stretch is a good exercise to help to increase height. It must be remembered that none of these devices are of use after the age of twenty-five.

Excessive Stoutness

An authority on this matter writes: "The exciting cause of obesity is the ingestion of more food than the system requires, which results in the failure of the system to adequately throw off its waste matter." At the same time, obesity is often hereditary, and then manifests itself at about the age of thirty-five. Temperament has a great deal of influence upon the health of the body, and we find women of a lymphatic temperament fond of ease and inactivity, and a prey, therefore, to obesity. The treatment of general obesity is fully given on pages 865 and 980 in the medical Section. With regard to drug-taking, it need only be pointed out that the woman with a perfect digestion will, in all probability, have a perfect figure, and that drugs impair the digestion. Lemonade to which has been added a small pinch of bicarbonate of soda is recommended as a drink; indeed, several authorities on beauty have also praise for bicarbonate of soda in small doses for the complexion. Monin says: "How many stubborn cases of eczema has not the author of these lines cured by regular use of bicarbonate of soda!"

Some Remedies

Trousseau advised corpulent patients to take at each meal two grammes of bicarbonate of soda, and the writer knows an actress whose dread of growing stout has caused her to try all sorts of methods, whether they be uncomfortable diets and exercises or possibly harmful drugs. Take every morning a wineglassful, fasting, of the following mixture: A pint of strong lemonade slightly sweetened, added to an ounce of Epsom salts dissolved in half a pint of water; two teaspoonfuls of bicarbonate of soda. The woman who has taken this heroically every morning for nearly two years declares it to be the simplest and best

treatment for obesity she knows. The "cure" is given here upon its own merits.

Excessive Thinness

It has elsewhere been observed that the reduction of adipose tissue is more easily brought about than plumpness, the main reason being that the nervous temperament will not allow the body it controls to put on flesh. The nervous temperament in good health is active, clever, resourceful, and fond of investigating fresh woods and pastures both actual and mental. It is lean of body, but need not become too thin. In bad health, however, the activity of the brain degenerates into "worrying" and consequent depression, and nervous force misdirected often becomes a helpless grumbling or scolding. "Nagging" is a state of nerves which ought to be brought to the notice of the doctor. Granting, then, that the state of the digestion is being attended to, beauty culture can do little beyond noticing the splendid effects of olive oil, to be taken or rubbed into the flesh. Trousseau, the eminent authority already quoted, advised, amongst other things, sandwiches spread with *Trousseau's Butter*. This was made of—

Fresh butter ..	125 grammes
Chloride of sodium	3 grammes
Bromide of potash	20 centigrammes
Iodine	5 centigrammes

Generally speaking, treatment of obesity and leanness are the two sides of the same medal.

The Back and Shoulders

Whether a woman be stout or thin, her figure will not be hopeless if her shoulders are well-placed and her back flat. She will be able to stand gracefully — no mean accomplishment. The thin woman is more apt to slouch the figure than her stout sister, and, also, stout people are seldom seen with round shoulders unless their occupation calls for an abnormal amount of stooping. To straighten the back and acquire an erect, graceful walk, nothing is better than the old device of walking with a book on the head. Drill, swimming, dancing, and rowing all improve the carriage, and a detail often overlooked is the comfort of the feet. Better have shoes made for comfort than appearance since, in the sum total of a good appearance, an erect and graceful carriage is of more telling effect than a pretty foot.

Remedial Measures

Dumb-bell exercise is almost a necessity. To hold the hands behind the back is a helpful device. Sleep on a hard mattress with one pillow or none. A shoulder brace can be made at home. One simple but efficient pattern consists of braces made barely long enough to reach the band of the skirt after passing over the shoulders. To these is added a horizontal broad strap of some stout, unyielding material such as jean, not more than two inches in length. The second pattern is of stout jean, boned or piped in places marked on diagram. This brace is tightened and kept in place by means of a buckle and strap.

The diagram shows brace for right arm, and is drawn from a home-made affair, in which ticking is used for the main part. A pair of small boy's cheap braces costing fourpence-halfpenny were cut up, the straps on the shoulder-brace being made of them, and one of the buckles, with a bit of brace as a strap, forming the new fastening. In the longer lines marked as running across the shoulder-blade when the brace is in place, pieces of whalebone were inserted, the narrow lines being formed by stitching. The ticking was used double, and made neat at the edge by binding with tape.



Right arm brace of a pair of shoulder braces that can be made at home from a pair of cheap braces and stout ticking. They will be found most beneficial by all sedentary workers, and those whose work necessitates a stooping position.

To wear, place one brace as diagram on the right arm, and the duplicate —cut by reversing the diagram and pattern—on the left arm. Cross over at the back, and fasten as tightly as can be borne without discomfort. This brace is most effective, and should be worn by all women who follow any occupation necessitating much stooping, as, after the first discomfort, it will be found a support as well as a cure.

There is a droop of the figure in weak health that points to need for tonics, plenty of fresh air and open-air exercise, with an abundance of sleep and nourishing food. This droop is characteristic of consumption and anæmia, and is more marked when the sufferer is sitting down, as the body is then drawn away from the back of the chair at the base of the spine, and rested on the back of the chair at the shoulders. This position gives a curve to the spine which is very ugly.

The Bust

There are means of expanding as well as reducing the bust, and Englishwomen require the former more generally than the latter. To acquire a full chest, treatment ought to be begun in childhood, and is then composed of breathing exercises, exercise with skipping-ropes, swinging on a bar, and dumb-bell exercise. The effect of deep-breathing exercise is surprising in youth, when the ribs are cartilaginous and elastic, and it is of great value in later years. Deep-breathing, when the lungs are fully expanded, straightens the back, puts the shoulder-blades in place, and makes the neck round and shapely. The person who habitually breathes correctly is full-chested.

To be continued.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. T. J. Clark (Glycola); A. & F. Pears, Ltd. (Pears' Soap); Katheryn B. Firmin (Removal of Superfluous Hairs).



CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned :

The Baby	Education	Physical Training	Amusements
Clothes	*How to Engage a Private Governess*	*Use of Clubs*	*How to Arrange a Children's Party*
How to Engage a Nurse	*English Schools for Girls*	*Dumb-bells*	*Outdoor Games*
Preparing for Baby	*Foreign Schools and Convents*	*Developers*	*Indoor Games*
Motherhood	*Exchange with Foreign Families for Learning Languages, etc.*	*Chest Expanders*	*How to Choose Toys for Children*
What Every Mother Should Know, etc.		*Exercises without Apparatus*	*The Selection of Story Books, etc.*
		Breathing Exercises	
		Skipping, etc.	

NATIONAL DANCES FOR CHILDREN

By MRS. WORDSWORTH, Principal of The Physical Training College, South Kensington

No. 1. ENGLISH—THE SAILOR'S HORNPIPE

The Origin, Derivation, and Style of the Hornpipe—The Music—Some Changes—The Steps—Teaching a Child

EVERY nation possesses its own national dance. These measures are typical of the people and country to which they belong, and are quite out of place and incongruous when performed by foreign dancers in foreign lands.

The sailor's hornpipe is the English national dance. It was probably named after an obsolete instrument, of which little but the name is known. A "horn-pipe" was an old wind instrument, so called because the bell, or opening, was sometimes made of horn. So the hornpipe took its name from the instrument to which old-time dancers performed their sprightly measures.

Conspicuous among those dances which claim a distinctly native origin, the sailor's hornpipe is described as belonging "par excellence" to our clime and race. It is consistent with our national characteristics as a maritime nation that our native dance should be a sailor's dance. Hornpipes and jigs are old favourites in the service; and by no section of the community are they danced with more springiness, joyous activity, or keen enjoyment. The nation of sailors could not desire a more fitting national dance than this nautical measure, with its rousing, invigorating music.



Fig. 1. The first step of the sailor's hornpipe. Though this dance consists of an infinite number and variety of steps, it can be simplified sufficiently for young children. The dance is intended to represent different nautical actions

Photos, Martin Jacolette

As an argument for the health-giving properties of dancing—national or otherwise—the hornpipe must be accepted as a practical instance to the point. That famous and intrepid navigator, Captain Cook, proved that dancing was most useful as a pleasant means of keeping his sailors in good health. Voyages, in his time, were accomplished at much greater length, under much less healthful conditions than to-day. But sickness was comparatively rare. When the weather was calm, and the work on a sailing vessel consequently slight, Captain Cook found employment for his crew in dancing. He made them dance on deck—the

hornpipe for preference—to the music of his fiddle. The great circumnavigator attributed the freedom from sickness on board his ship to this healthy, invigorating exercise.

Doubtless, the hornpipe in some form is of antique origin; and may have suggested itself to other nations, or existed in past ages. It is conjectured, with much plausibility, that a slightly different form of hornpipe was danced in other countries, usually taking the form of a jig. The dance as we know it was equally popular in Scotland in the eighteenth century, when it was frequently performed to a charming melody called the "Flowers of Edinburgh."



Fig. 2. The second step, "Climbing the ropes" illustrates the action of a sailor climbing hand over hand up a rope. At the end of the movement the breakdown, a distinguishing feature of the hornpipe, is danced

The music written for hornpipes is now in common time, four beats in a bar; and contains two phrases of eight bars each, which are repeated *ad lib.* Hornpipe music was much written in the eighteenth century, and dates from 1700. The older tunes are in three-two time, the latter in common time. The steps are peculiar, mostly running in sequences of *six* bars, the two final bars of each phrase being occupied, after almost every step, by the "breakdown." This consists of cuts and stamps, in position, and is typical of this nautical dance.

A child must know a certain amount about dancing before attempting the hornpipe. There are innumerable steps to this dance, which may be augmented or elaborated by the dancer's ingenuity and skill. It is quite possible to teach children of five or six to dance the hornpipe by picking out the simplest steps and simplifying the arm movements, which are somewhat complicated for a baby learner. Little boys are particularly keen to learn the hornpipe, as a rule, when scorning other dances as "girlish." The only way to teach a child is to stand in front of her, and demonstrate the foot and arm movements very slowly, making her follow each one. In this case the teacher uses the opposite foot to the child, and when telling the little one to extend her *right* foot will use her own *left*.

The hornpipe combines several nautical actions in the cleverest manner. For instance, there is "climbing the ropes," "rowing," "rocking," "hitching up trousers"—or hoisting slacks—and "saluting." These steps can be done by a girl as well as a boy, especially by small girls, who look very graceful in their "seamanly" attitudes. When teaching the hornpipe it is wise to impress upon pupils the necessity to lean well to the right and left when using alternate feet, in order to create an impression of "rocking." Sailors sometimes dance hornpipes on the deck of a boat that is moving, so the extra roll and swing necessary to preserve their balance is very characteristic and effective, and has become an essential part of the dance.

As the breakdown occurs so frequently in the hornpipe, it may be as well to describe it first. When a step has been repeated for the *sixth* time, with the left foot, the dancer faces the audience, and starts the breakdown. *Beat* 1. Right foot extended sideways with a spring; left hand raised above head. *Beat* 2. Right foot cut to knee of left foot, with a spring; hand still raised. *Beat* 3. Left foot extended sideways with a spring; right hand raised above head. *Beat* 4. Left foot cut to knee of right foot; hand still raised. *Beat* 5. Left foot dropped behind right in fifth position, with a firm stamp. Both arms folded across chest, and kept well away from body. *Beat* 6. Right foot stamped in front, in fifth position; arms the same. *Beat* 7. Left foot stamped behind, in fifth position; arms the same. On *beat* 8 the right foot, which is then in front, is raised preparatory to starting the next step. The complete breakdown takes eight beats, or two bars



Fig. 3. The third, or "rocking" step, in which movement the pupil should lean well to the right and left when using alternate feet, to create the impression of the roll and swing of a sailor on the deck of a moving ship. The breakdown is not danced in this step



Fig. 4. The fourth, or "rowing," step, in which also the breakdown is omitted. The step represents the action of rowing in a vigorous pantomine



Fig. 5. The fifth step, representing the "hitching up" of the sailor's trousers. The dancer travels in a circle, taking a big spring on alternate feet. The breakdown completes the step

of music, which are always the two final bars.

STEP 1 (Fig. 1). FIRST STEP. Starting with arms folded, the dancer gives a big spring, cutting her right foot towards her left knee. She then dances the polka step, in a circle, repeating it six times. On reaching her original position, she finishes the step with the breakdown. While turning she should lean to either side alternately.

STEP 2 (Fig. 2). CLIMBING THE ROPES. This step is supposed to illustrate a bluejacket climbing hand over hand up a rope. Both hands are raised above the head, the dancer changing them as she changes her feet. This looks as though she was mounting the rope. The step consists of one "cut" taken with alternate feet, the foot being extended and lifted smartly to the opposite knee, while the dancer moves gradually up the room. After six repetitions of the "cuts," the breakdown is danced. The whole step is then repeated with backward progression.

STEP 3 (Fig. 3). ROCKING STEP. Starting with feet in the fifth position, the dancer "rocks" up the room, using each foot during four bars of music. The arms are folded, and one foot is dropped while the other is raised. This see-saw movement produces a rocking effect. The rocks are then continued in a circle, to left and right, the sailor holding his cap in his uplifted hand, as shown in Fig. 3. The breakdown is not danced in this step.



Fig. 6. Step 6. The "Salute," in which the polka step is danced from side to side, backwards, each hand being raised in turn in the salute, which is given with a loose wrist

STEP 4 (Fig. 4). ROWING. This step carries the dancer backwards, the breakdown being again omitted. The heel of the right foot is placed forward with a spring, both hands and the body also going well forward, as if bent over an oar. Then the feet are closed sharply together, the hands drawn back to the chest, and the body bent backwards. This is repeated eight times, with alternate feet.

STEP 5 (Fig. 5). HITCHING UP. The dancer travels in a circle, as in step 1, taking a big spring on alternate feet; and placing both hands alternately in front and behind her. This action represents sailors "hitching up" their trousers. The breakdown completes the step.

STEP 6 (Fig. 6). THE SALUTE. The polka step is danced from side to side, backwards, each hand being raised in turn in salute. This should be done with a loose wrist, as is the case with all naval salutes.

STEP 7 (Fig. 7). LAST STEP. This step is a repetition of the first step,



Fig. 7. The last step. This is practically a repetition of the first step, danced at double tempo. In finishing it, the breakdown is started, but instead of doing the stamps in position, the dancer turns, springs down on to both feet instantaneously, placing her hands on her bent knees

danced at practically double tempo. In finishing, the breakdown is started.

But instead of doing the stamps in position the dancer turns sharply, and springs down on to both feet instantaneously, placing her hands on her bent knees (see Fig. 7). This may be varied by turning and springing on to the right foot, with the right hand raised in salute.

Fig. 8 illustrates the stamping steps of the breakdown.

These are but a few of the hornpipe steps, which may be elaborated to any extent. The principal features of this jovial sailor dance of the Sailor Nation are its jollity, its smartness, and the neatness with which the feet and arms are moved. Slovenly, slipshod steps and movements are useless in a hornpipe.

To be continued.



Fig. 8. This illustrates the stamping steps of the breakdown, which takes eight beats, or two bars, of music. These are always the two final bars

MUD-PIE PINAFORES

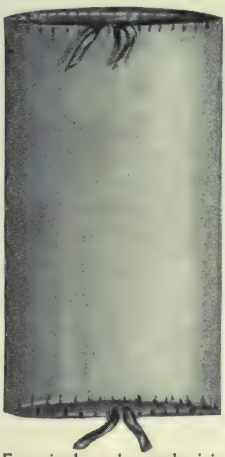
Holiday Pinafore and Overalls—When Children are Paddling—The Crawling Child—Pinafores for Boys

When a child is told not to soil her frock a holiday is robbed of half its pleasure. Either she has a dull time trying to keep clean while longing to scramble about or engage in rather grubby but very pleasant pastimes, or she gives herself up for lost, decides to disregard orders and have a pleasant time, but with the consciousness that a scolding is sure to come.

We are suggesting pinafores and overalls of a thoroughly practical nature not only for the children's benefit, but also for the mother's. The knowledge that the boys and girls can have a good romp without hurting their clothes is a real boon to a busy mother with none too much time on her hands for extra mending and brushing.

Many pinafores of otherwise excellent design have no sleeves. The ideal overall has long, loose sleeves caught down into a wristband, so that there is plenty of room for free use of the arms in tree-climbing, swinging, or hoop bowling, and yet no fulness is left to flop about.

Good ingrain cotton, of not too light a shade, is the best material for overalls, unless ornamental ones are planned, in which case green, blue, or brown linens are excellent provided they are not heavy; and embroidery or smocking may be used as ornamental detail.



For a simply made crawler join 2¼ yards of zephyr into a long narrow bag. Run a tape into each end to draw up round the child's waist

The overall for the self-respecting boy who will have no girlish pinafore put upon him, and who engages in all kinds of fretwork, carpentry, bicycle cleaning, glueing jobs, and other knicker-destroying pranks, is a more serious matter. The very best solution of the question is to make the lad such an overall as capable men, like working motorists or other engineers, always wear. The boy will probably be proud to don such a garment, and the boy's clothes, which are a heavy item in family expenditure, will be kept free from dirt.

Cut the overall with a bib continuation of a good loose trouser pattern, and use good stout blue linen. Sew bands of the same to pass over the shoulders, and the overall will be quite easy to slip into.

At the Seaside

Many a mother sighs when she

thinks of the sand-pie and paddling mornings, which are at the same time so delightful and so destructive to nice clothes, to say nothing of risks run by children who will go into the sea too far, so that they get their petticoats wet.

It is quite easy to make a garment in which a child will be immune from all danger of damp, and yet be unhampered in movement, nor will she be the unsightly object which the pushing up of clothes renders inevitable. Get a good loose knicker pattern, and cut it out of mackintosh cloth of a light weight, which can be purchased by the yard at any indiarubber shop. Either glue down the hems with mackintosh solution specially sold, or stick so that tape or elastic can be run in to draw up the knees. Add a large bib of the mackintosh right up to the neck, so that seaweed and other damp objects can be examined close to the chest without making a child damp in this most vulnerable spot. The old saying that sea water never gives cold is a fallacy, though, happily, colds are not caught so readily by children when they are spending most of their time in the open air.



An overall cut on the lines of an engineer's working suit will be worn by a boy when a girlish pinafore would be scorned

The Crawling Child

Many a painstaking mother desires to allow her baby health-giving freedom to crawl on the floor, but thinks twice about it because of the disastrous effect on dainty petticoats, for however clean a nursery floor may be, a child cannot crawl for long without getting its white frock and starched petticoats crumpled and soiled. The actual wear is also a serious matter.

Here is a simply made crawler which protects the underskirts and frock in a practical manner. Get 2¼ yards of cotton zephyr or print, cut it in two, join it up the sides, run a slot and tape into each end, so that you have a long, narrow bag with no bottom to it. Tie one tape round the child's waist under all the petticoats, bring up the overall, and tie the other tape round the child's waist on the outside of its dress, and the under and upper skirts will be thoroughly protected. With this garment baby can crawl anywhere, and when the simple contrivance is taken off he will have on his fresh clean garments as nice and as uncrushed as when they were first put on. It has also the additional merit of being one of the simplest of garments to launder, and can be washed expeditiously and easily.



If mackintosh knickers with apron front are worn at the seaside, a child may play on the sands and paddle without risk of chill from damp clothes



The "crawler" in use. Made as described on this page, it completely protects the child's clothes when playing on the floor

THE HOME KINDERGARTEN

By MARY WESTAWAY (Associate of the National Health Society)

Continued from page 2400, Part 20

How New Ideas are Best Conveyed to Children—Gifts—The First Toy a Baby is Able to Appreciate—Ball Rolling and Ball Throwing —The Sense of Touch

THE two chief ideas underlying Froebelian education are that a child should acquire knowledge by acquaintance with things rather than by means of words, and also that the unfolding and developing of his nature should be brought about by work.

Thus, gifts and occupations play an important part in early education, and although the distinction between them has been drawn since Froebel's time, they are unlike in character and aims, and each serves to carry out one or other of the fundamental ideas which have just been mentioned.

Every adult person realises that a clearer conception is formed when things are seen than when they are described, no matter how graphic the description may be. In the case of a newly invented machine, a description of it may call up a very fair idea of its appearance and mode of working in the mind of any person versed in the intricacies of machinery, but the clearness of the notion will depend upon the extent of previous knowledge, unless the acquaintance with machinery is so slight that the person cannot understand what kind of article is being described to him. Yet a person who has very little acquaintance with machinery gets a tolerably clear notion of a machine when once he has seen it and watched its action, and having seen it, can recall it later more accurately than if his notion of it had been gained only through words.

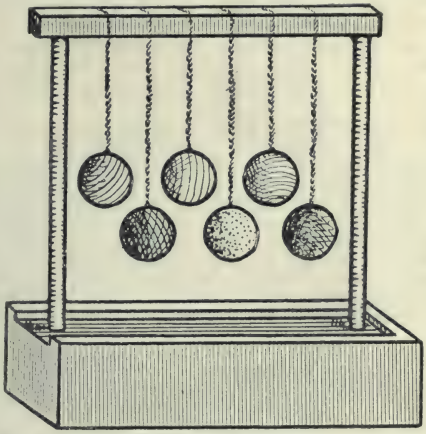


Fig. 1. The first kindergarten "gift" consists of six soft wool balls of different colours, each suspended from a frame by a string. By means of these balls a child learns to perform many manual movements as well as the names of colours and their combinations

Children are in an almost similar plight. They know so little, and have so much to learn, that they cannot gain new ideas by associating verbal descriptions with past experiences because they have so little knowledge on which to build; and their difficulty is yet greater than in the case of an adult, because they have a more limited vocabulary, and, moreover, the meaning of the few words at their command is wanting in definiteness and accuracy, and conveys less to their minds than is the case with an adult who has gained facility in the use of words.

The word "gift," applied to a form of kindergarten work, is somewhat misleading, and should never be used in this connection in the hearing of the child. The primary meaning of "gift" is something given, and when the articles which form the kindergarten gifts are taken up and put away at the end of the time, the child feels that it was only a loan, after all, and consequently his idea of the meaning of the word "gift" is vague and misty. He is too young to understand that the gifts are intended to give him ideas of the external world suited to his powers and comprehension, and accordingly the kindergarten teachers discourage the use of the word "gift" in this connection.

Occupations differ from gifts in that they consist of material of plastic nature, such as clay, sand, paper, etc., on which the child exercises certain forms of manual skill.

The form of the gifts being fixed and determined, they afford scope only for the arranging activities, while the occupations call forth the transforming and creative activities. The gifts lead to the taking in of knowledge, the occupation to the unfolding of the mind and self-expression. The gifts give insight, the occupations power.

Froebel spent fifteen years in inventing and systematising the gifts, but the modern kindergarten teacher, while striving to retain the Froebelian spirit, feels bound to modify the original programme, owing to weaknesses which have become apparent through more extensive knowledge of physiology and child nature.

Some of the occupations originally devised require the exercise of delicate muscles which should not be called into use until the larger muscles are under control. Thus the method of teaching drawing has been modified of late years, and children now begin by making large drawings which exercise the large muscles of the arms before they attempt the delicate and fine work which depends on finger movements.

Again, much kindergarten work of former days was of so minute a character that close application of eyesight was necessary, and thus children, in whom the eyesight is naturally long, were made short-sighted by the strained action of the eyes over fine work. Accordingly, fine needlework, pricking, and embroidery, bead-threading, needle-threading, etc., are left until the eyes are strong enough to bear the strain of close application.

Gift I. is certainly one of the most valuable of all the gifts. Nothing can arouse so effectually in a child's mind the consciousness of an external world of individual things and of his own dawning individuality. A ball is the most simple yet most complete of all forms, and it is easily grasped by a child whose finer muscles are not sufficiently trained to hold an object between the thumb and forefinger.

Froebel found that in most cases the first toy which an infant is able to appreciate is a little woollen ball. The tiny hand grasps the new toy, and to the mind is conveyed the ideas of roundness, warmth, and softness to form a foundation on which future knowledge may be built up by comparisons.

The roundness of the ball is further demonstrated when it is set rolling along the floor or table. The child follows it with his eyes, and gains his first notions of direction and distance. Then the child tries to imitate what he has seen, and rolls the ball in like fashion, which affords a pleasurable exercise to the muscles of the arm, and those of the other parts of the body when the child is old enough to follow it and fetch it back.

Ball-rolling and ball-throwing are never-ending sources of pleasure to children, and the fascination of this form of exercise is evidenced by the fact that the majority of games in which adults indulge are played with one or more balls. For these advanced ball games, dexterity, quickness of the eye, accuracy of aim, and co-ordinated muscular movements are necessary, and the foundation of these qualities is laid in the ball games of childhood.

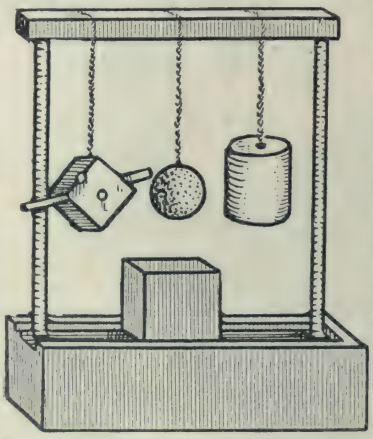


Fig. 2. The second kindergarten "gift," consisting of dissimilar objects, from handling which the child acquires knowledge of the nature and properties of the sphere, cyclinder, and cube, all of which are of wood

The ball is the essential of Gift I., which consists of six soft wool balls of different colours, each ball attached to a string by which it can be suspended from a frame which is included with the containing box. (See Fig. 1.)

Besides rolling and throwing the ball, which the child has already accomplished with his first toy, the string allows futher movements with it. Thus the ball may be bounced up and down and the words "Up" and "Down" associated with the movements. It may, likewise, be swung to and fro, and whirled round, and the phrases "To and fro" and "Round and round" associated. This may seem a very small addition to a child's stock of knowledge, but it is surprising how quickly he will utilise it as a foundation for further knowledge, which being self-gained, will be of greater value. He will compare the form of the ball with other things, and learn that an apple and orange are rather like a ball and can be rolled. He learns the word "soft," and the quality of softness, and associates it with other things.

From the ball in Gift I. he may likewise learn the names of colours, and be able to identify by the colour many things with which he is familiar. The balls in Gift I. are coloured red, yellow, blue, and the derived (or what is commonly called the secondary) colours of purple, green, and orange. The first three should be presented in pairs on the frame, and the ball of derived colour suspended lower down between them. By means of coloured glass or gelatine film, or by mixing dissolved water-colour, the child will soon learn how pigments of different colours, when united, give rise to a new colour—thus, red and yellow make orange, yellow and blue make green, and so on.

Gift II. has less educational value than Gift I., and is very little used in kindergarten. It is doubtful whether it quite realises the idea in Froebel's mind of gaining knowledge by contrasting unlike things, and by tracing the connecting links of dissimilar forms. As will be noted by reference to Fig. 2, the gift consists of a box and frame, as in Gift I., but that the three contained objects are a sphere, cylinder, and cube respectively, made of hard wood. Dealing with the sphere first, the child notices its points of resemblance to the balls of Gift I., and then finds out for himself the difference between his soft ball and the hard sphere. Thus the sphere feels hard and resistant, and less warm than the ball; it rolls more easily, and can be bounced without the aid of string. The cylinder is next examined, and it is found that it can be rolled in a restricted fashion, but that it differs from the sphere in standing firmly on either of its two ends. So with the cube there is a resemblance to the cylinder in the firmness with which it can stand. The child gets an insight into the meaning of surfaces and edges, and gains his first ideas of number and mode of counting.

In using either gift, uninteresting descriptions must be avoided, but if they are looked upon as play, the facts set forth above may be firmly fixed in the child's mind by means of story, song, or simple verse.

To be continued.



A CRAZY CROQUET MATCH FOR CHILDREN

An Exciting Game that can be Played on any Lawn—The Rules—Scoring and Robbing Other Players of Their Scores—The Finish of the Match—Prizes

CRAZY croquet is an excellent game for children, for it is both easy to play and most exciting, and as luck and skill come almost equally into play, it makes a pastime in which boys and girls of all ages can take part together without the smaller children spoiling the fun of the older ones.

A lawn like a billiard-table is not in the least necessary, and the hoops and sticks can be laid out along any odd piece of irregularly shaped turf if a proper croquet ground is not obtainable. It is, however, one of the few games that children can play upon a good croquet lawn, which will keep them thoroughly happy and amused for hours without the fear of their doing any injury to the cherished grass.

The rules for crazy croquet—which seem crazy indeed to the player used to ordinary croquet, though it is nevertheless a most entertaining game, and not to be despised by "grown-ups" when the croquet ground is out of order—run as follow:

1. The court is laid out as for ordinary croquet, or otherwise, if more convenient, only so arranged that the course *begins* with a hoop, which each player must go through before proceeding elsewhere.

2. The order of playing is as in ordinary croquet—*viz.*, blue, red, black, yellow.



Hitting a stick scores one, but does not give the right to a second turn

3. Each player plays for himself or herself. There are no partners.

4. The number of players is not strictly limited, but from four to seven or eight players make the best game.

5. All players start from a spot two mallets' length distant from the first hoop, and the first hoop must be made by each player before he or she can proceed elsewhere.

6. Each player has one stroke only during each turn, unless he hits another ball. Going through a hoop or hitting a stick does not entitle a player to a second stroke, as it does in ordinary croquet.

7. No player shall strike his or her ball until the previous player's ball has come to rest.

8. When a player has been through the first hoop, during her next turn she may go to any part of the ground, hitting *any* stick or going through *any* hoop she pleases.

Going through a hoop or hitting a stick scores one. A hoop may be approached from either side, but a player may not go through the same hoop or hit the same stick in two successive turns.

9. A player may strike any other player's ball, and having done so, appropriate his opponent's score (should it amount to fewer than ten), and have another stroke.

10. It is the object of the player with the highest score (under ten) to avoid the neighbourhood of other players' balls until her score amounts to ten, when she is allowed to put it aside and set about securing a second ten, until the full score fixed upon before the game begins—as a rule, 30, 40, or 50—is reached.

The player who makes the full score first wins the game.

When giving a children's crazy croquet match, provide a mallet and a ball with a distinguishing mark on it for each player, and a small prize to be competed for—a set of table croquet makes a very appropriate prize—and invite half a dozen young guests, who may range in age from six to twelve or fourteen, to arrive not later than 3.15, and directly they have all assembled, the game can begin.

The players, each one armed with a ball and mallet, must range themselves behind the first hoop, while player No. 1, having carefully measured two mallets' length distance away from it, places his ball there, and makes an attempt to go through.

It is a rather long shot, and ten to one he misses it. In this case he picks up his ball, and takes his place at the end of the line, to await his next turn after each of the other players has played.



Each player must go through the first hoop before being at liberty to proceed elsewhere

Player No. 2 gets through with a lucky shot, and scores " one " in so doing. Her ball must remain where it is, however, while the rest of the players take their turn. Player No. 3 misses, and retires, discomfited, to the end of the line along with No. 1, but Player No. 4 gets through, scoring one, and is lucky enough to hit No. 2's ball (which had stopped a foot away from the other side of the hoop) in doing so. He, therefore, takes her score of one to add to his own, leaving her reduced to " nought " again, and, taking the privilege of a second stroke on hitting an opponent's ball (according to Rule 9), careers off gaily, to go through the next hoop, so bringing his score up to three before No. 5 gets her first turn.

No. 5 goes through the first hoop with a clever shot, which carries her within a possible though not very easy distance of No. 4, and when No. 6 has failed for the first hoop, No. 1 and No. 3 have their turns and succeed in getting through, while No. 2 goes off to begin piling up a laborious score by hitting the nearest stick.

No. 4 now unwisely tries to hit No. 5—for he has three to lose and only one to gain—and misses, and No. 5 neatly hits him and appropriates his score, takes the second shot due to her, and goes through a hoop, thus bringing her score up to five, and leaving herself safely wired from No. 4, who, of course, plays before No. 5's turn comes round again.

The fun now waxes fast and furious, for the other players, beginning to realise fully the advantages to be gained by hitting No. 5, and thus rifling her of her cherished score, proceed to surround her from all quarters, each player leaving the attempt to score one at a time by going through hoops or hitting sticks in order to employ their strokes to hit No. 5 if possible.

No one quite succeeds, although No. 3 gets very close, and when No. 5's turn comes round again, she hits No. 3, thus adding a further two to her score, and then wisely uses her second stroke to escape.

She is still followed closely, and after she has gone through a hoop and hit a stick, as two successive turns come round, she is cleverly hit by No. 2 (who has only a score of two to her credit), bringing her score up to eleven. She is now allowed by Rule 10 of the game to put ten aside out of danger towards the final score, and with one on her ball proceeds to collect towards a second ten.

By tea-time, however, the game is decided in favour of No. 3, who has managed to score thirty, and the whole party troop off to a tempting looking repast, spread under the trees in the shadiest corner of the garden. Tea over, and the prize awarded, the proceedings wind up merrily with a game of Blind Man's Buff, until it is time to say good-bye, and go.



Sometimes the game looks like a new form of " Follow my leader," since the player with highest score flies from danger with the others in close pursuit



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include:

Professions	Woman's Work in the Colonies	Little Ways of Making Pin-Money
Doctor	*Canada*	*Photography*
Civil Servant	*Australia*	*Chicken Rearing*
Nurse	*South Africa*	*Sweet Making*
Dressmaker	*New Zealand*	*China Painting*
Actress	*Colonial Nurses*	*Bee Keeping*
Musician	*Colonial Teachers*	*Toy Making*
Secretary	*Training for Colonies*	*Ticket Writing,*
Governess	*Colonial Outfits*	*etc., etc.*
Dancing Mistress, etc.	*Farming, etc.*	

WOMAN'S WORK IN AUSTRALIA

By MARY MACLEOD MOORE

Market Gardening in Victoria—Poultry Farming—Fruit Farming—The Woman Who Succeeds—Qualities and Capital Required—Cost of Passage—How the Government Helps the Settler—Advantages and Disadvantages of Life in Australia

WITHOUT health, industry and adaptability, the girl who has a vague idea of going to Australia and putting her legacy or her savings, or her share of the family estate, into market gardening, fruit farming, and poultry farming, is doomed to failure. These three words should be written in letters of fire on the mind of every prospective emigrant, and in this matter women *are* on a par with men.

The woman who goes to a new country without the idea of working as hard as she is capable of working, and without possessing, either by nature or by education and experience, the power of adapting herself to new circumstances, new people, and new methods, never will make a success, and had much better take whatever she can get to do at home. Therefore, hard work, and the power of making the best of things and people, without grumbling, are an absolutely necessary part of the equipment of every girl and woman with her mind fixed on the chances in an uncrowded country across



A well-to-do settler's home in Victoria, Australia. This district is admirably suited to fruit and poultry farming, both of which can be made profitable by emigrants possessed of a small capital, health, energy, and some knowledge of farming *Photo, Record Press*

the seas, where the Union Jack flies in fresher, finer air.

The priceless gift of adaptability will prevent her making mistakes which are the children of a patronising attitude towards "Colonials," and a certainty that the ways in which she was brought up are the only ways to be considered seriously by sensible people. It will prevent her—at least, pray Heaven that it does—telling an Australian that she is "not in the least like a Colonial; in fact, I almost would have thought that you were one of us," as I heard an otherwise blameless Englishwoman say.

Having assured herself, after severe self-examination, that she possesses these essential parts of a stock in trade, the prospective farmer should make up her mind, after careful inquiry, and weighing the pros and cons, to which part of the big continent of Australia she should bend her steps.

The Climate of Victoria

Suppose she chooses Victoria. One of the reasons that Victoria is recommended is that the climate is extremely healthy, the death-rate being 12·55 per 1,000, which is lower than that of any country in Europe. The climate of Victoria rivals that of Italy. There are the same blue skies, deep and far away, the same brilliant sunshine, the same glorious nights, and the so-called winter is very mild. Though most of Australia is sub-tropical, this state can call itself temperate.

In the south, in the rich Gippsland River flats, hops are grown; cherries, gooseberries, black currants, and raspberries flourish, while almost anywhere peaches, apricots, and almonds grow to perfection. In the northern parts of the state, turkeys are said to be more profitable to the farmer than lambs, for if care be taken to keep them out of the early morning dews, they may roam the paddocks, and pick up their own living.

Another reason for choosing Victoria is that it is more closely settled than the other states, and the newcomer will not experience such a vast difference between the country she has left and her new home. This is a point she will appreciate only after she has emigrated, for the difference between a country life in Australia and in England is very great, but it is felt more in the larger states than in the "Cabbage Garden," as the Australians call Victoria. It must be remembered, however, that, small as it is, Victoria has a much greater area than England, so that naturally there will be a difference in climate in various parts of the state.

Capital Required

A woman going alone to Victoria can go with confidence that all information supplied by the representatives of the Government of Victoria, either in England or Australia, is correct, because it has been prepared under the supervision of the members of the Government, and each Minister endorses and accepts responsibility for the information supplied to inquirers. Conditions are as represented, it is safe to say, when the Government holds itself personally responsible.

A woman considering emigration must find out what capital she requires in order to take up land, have a little house built, and stock her property.

First as to capital. No woman should consider going to Australia, with a view to farming on a small scale, without a capital of £250. With that sum she can buy land on easy terms from the Government, plant fruit trees, etc., buy poultry, and have something to fall back upon when necessary, until her land begins to pay.

Cost of Passage

The best time of year in which to go to Australia is March. There are several lines of steamships plying between England and Australia, but one line which is inexpensive and comfortable is the White Star, whose boats leave Liverpool every few weeks for Melbourne, going via the Cape. These boats carry only one class of passengers, so the sensitive woman has none of the embarrassment attendant upon going second-class on a boat carrying first-class passengers. The fares are from £20 to £30, according to the state-room, and very pleasant people are met on board. Six weeks seems a long time for a journey if your travelling has consisted hitherto of a trip to London from the provinces, or from the Midlands to Scotland, but after one passage the distance and the time consumed shrink considerably.

The prospective emigrant, of course, must have definite ideas as to what part of Victoria she is bound for, otherwise she will land in Melbourne feeling very much at "loose ends," and apt to spend some of her capital in looking about. If she has no friends to consult about accommodation, she can get addresses from the representatives of the State Government who meet the boats.

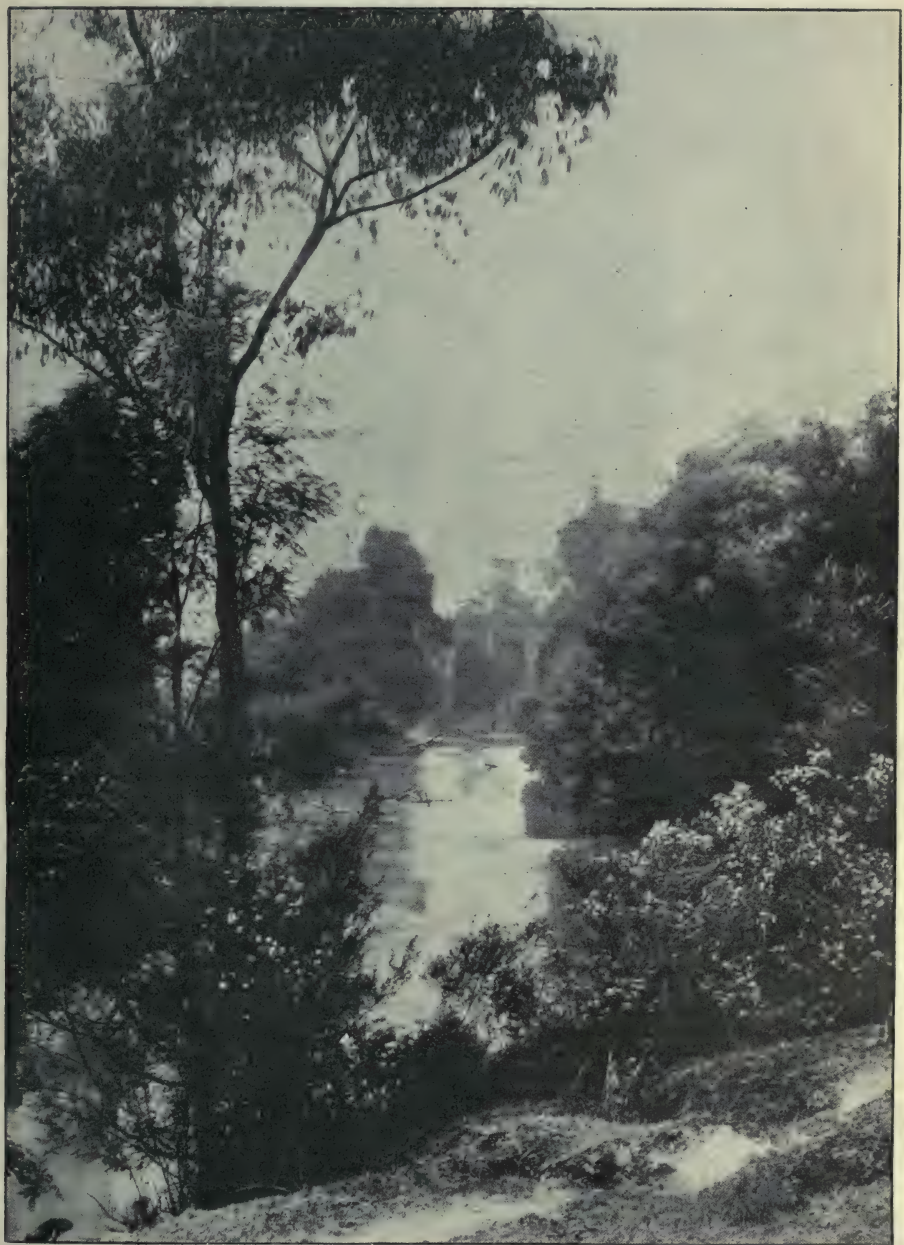
Cost of Land

Having made up her mind to settle in the irrigated areas of Victoria, and take up land with a view to fruit-farming and market gardening, with poultry and bee-keeping as a by-product, our woman immigrant should study carefully the best locality with a view to finding a good market for her produce, and being fairly near a railway.

From £8 to £15 per acre is paid for these irrigated lands, which is the unirrigated value of the land, and offered to the settler at the above prices to encourage settlement. Payments, which may extend over 31½ years, amount to 6 per cent. per annum of the capital value, being 4½ per cent. interest and 1½ per cent. towards the repayment of the principal. Of course, if she wishes to do so, the settler may pay the total amount at any time. All settlers must fence their holdings within a year of occupying them, and must make improvements on their farms equal to 10 per cent. of the purchase price before the end of three years.

Blocks of land suitable for small farmers and fruit-growers are divided into two-acre blocks, ten acre, and twenty to two hundred acres, the latter being for farms of some size. The woman and her partner—if she have one—will find the ten-acre block as much as they can manage at first.

When our Englishwomen have chosen their land and made arrangements for their little house, which may cost from £31 upwards, payable in fifteen years, they commence their work of planting fruit-trees, etc., and raising poultry. In addition, they raise vegetables for the market and for their own use. The fruit finds a market not only in Australia, but in England and America.



View on the River Yarra at Healesville, Victoria. This part of Australia is extremely healthy, and noted for its glorious climate, which resembles that of Italy. As it is more thickly peopled than the other Australian states, and possesses a fertile soil, it offers special advantages to prospective settlers, especially if these are women

Photo, Record Press

For the poultry-raising it is well to get all the information possible from the State Government (Department of Agriculture) and from obliging neighbours. One poultry farmer tells me that on sixty hens for twelve months she averaged 10s. weekly over and above the cost of feeding, and found a good market for them in Melbourne, which is within easy reach of the irrigated lands.

Life for the newcomer will be lonely, of course, because she has left her kindred and friends, but she will not be quite so lonely as a girl situated in like circumstances would be in England. Even in the biggest town in Australia one takes an interest in one's neighbours, and the newcomer, moving in, probably finds that the mistress of the place nearest to her has brought in bacon and eggs for a meal, or, at the very least, has been good for a cup of tea. Outside the towns interest is keener, and they would be churlish neighbours who did not offer every assistance in their power to the young woman setting up her own establishment.

They are a cheerful, kindly people the Australians, and if the newcomer be not "stuck-up," she will find herself very soon joining in the daily round of toil and pleasure as one of themselves.

It cannot be emphasised too strongly that all the foregoing is written for the benefit of the woman who has had some training or practical experience in farming, and has a fair idea of colonial conditions. No other woman is advised to leave England for the purpose of taking up land for herself. In fact, it would be madness for an inexperienced woman to put her small capital into such an enterprise.

Drawbacks should be considered carefully, and weighed against the certain and possible advantages, before definite steps are taken.

A woman should remember the great distance from kith and kin, and the loneliness and home-sickness from which she must inevitably suffer. She must face very hard work and possible disappointment. She must realise that she has to adapt herself to existing conditions, for the conditions belong to the country; it is she who introduces a new element. She must throw overboard prejudice, snobbishness, and discontent. She must realise that among the drawbacks to any new country is the great difficulty of getting help for work on the farm, etc., and that much which is rough she must do for herself.

But if she decides to go, after thinking of all possible drawbacks, and asking friends who know the country to mention any she may have overlooked, she has a chance of making a good living in pleasant surroundings. If, on the contrary, she has the courage to admit that she is not the woman for life in a new country on the land, then she has saved herself disappointment and great expense, and Australia a lifelong enemy.

SHOPKEEPING FOR WOMEN

By ALFRED BARNARD

Author of "Every Way of Earning a Living," "Our Sons and Daughters," etc.

Continued from page 2283, Part 19

FISHING TACKLE DEALERS

Study of Local Conditions—Capital Required—How to Buy Stock—Flies for Streams—How to Keep the Stock—Percentage of Profit—Sea-fishing Tackle—Repairs

A WOMAN who starts this business, or adds it as a new branch to some other business already established, will probably do so because she is acquainted with anglers living in the near neighbourhood.

Indeed, this should be a condition of her starting it at all, because a stock of fishing tackle varies according to the demand of the particular district, and the beginner is not likely to know what that demand is unless she is acquainted with those who go to the water's edge or uses the rod and line herself.

To buy stock from a manufacturer's catalogue at random, without regard to the needs of local conditions, is nothing short of suicidal. The connection will always be one gained and kept together by the power of personal touch, the *clientèle* consisting of those who will like to talk over the counter to sympathetic ears of the latest local catch and of its distinctive features as compared with a previous one.

A woman should, in reality, fish the waters herself if she wishes to make a success of this new branch, and in that way she will come into contact with her customers.

Capital and Stock

Two or three hundred pounds will suffice to start a fishing tackle business, but if it is to be added as a new branch to an existing business—say an established tobacconist's—then a hundred pounds, or even less, would answer the purpose.

The following list of goods prepared by the proprietor of a successful fishing tackle business gives an idea of the stock required at the start.

The figures after the headlines indicate the amount that should be spent in each section in an outlay of £100.

Stock of Rods, £20

Greenheart, 3-piece, 11 ft. and 12 ft., light fly, with bronzed winch fittings and butt cap, 7s. 6d. to 30s.

Hickory butt, ash centre, and lancewood top, 11 ft. and 12 ft., with brass winch fittings and butt cap, 3s. to 6s.

Ash and lancewood top, 9 ft. to 11 ft., 6d. to 2s. 6d.

Stock of Reels, £10

Revolving plate, 2 in. to 3 in., 4s. 6d. to 7s. 6d.

Bronzed crank, 2 in. to 3 in., 3s. to 4s. 6d.
Brass crank, 2 in. to 2½ in., 2s. 6d. to 4s.
Brass, American, 1½ in. to 2½ in., 6d. to 2s.

Stock of Rod Fittings, £3 10s.

Brass and bronzed butt caps, assorted sizes.
Brass and bronzed ferrules and counters, mixed sizes.
Winch fittings, assorted sizes, both brass and bronzed.
German silver rings, keepers, and hitchers.
End top rings and steel snake rings.

Stock of Lines, £5

Waterproof silk, in 20, 25, and 30 yard boxes.
Plaited hemp, in same lengths, on boards.
Plaited hemp for pike, 40 yard, on boards.
Barked, at 1d. to 4d., for juveniles.

Floats and Nets, £3 10s.

Cork and egg-shaped floats.
Landing-nets in assorted sizes.
Folding rings in assorted sizes.
Handles, bamboo and ash, 4 ft. long.
Nets with folding ring and handles, to sell at 3s. to 4s. 6d. complete.

Gut Cast Lines, etc., £15

Gut cast lines, 3 yards long, tapered.
Gut cast lines, 1 yard and 2 yards, heavy, for bait fishing.
Gut traces, 2-swivel, 1½ yards.
Gut traces, 3-swivel, 2 yards.
Traces, gimp, 2-swivel, 1½ yards.
Traces, steel, 2-swivel, 1½ yards.
Gut, in hanks of 100, undrawn, heavy, medium, and fine.
Gut, in hanks of 100, drawn.
Hooks to gut and to gimp, assorted.
Stewart tackle and Thompson tackle, assorted.
Pike hooks, double wire, assorted.
Hooks, loose, in 100 packets, assorted.

Flies for Streams, £5

Teal and red, teal and green, teal and yellow, woodcock and hare's ear, woodcock and red body, woodcock and green body, woodcock and yellow body, March brown (male and female), butcher, Greenwell's Glory, pheasant back, cow dung, bustard, May fly, July dun, August dun, olive dun, blue dun, whirling dun, grouse and claret, black gnat, blae and hare's ear, blae and yellow.

Flies for Lake, £5

Teal and red, yellow and green, butcher, silver doctor, nuen, Greenwell's Glory, woodcock and red, woodcock and green, woodcock and yellow, blae and black, grouse and claret, grouse and green, grouse and orange, Heckham Peckham Professor, pheasant and yellow, Alexandra, sand fly.

Other Stock, £33

Baskets, white, No. 2, 3, 4, 5, and 6. Books, 6-in., two pockets, retail at 1s., 1s. 6d., 2s., 2s. 6d.; also leather, 7-in., two pocket, to sell at 3s. to 7s. 6d; minnows, artificial, silk phanborous, assorted sizes; Devon silver, assorted; Devon gold, assorted; Devon bronzed, assorted; and screw tail. Spoon baits, silver back, copper inside, assorted; the same, but red inside, and also spoon baits with feather on hooks. Arch spinners, for trout, salmon, and pike. Sinkers, split shot, 1d. boxes. Swivels, steel and brass, assorted sizes. Basket straps, 1s. to 2s., retail. Assorted waterproof bags, 3s. to 7s. 6d. retail. Leads, pear-shaped, weighing 3 oz., 5 oz., ½ lb., ¾ lb., 1 lb. Leads, mackerel, pear-shaped, 2 lb.

How to Keep the Stock

A stock of fishing-tackle, made up as it is of so many small items, requires carefully arranging, or many pounds' worth may be lost. Plenty of shelves should be provided, and small cardboard boxes, duly labelled, in which the small stuff is placed, should be arranged upon them. Empty collar-boxes will serve the purpose well, and can usually be procured from the local outfitter's with little trouble. If some such plan as this be adopted no loss will be sustained, and each article will be ready to hand when the customer comes in. In purchasing the stock the fishing tackle dealer must take care not to buy more than she is likely to sell in one season. Stuff held over to a following season depreciates very much, and may have to be thrown away. This will, of course, seriously affect the profits, which should be calculated on all classes at fifty per cent.

Sea Fishing

If our dealer is doing business near the sea, she will not need to lay out more than £15 for stock, which will include the following items:

Ash rods, 2-joint, 9 ft. to 12 ft., 2s. to 5s.; bamboo rods, 3-joint, to sell at 6d. and 1s.; hemp lines, in hanks, from 1d. to 6d.; hemp lines on reels, mounted with hooks and leads, 6d. and 1s.; hooks on common hair, assorted sizes; hooks on twisted hair, assorted sizes; hooks, tinned, in 100 packets, assorted; spinners, mackerel, assorted; sand eels, and large sea flies, to sell at 1d. and 2d. each.

Repairs

The repairing department is one that should be added sooner or later. In the case of a man running the tackle dealer's business, he may himself be in a position to do the work required, and thus increase his profits considerably. But if there be a good connection, arrangements may be made with a man of experience, who could do the work off the premises until there is sufficient of it to justify the shopkeeper in employing a working assistant altogether. The cost of fitting up a workroom should not exceed £10, and the following items must be included in the equipment:

Bench, bench vice, drilling machine and drills, 3½ in. centre-turning lathe and tools, trying plane, jack plane, hand plane, Stanley iron plane, spokeshave, files and sundries.

POULTRY FARMING FOR WOMEN

By J. T. BROWN, F.Z.S., M.R.San.I.

Editor of "The Encyclopædia of Poultry," etc.

Continued from page 2409, Part 20

Diseases and their Prevention—The Fowls' Hospital and its Equipment—Urgency of Isolation and Subsequent Disinfection and Limewashing of Houses

As in all other classes of livestock, illness is liable to occur among fowls, however ably managed, owing to influences over which the poultry-keeper has no control.

On account of the varying climatic conditions to which poultry are subject in this country, and the transmission of disease from one generation to another in many races of domesticated fowls, the poultry-keeper who does not experience sickness among the stock is extremely fortunate. The predisposing causes of disease are mainly due to lack of vitality in the fowls. If regard is paid to all the laws of hygiene in the poultry-yard, only the minor ailments to which fowls are subject will occur; but if stock of a doubtful character is secured, and managed in a haphazard manner, then one must expect, sooner or later, to experience illness and loss. The secret of success attending the keeping of fowls lies in clean, sound foodstuffs, healthy quarters, regular attention, and the quick observance of the symptoms denoting illness. Undoubtedly, many fowls die annually from diseases caused through negligence. If the birds are heard to sneeze occasionally during spells of inclement weather, the attendant often treats the matter lightly, hoping that the fowls will get right when the weather improves, with the result that the sneezing becomes more frequent, and the minor ailment, that could have been easily cured, develops, through neglect, into roup of a contagious nature, to the endangerment of the whole stock.

The Ideal Hospital

The first thing to do with a sick fowl is to remove it from its companions, and to place it in some light and airy structure for treatment. Every well-conducted poultry farm should have its hospital, some healthy, isolated resort to which sick fowls can be taken for treatment. The structure need not be an elaborate affair, but it should be lofty, light, airy, and damp and draught proof. It should be a place devoted only to the sheltering of sick fowls, and no other class of poultry. It should not be utilised for the storage of anything likely to account for a dust-laden or ill-smelling atmosphere. The interior temperature should be on the cool rather than on the warm side, as warmth, in many cases, fosters rather than prevents disease. The front of the structure should be provided with removable shutters, so that, in warm weather, the fresh air and sunlight may be allowed to enter freely. Provision must be made for the patients, in the form of lath-fronted pens, so that any particular cases may be treated separately. The pens should have at least four square feet of floor space, and be raised on stages erected along the back of the building.

When in position the pens should stand midway between the floor and ceiling of the building, as in such a position the purest air will be provided for the patients. Both the building and the pens should be thoroughly well limewashed and disinfected before being occupied and immediately after cases of a contagious nature have been dealt with.

Importance of Isolation

To some minds such an equipped building may seem unnecessary, in face of the fact that most cases of illness in fowls are treated without its use, but it may be said that it is well nigh impossible to doctor fowls properly without isolating them. To visit the roosts at night and administer doses of medicine to sick fowls is to court trouble. If such fowls are left free to eat and drink with the rest of the flock they will not only be hustled about and rendered incurable, but they will be liable, in cases of contagious illnesses, to transmit disease to their companions.

Every case should be isolated for treatment, no matter how simple its nature. Let us suppose that a fowl is suffering from a minor form of indigestion, which is curable by a timely dose of liver pills; such a bird should be isolated for treatment, for the simple reason that, if left with its companions and fed on hard grain, the medicine administered would have little or no effect. Isolate the patient, and assist the medicine to do its work by feeding it on soft, easily digested food, and a cure will be effected. There are very few ailments of poultry that do not lead to the debilitation of the digestive organs, and, therefore, sick fowls should be fed on foods easy of assimilation. Medicines are not the chief factors in the restoration of sick fowls to health. To have a curative effect upon the patients, they must be used in combination with good nursing and a proper diet.

Diet for Fowls when Ailing

When doctoring fowls for any serious ailment, such as roup or any ailment of an infectious nature, hard grain foods should be avoided. Stiff oatmeal porridge made with milk, bread-and-milk, biscuit meal scalded with milk, bread pudding made with milk, or any other kind of soft food that is light and nourishing, may be given to fowls under medicinal treatment for internal ailments. Groats boiled in milk, in addition to the above foods, may be mentioned as an excellent food for ailing fowls.

To be continued.

The following is a good institution for the training of girls: Clark's College (Commercial Training).



MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in EVERY WOMAN'S ENCYCLOPÆDIA. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with :

The Ceremony
Honeymoons
Bridesmaids
Groomsmen
Marriage Customs
Engagements
Wedding Superstitions
Marriage Statistics
Trousseaux
Colonial Marriages
Foreign Marriages
Engagement and Wedding Rings, etc.

MARRIAGE CUSTOMS IN MANY LANDS

By "MADGE" (MRS. HUMPHRY)

A Zeeland Marriage—Procession of the Bride and Bridegroom the Chief Feature—Petticoats and Silver Buttons as Signs of Wealth—A Greek Marriage in a Private House—The Betrothal Ritual—The Marriage Itself and Its Solemn Ceremonies—Women Excluded from the Corsican Wedding Ceremony—The Sardinian Wedding and Its Prefatory Procession with the Bride's Belongings

ZEELAND is a country where nationality, in the form of settled customs, dating centuries back, is preserved as in a shrine. Proceedings begin early on the morning of the wedding-day, when a quaint procession, consisting of couples in small, two-wheeled, covered cars, brightly decorated with flowers and tinsel, leaves the home of the bride, where her friends and acquaintances have previously assembled.

This procession is rendered even more brilliant by the gay colours with which the horses are caparisoned, their manes and tails being elaborately plaited with ribbons.

Their destination is an inn, where the horses are taken out and stabled, while the carriages are drawn up in a line, perhaps half a hundred of them, making a very gay show for the villagers or townsfolk, and attracting an interested crowd. The women wear straw hats over their picturesque caps, with gilt ornaments at the ears.

In Holland a woman's wealth is betokened by the number of petticoats she wears. This gives to the figure an extremely bulky appearance, and on such occasions as a wedding it need hardly be said that the number of skirts is even larger than usual. The men, in their tight jackets and baggy trousers, wear as many silver buttons as they can afford ; therefore, the bridegroom is particularly anxious to exhibit as many of these tokens of worldly welfare as possible.

After some light refreshment at the inn, the procession starts for the town hall, where the burgomaster, sitting at a long table, awaits them. Chairs are placed opposite to him for bride and bridegroom, the parents sitting on either side of the couple, while other relatives are placed according to precedence.

The burgomaster unites the couple in holy matrimony, and makes a long and fatherly oration, afterwards producing the registers for the signatures of the bride and bridegroom. After much handshaking, the newly wedded pair start off, child bridesmaids strewing the ground with confetti. On their arrival at the inn, the landlord offers a glass of wine to the bridegroom, then to the bride, and also to each of the parents. This is supposed to symbolise the happy union of the families. The procession then returns to the house of the bride's parents, where festivities take place.

In Zeeland couples are often married at the age of sixteen or seventeen years, and live for a time with the bridegroom's parents.

Marriage in Greece

Marriage in church according to the Greek Church service has already been described in Vol. 2, p. 862, but in Greece itself almost all weddings of social importance are solemnised in the house of the bride's parents. In many ways the ceremony is very picturesque. The guests include not only relatives, but many friends of the two families. A table, arranged as an

altar, is placed towards the middle of the largest room—probably a ball-room—and several priests are in attendance. The bridegroom wears evening dress; the bride white satin and a floating veil. For the last fifteen years or more the national bridal dress has given place, in high society, to our own conventional wedding raiment.

When all is ready, and the guests seated round the room, the bride and bridegroom advance to the table. Two large candles, about five feet high, tied with white ribbons and orange-blossom, are lighted and held by the bride's brother and a lady, one standing at each end of the table, on which a copy of the Gospels has a prominent position. Then one of the priests, taking two rings, makes the sign of the Cross with them on the Book, and then thrice touches the forehead of bride and groom with them, saying at the same time: "Johannes, the servant of God, is betrothed"; "Aspasia, the servant of God, is betrothed." Then he places the rings on their hands. The bride's best friend and the bridegroom's best-man now change the rings three times. This rite concludes the betrothal, which is the first part of the ceremony.

The second part begins with prayers and psalms, one of the priests holding a triple candle on one side, while another holds a double candle on the other. Then the chief minister takes two crowns, which are always loosely tied together with white ribbons, and places them, thus united, on the heads of the bride and bridegroom. This ancient custom signifies the honour due to the state of matrimony. The crowns are then changed by the chief bridesmaid and the best-man.

A priest then brings wine in a cup, and gives three spoonfuls to each of the contracting parties, and one spoonful to the best-man. When the ceremony takes place in a house, the wine is not consecrated.

Then follows a prayer on behalf of the newly-made man and wife, and the ceremony concludes with a procession round the table, the bride and bridegroom walking thrice round it, under a shower of rose-leaves thrown by the guests, and followed by the best-man and the chief bridesmaid.

The usual wedding reception follows, each guest receiving a little tray of sweets.

A Corsican Marriage

In Corsica, conventions in the form of ancient customs are almost as unvarying as the laws of the Medes and Persians. Though this is more particularly true of the uneducated classes, yet it applies, to a considerable extent, to those of high social position. In proof of this, a bride, whatever her rank may be, walks to church through the streets, in her bridal array.

As in England, the wedding dress is invariably white, and a wreath of flowers is worn on the hair under a long tulle veil which completely covers her dress. The poorer classes have white muslin for their bridal garment, the richer wear silk, but the veil is always of white tulle. The bride is led to the church by her father, who is followed by a procession of male friends and relations to the number of, perhaps, a hundred. Women never join in the gathering.

The marriage ceremony is performed according to the rites of the Roman Church, and at the conclusion of the service they all return to the house, where the ladies are assembled, and a reception is held, light refreshment being offered to the guests.

Corsican marriages are generally arranged by the parents, and the wishes of the bride are of even less consequence than they are in France.

The travelled, wealthy classes of Corsica have recently adopted the conventional Continental attire for the bridegroom.



A Dutch bridal procession. The social importance and affluence of a peasant woman is betokened by the number of petticoats she wears. The Dutch peasantry are jealous conservators of all old customs and ceremonies *Photo, L. N. A.*

Consequently, the element of picturesqueness does not enter so fully into the bridal processions as when the bridegroom, best-man, and their following of friends and relatives wore the national costume. As civilisation—or what we, perhaps mistakenly, regard as civilisation—advances eastward, northward, and southward, the picturesque recedes before it, and every brightly coloured national dress will, in a couple of decades, be but a memory.

A Sardinian Wedding

One of the prettiest, most romantic, and most picturesque processions left to us in these modern, practical days is that which precedes by about a week a Sardinian marriage, when all the personal effects of the bride are moved to her future home. Furniture, kitchen utensils, clothing, oil, and wine are piled on waggons drawn by bullocks with oranges stuck on their horns, and flowers and ribbons tied round their necks. In front of the procession marches a little band of musicians, playing pipes, and at the rear, on the last waggon, decorated with flowers, rests the bride's spindle and distaff, full of white wool, the emblem of past industry, and pledge of future willingness to work. The bride herself rides behind the waggons on a beautiful white horse, the bridle of which is held by a male relative. The mane of the animal is plaited with ribbons. Then follow her girl companions, also riding on horses, each of which is guided by a cavalier.

Some days later, the young couple attend Mass together, the bride being accompanied by some female friends, and a day or two afterwards the marriage takes place, the service being that of the Roman Catholic Church.

On returning from the church, the usual feast is held, relatives and friends being entertained by the bride's parents. The bride and bridegroom eat from the same plate and drink from the same cup, a symbol of their being about to share the same fate. Then, in procession, bride and bridegroom and guests go to the new home, which is gaily decorated with flowers and evergreeens. Here the bride's mother receives her daughter, and then follows an idyllic little scene. With a more or less dramatic gesture, the mother throws into the air a plateful of wheat and salt—the first symbolical of plenty, the second of hospitality. Then she holds out her hands and utters a benison: "May the Saints bless thee, my daughter." The bride then passes into her new home, where dancing, eating, and drinking conclude the wedding-day ceremonies.

WEDDING DAY ANNIVERSARIES

Silver, Golden, and Diamond Wedding Anniversaries—Wooden and Tin Anniversaries—Royal Wedding Day Celebrations—The Silver Wedding of King Edward and Queen Alexandra—King George's Message to Workhouse Inmates who were Celebrating their Diamond Wedding

ANNIVERSARIES are like monuments—they serve to keep the memory green, and often fan to life a flame that without them might perchance die out.

Deep down in the heart of nearly every individual is a feeling of sentiment for the anniversaries of their life, of which every year brings its share. Some of these are so sacred that they are kept hidden in the innermost recesses of the memory, some are so sad that they cannot be thought of without tears, while there are others so joyous that friends and relatives are gathered together to assist in celebrating their observance.

Of these latter the wedding anniversary is perhaps the most popular, though cases have been known in the world's history when its dawning has been greeted with regrets and unavailing repentance.

From our German cousins has come the pretty custom of celebrating the rare fiftieth anniversary of the marriage of a united couple with all the festive rites of a golden wedding, or the less rarely occurring event of the twenty-fifth anniversary as a silver wedding. Formerly, other wedding anniversaries used also to be observed, such as a cotton wedding for the first year, a paper, a leather, and a wooden wedding. The tenth anniversary was celebrated as a tin wedding, the latter metal presumably being of more value then than now. In the present day, however, most of these have fallen into disuse, the silver, golden, and diamond weddings being the only ones to which public recognition is conceded.

It is given to very few to achieve the distinction of a diamond wedding, for sixty years of wedded life is a longer span than is granted to most—longer, indeed, than many would desire, for by that time hearts must be growing weary and the brain almost tired of counting the landmarks on the road of life.

There is no doubt of the popularity of these anniversaries, for they are acclaimed by all, from the crowned heads of monarchs to the humblest inmates of the almshouses.

A Notable Anniversary

During the last half century there have been some very notable celebrations, foremost among them being the golden wedding of his Majesty King Christian IX. of

Denmark and his Queen, Louise, which was held at Copenhagen on May 26, 1892.

The whole country rose up to do them honour, for it was the first time a Danish King and Queen had achieved a golden wedding, and Denmark—north, south, east, and west—was *en fête* from May 24 till May 29. Envoys came from far and near, bringing presents of gold and silver or kindly words of greeting from monarchs and princes of other countries. The city of Copenhagen was profusely decorated with flowers and bunting.

Free dinners were given to the poor in capital and provinces, and new charities were started, the most prominent of which was the "Golden Wedding Fund."

At nine o'clock in the morning one thousand choristers assembled in front of the palace to serenade the King and Queen, and in response to them his Majesty appeared on the balcony holding his great-grandchild in his arms, the two-year old son of the Duke of Sparta, and then from a thousand throats came a ringing Danish cheer.

How that anniversary must have endeared that venerable monarch to his people, binding still closer the bonds which already united them!

A Statesman's Golden Wedding

Another very notable golden wedding was that of Mr. and Mrs. Gladstone, which took place on July 25, 1889.

In spite of the great demands made upon him by his Parliamentary duties, Mr. Gladstone was always a great home-lover, and it was a keen disappointment both to him and to Mrs. Gladstone when the exigencies of his public life prevented him from celebrating the fiftieth anniversary of their wedding day at Hawarden; perhaps its very publicity is one of the greatest drawbacks to a public life. It was a whole week before they were able to leave the bustle and turmoil of London for the quiet of the country, where the tenants of Hawarden presented them with a loving address.

A very delightful memento was that of the National Liberal Club, which devised an album, in size about 22 inches by 16 inches. Its cover was of golden brown crushed Morocco leather, tooled in gold, on the top was the date of the marriage, at the bottom that of fifty years later, and between the covers lay a beautiful collection of water-colours by some of the first artists of the day, including Mr. Marcus Stone, R.A., and Mr. J. MacWhirter, R.A. Truly a unique and beautiful gift.

How it was Observed

On that anniversary morning the great statesman rose early, and his first public act was to repair to church to give thanks for fifty years spent in happiness with the wife he had chosen in his youth, and to whose zealous care and devoted love he owed so much.

All the members of the family had gathered together for the occasion, but breakfast was the only meal of which they were allowed to partake in private; and, indeed, it was hardly over before the public acknowledgments of the anniversary commenced, and beautiful and costly presents began pouring in.

King Edward's Silver Wedding

There is yet another anniversary celebration which must be mentioned, nearer and dearer than either of the foregoing to all loyal hearts, and that is the silver wedding of our beloved King Edward of revered memory and his dearly loved consort Queen Alexandra.

It took place on March 10, 1888, when the then Prince and Princess of Wales were both young enough to enjoy thoroughly the festivities, and though all public observance was obliged to be foregone on account of the death of the German Emperor on the previous day, in the immediate family circle no mourning was permitted, the Princess and her ladies all appearing in light and pretty dresses.

The anniversary itself was another occasion for the giving and receiving of presents, and some of those offered for the acceptance of the Princess were of surpassing loveliness; but amongst the many there was one, perhaps amongst the least costly, but designed by the loving care of the giver, which so far outweighs the value of a gift, a little carriage clock in a silver case, simply inscribed: "In memory of March 10th, 1863 to 1888.—From A. E."

The golden wedding-day was never reached, and the hand of the giver will give no more, while the saddest of all anniversaries will ever be held in sacred memory by the loving consort of the most beloved of kings.

Kingly Kindness

There is yet one more anniversary to be recalled, and it differs from the others in everything but the sentiment. There appeared in some of the morning newspapers the portraits of an old man and his wife who were celebrating their diamond wedding in the workhouse. They had outlived all their relatives, and of their sons and daughters none were left, but the old couple were quite happy, because their wants were few, and, such as they were, they were provided for. It was a great occasion for them, and they were justly proud of themselves. The workhouse was holding revelry because of them, and during the day a wonderful joy was theirs, when they received a letter containing a gracious message from their sovereign, King George V.

It was the kindly act of a kingly heart, the real diamond of a diamond wedding which might otherwise have seemed like paste.

MATRIMONIAL QUARRELS

By "MADGE" (MRS. HUMPHRY)

Quarrels that Clear the Air—Nagging and Wrangling Couples—Some Great Men and Their Wives—The Drawbacks of Undue Submissiveness—Bad Temper Infectious

THERE is a sort of lover who shows his affection for the girl of his choice by quarrelling with her all through the days preceding marriage, afterwards settling down like a lamb in the companionship of his wife.

There is another sort of lover who is sweet as honey, mild as milk, until he becomes a husband, after which he develops a stern, tyrannical, disagreeable, and, perhaps, sulky temper. Quarrels begin early in such a union as this, and sometimes last throughout the whole of the married life. Not necessarily, however, because some natures are like the climate of the West Indies, which needs constant storms in order to clear the air. There are couples of this kind who are delightfully happy and devoted to each other in the intervals between these electrical disturbances. One couple of the kind invariably give each other a present when a reconciliation is effected. This seems almost like putting a premium upon quarrels. It is certainly injudicious, unless it be that the storms are really enjoyed while they last.

Family Jars

Worse than all others is the couple who nag and wrangle and jar all day long, whether alone or in company. One is for ever in opposition to the other, and, without the slightest regard for consistency, contradicts everything the other says. Such a home as this must be of the order described by the Bishop of London as "hell upon earth." Fortunately, his lordship was able to add that he had seen some English homes that were a foretaste of heaven, where love, joy, peace, and calm made a serene atmosphere.

Some people are quarrelsome by nature, and when two of the kind are life partners, the results are disastrous. It was of Walter Savage Landor that his own brother remarked "he is seldom out of a passion or a sulky fit, excepting at dinner, when he is more boisterous and good-humoured than ever." This was not at all the sort of man to marry a woman much younger than himself, who never thought a conversation complete without a quarrel, "never realised that more can be said in one minute than can be forgotten in a lifetime." This couple, as may be imagined, parted after some years of wedded unhappiness. She might have been quite happy with a man of her own age, or a man of any age with sufficient sense of justice to blame himself and not his wife when he lost his keys, his purse, his handkerchief.

Byron, as we all know, was perpetually at war with his wife. In thinking of him and of the Carlyles, one wonders if it is true, as some great man once said, that "geniuses should be forbidden to marry." On the other hand, we have the example of Disraeli, who never quarrelled with his wife, who was so many years older than himself. As for Dr. Johnson, he also married a widow twenty years older than himself. The couple fell out on their way to church, but lived in a harmony, if not complete yet nearly so for the rest of their days. As proof of this, it is recorded that when he was thirty-one and his wife fifty-one, he addressed her in a letter as "My dear girl," and "My charming love." Speaking of her to Mrs. Thrale, he had nothing to complain of but her "particular reverence for cleanliness," a characteristic that many a man has found inconvenient. The god of cleanliness is an exacting deity!

A Forbidden Topic

One of the sources of dissension between husband and wife is the constant complaint of the latter about her difficulties with the servants. Charles Kingsley, on his marriage, made an excellent rule that all discussions relating to servants and domestic routine were to be finished by ten o'clock in the morning, and never referred to during the day. What a relief this would be to many and many a harassed husband, who is weary of hearing the disparaging and perpetual fault-finding of his wife about her servants, her tradesmen, her dressmaker, and her tailor.

Haydn, from the noblest motives, married an ill-tempered, disagreeable woman, who made his life wretched. He must have felt this all the more because he had been previously in love with her charming and amiable sister, who went into a convent in order to escape the scolding tongue of the future Madame Haydn. The great composer, however, must have been destitute of that invaluable quality—commonsense. Otherwise he would have known that a scolding woman scolds on through life. If this particular specimen was bad enough to drive her younger sister into a nunnery, what could Haydn have expected for himself?

Dangers of Docility

There are one-sided matrimonial disputes which belie the old proverb that tells us "it takes two to make a quarrel." There are husbands and wives so docile and submissive by nature that by offering little or no resistance they actually encourage the love of quarrelling, the lust for combat that characterises their partners. John Wesley,

great man as he was, was one of these. He was seriously henpecked by a masterful wife. She was a victim to an almost insane jealousy, and entertained suspicions of her husband in directions for which there was no possible foundation. She spied upon him, and it is on record that on one occasion she was found foaming with rage, dragging her husband about the floor by his hair. Small wonder that he promulgated the doctrine of submission and obedience in women, and was very severe upon their faults.

Another couple whose quarrels were due to jealousy on the part of the wife was Andrea del Sarto and his wife. She was so violent in her rages that she inflicted blows, not only upon her husband, but upon his pupils. It is the way of quarrels to spread like measles. Ill-temper is terribly contagious, much more so than are amiable qualities. If the master of the house comes down in a bad mood to breakfast, the servants catch it immediately. He says something rough to the parlour-maid, who tells the cook, whereupon the whole staff, whether small or large, is aware that "master's in one of his tempers." In the same way, many an ill-tempered husband or wife has made an ill-tempered wife or husband. It is one of the tragic things of life that we can pick up bad things with ease, whereas we are sometimes whole years in acquiring what is good.

SECOND MARRIAGES—III

Continued from page 2296, Part 19

By "MADGE" (Mrs. HUMPHRY)

Widow and Bachelor—A Union in which Reciprocity is Essential—The Eternal Child in Man—Love Demands Sacrifice—The Danger of Scenes—The Value of Tact

In previous papers we have surveyed the position of second marriages between widower and spinster (page 2179), also widower and widow (page 2296). There now remains the union of widow and bachelor.

Somehow the expression "Poor man!" rises inevitably to the lips when contemplating the union in question. But experienced though the widow bride may be (she may even have been married twice before), the bachelor may be capable of holding his own by force of character, especially if his years are sufficiently advanced for him to have formed settled habits. The lady may also have attained to that time of life when customs have become fixed in various ways, but her disposition may be of that accommodating kind which cheerfully forsakes old ways for new.

Every woman of sense is prepared to do this in some measure when entering on a life partnership with any man, whether he be bachelor or widower. But reciprocity is a most valuable thing in married life; and if the wife discovers that all the giving in is to be on her side, she is apt to develop dissatisfaction with the state of affairs.

A Selfish Type

Perhaps of all human beings, the bachelor who has reached the age of forty-five or so is the most selfish, if considered as a type. Most men nowadays leave the paternal home and live in rooms or a house of their own from the age of twenty-one or later. This arrangement commits a man to living for himself alone. His housekeeper or servants humour him to the top of his bent; his "man" makes a god of him; he has no one to please but himself, and is not always successful in doing even that. A few years of this sort of life make him self-centred, consequently unhappy and discontented.

A Fateful Moment

The man who has nothing left to wish for is the least to be envied. His whole inner life is a wrangle between himself and destiny. If he has plenty of interesting or useful work to do, he may escape this horrid fate, but should he be so unfortunate as to have sufficient income on which to live comfortably without work, he is the victim of a permanent dissatisfaction. He is really lonely, though probably surrounded by troops of friends. Within him somewhere the child is crying, the child we all know so well, the eternal child, who never grows up, and whimpers in silence and solitude. Sometimes for months and weeks, perhaps years, the child whimpers unheard, unattended. But in some period of enforced quiet, in a moonlight hour, perhaps, we hear the lonely voice of the little prisoner, and discover that all is not well within us. We see that life means very little where it ought to mean so much. We remember the dreams of youth, and the aims with which we started, the high endeavour to which we pledged ourselves in early, enthusiastic years; and we realise, as we look back, how little we have achieved, how far we have fallen away from the standard we once set so earnestly for ourselves; and as Thomas

Hood so beautifully put it in an almost forgotten poem:

'Tis little joy
To know I'm further off from Heaven
Than when I was a boy.

It is often a mood of this kind that induces a man to contemplate that thorough change in his existence implied by marriage. With the earnest mood upon him he looks round his circle of acquaintances, appraising every woman in it, and finding her either fall short, or realising his ideal of what a wife might mean to him, lifting him from his dreadful groove, and helping him to raise his life to a higher plane. Should he find such an one, and should she be free, he cultivates her acquaintance, and if there is no disappointing discovery to be made about her, such as dissimilarity of temperament, or even such comparative trifles as small habits which jar upon a refined taste, and make for possible discord in friendship, he may ask the fateful question and receive a pleasant answer.

Tact

They settle down together, and their joint life must begin with a certain amount of necessity for mutual forbearance. It is not a simple thing to give up the habits of some twenty years devoted to the satisfaction and comfort of self, but if the sentiment with which his wife has inspired him includes respect as well as love, he will gradually eliminate all that is uncomfortable to her from his conduct.

There was once a couple, a bachelor and a widow, who very nearly came to grief over such a simple matter as his constant reference to her previous husband, a man he had never seen. Inspired by a sort of retrospective jealousy, he could not leave the subject alone, in his anxiety to discover whether her affection for his predecessor had been stronger than the sentiment she entertained for himself. She got so exceedingly tired of this one topic, not the most agreeable one in the world to her in the circumstances, that there were one or two "scenes," and, in spite of all the poets, there is no greater enemy to married happiness than a "scene," in which each loses temper and shows himself and herself at the very worst. In a "scene" both say things that would be better left unsaid, that reveal some grievance hidden until then in a prudent reticence, but now revealed in speech. These little grievances are known to all married persons. It does no good to express them, but quite the reverse. Let sleeping dogs lie, says the old proverb, and one cannot do better than follow the advice with regard to small subjects for discontent in the conduct of each other. Such counsel applies to other than married friendships.

Things That Rankle

There are persons who think that when a quarrel is over, and forgiveness has been freely extended on both sides, the whole affair is ended; but things rankle and jar for months, even years, after they have been uttered in moments of irritation. Every wife, at least, knows this, and possibly every husband as well.

On the other hand, in another instance an unreasonable husband objected to the popularity which his widow-bride, almost immediately after their marriage, attained among his numerous men friends. Instead of taking it as a compliment to himself and his choice, he became jealous, and made her life so uncomfortable that the match ended in a voluntary separation. Jealousy is constitutional in some natures, but it can be fought against and cured.

The Reigning Spirit

The fact is, there are so many rocks on which conjugal happiness can split, that it would be useless to endeavour to enumerate them. It is certain, however, that the widow-bride has it greatly in her power to make her marriage a success, even if her consort be of the egoistic type of bachelor referred to, accustomed to treating himself as a small god upon earth, and to bestowing upon himself every luxury within his means, whether in food, clothing, travel, or the enjoyment of art. When he finds himself restricted in any of these directions, his first impulse is to be extremely indignant with somebody, and who more handy than a wife? So, at least, thinks the average Briton. If a day's rain falls upon the farmer's outspread hay in the meadow, he goes home and says nasty things to his wife. If a barrister loses his case, he is a disagreeable companion at home until the impression of failure has become merged in other matters. But if the wife be a woman of tact, she knows how to allow for all these causes of annoyance, and sympathises so gently and so unobtrusively with her husband's disappointment that she makes herself more dear and necessary to him than ever.

And this can be done without any loss of dignity. Love is the reigning spirit in such a home, and love, as St. Paul said so many ages ago, "beareth all things, believeth all things, hopeth all things, endureth all things."

And truly it often has many things to endure; more, perhaps, than St. Paul could have imagined, for, as we all know, he never married.

There is one great and wonder-working thing that is more valuable than words can express, not only in married life but in every other kind of trial. It is patience. When we are put out or disappointed with anyone, we want to be happy again as soon as possible, and in our anxiety for a return of peace of mind we often go the very worst way to work to secure it. Instead of giving moods time to work themselves out, we try to force the temperament of another to a quick change, and in doing so cause an explosion. The chemistry of happiness is rather given to explosions, until experience has taught us to "wait and see."



WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by a prominent lady doctor, who gives sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following are being fully dealt with :

Home Nursing	*Consumption*	*First Aid*
Infants' Diseases	*Health Hints*	*Common Medical Blunders*
Adults' Diseases	*Hospitals*	*The Medicine Chest*
Homely Cures	*Health Resorts*	*Simple Remedies, etc., etc.*

SUMMER ACHES AND PAINS

Headaches in Hot Weather—How to Deal With Them—Headaches Caused by Eye-strain—Causes of Toothache—Importance of the Care of the Teeth

THOSE who are subject to headaches say that they are always more severe in hot weather. Indeed, summer headache is one of the minor ailments most prevalent at this season of the year, and mars the joy of living for a good many people.

There are four chief causes of headache in hot weather, and the first has to do with diet. Very few people realise that we need hardly more than half the amount of food in hot weather that we require to sustain us in winter, when heat is rapidly lost from the surface of the body.

The main function of food is to supply heat and energy, and in summer the former need is almost in abeyance when the temperature of the atmosphere is sometimes higher than we desire. The expenditure of energy may or may not be less than in winter. If we take a good deal of exercise, playing games, cycling, walking, or climbing hills, then we need more food than if we lie in hammocks, or loaf on the sands. But most people who complain of headache at this time of year would find that the reduction of food, especially of such heat-giving foods as porridge, suet puddings, fat meat of all sorts, would be the best cure for their aches and pains.

A certain type of headache will result from eating tainted food, or fruit that is over or under ripe. The best way to deal with a headache in such a case is to prescribe a purgative and semi-starvation for forty-eight hours, to give the system time to get rid of poisons.

Eye Headaches are more frequent in summer, because the intense glare of the sun is trying to anyone with the slightest tendency to weak sight. The people who read on the beach with the direct sunlight bearing down upon their book ; the travellers who concentrate on newspapers and magazines on a railway journey, will almost certainly suffer from headache caused by eye-strain. The eye is a very delicate organ, finely adjusted, and wonderfully tolerant of strain when it is absolutely normal with regard to vision. But perhaps ninety per cent. of people have defective vision, which may be very slight in degree, yet sufficient to cause fatigue of the eyes and headache whenever there is any extra strain from intense light. This type of headache should be dealt with by shading the eyes from the glare with dark glasses, a broad-brimmed hat, and a parasol. Care should be exercised that the eyes are not over-fatigued, and that any reading is done, not facing the sunlight, but with the rays coming over the back of the shoulder on to the book.

Headaches, in the third place, may be due to fatigue. The tendency with people at this time of year is to curtail the hours of sleep, to go in for more exercise, to work harder on holiday than when in harness at home. The result is that such people become fatigued, easily tired, irritable, subject to headache. They feel that their long-anticipated holiday is not doing them much good, but they do not realise that by the

simple expedient of rest they could cure their headaches and regain their physical energy at the same time. It is absolute folly to rush about during the holiday, tiring oneself mentally and physically in the mistaken idea of doing and seeing as much as possible. The real aim of a holiday should always be kept in sight—namely, health. A holiday that does not make one healthier, stronger physically and mentally, has been a failure. And a constant slight headache and lassitude should be taken as signs that one is not holidaying in the right way

A Word of Warning

Although it is a mistake to blame every summer headache upon the heat, there is no doubt that a certain number of headaches at this season are due to the action of the sun's rays. Some people are certainly more susceptible to heat than others, but if they are careful to eat less than in winter, to take sufficient, but not violent, exercise, they will counteract their natural tendency to suffer from the heat. They should also choose a bracing place, rather than one which is enervating and relaxing. They should rest a good deal during the day, and not expose themselves unnecessarily to the blaze of sunshine.

Violent rowing exercise during the hot hours of the afternoon, when the sun is beating steadily down upon the head and neck and shoulders will almost inevitably cause a headache to any but the most robust. In the same way long, tiring tennis sets, cycling along hot, dusty, sun-baked roads, even walking during the hot parts of the day, all predispose to headache and fatigue. Those who are subject to heat headache, and slight attacks of sunstroke, should do everything in their power to keep cool, and protect themselves from the direct sunlight.

Wear suitable dress and head-gear. The old-fashioned sun-bonnet is excellent for the purpose, and a large sun-umbrella is much more protective than a flimsy parasol. A certain amount of perspiration is desirable in hot weather, but it is unwise to drink long, copious draughts of water, with the idea of keeping cool and counteracting the heat. More water is required in summer than winter, and lemon drinks, barley-water, rice-water and weak tea are useful beverages for quenching thirst.

Daily bathing, either in the sea or at home, with frequent sponging with cold water, cold douches to the back of the neck and spine, and applications of cold to the forehead, all help to ward off headaches in hot weather.

How to Deal with Summer Headaches

When headache occurs, the wisest course is to lie down in a cool, dark room with the windows wide open. Cold applications to the head will be found useful, and a cup of rather strong tea or coffee acts as a stimulant, and often cures a headache in the early stages, especially when it is due to fatigue. Rest and light diet for perhaps twenty-four hours should be the rule, and definite precautions must be taken afterwards to guard against further attacks.

Of other aches and pains which are apt to afflict one on holiday, toothache is perhaps the most common. Which of us has not experienced the despair attending a sharp attack of toothache on the very day we had anticipated enjoyment and recreation?

Causes of Toothache

There is no doubt that toothache due to decay of the teeth has increased of late years. In pre-civilised days the probability was that the pain of toothache was unknown. But in this country, at the present day, there are very few people who have not experienced toothache before they reach the age of twenty-five. Perhaps one reason why toothache is rather apt to be prevalent in summer is that people are more run down at such times, just as after serious illness any weakness of the teeth makes itself apparent. Defects or crevices in the teeth are apt to become deeper, the "nerve" becomes exposed, irritated, and inflamed, when "toothache" appears.

One of the original causes of toothache is certainly neglect. The people who imagine that cleansing the teeth once or even twice a day is all that is required of them will have to pay the penalty later on of acid fermentation in the mouth, due to the accumulation of small particles of food about the teeth. Associated with fermentation is the presence of microbes or bacteria, which gradually destroy the enamel and dentine, and expose the pulp of the tooth. A tooth will not decay so long as its strong surface coating of enamel is untouched. Any crack in the enamel, however, permits the entrance of microbes to the softer dentine, which, in its turn, surrounds the cavity of the tooth.

Treatment of Toothache

In the "cavity" lies the pulp, which is a mass of small blood-vessels and nerves which give life to the tooth. Thus, when people say that a nerve is exposed, they mean that there is an opening through the tooth to the centre, where the pulp lies. The microbes attack the tiny filaments, or nerves, these become inflamed, a message of pain is sent along the course of the nerve to the brain, and the sufferer can personally vouch for the meaning of toothache.

In summer, the eating of ices, the swallowing of iced drinks, will cause irritation of any weak teeth. Intensely hot and intensely cold liquids are very bad for the enamel, which is apt to crack in certain places, and this is the beginning of destruction of the teeth. Summer chills, also, will produce toothache if there is any existing weakness or decay of the teeth.

What is the best treatment for summer toothache, and the quickest way to stop the pain?

Those who are subject to toothache should always take some toothache remedy with them on holiday. A small bottle of creosote will answer the purpose. A little piece of cotton-wool is dipped in this and placed

in the cavity of the tooth, whilst another pledget of wool should be placed on the top to keep it in place.

Rinsing the mouth with hot carbolic lotion (1 in 100) will ease the pain. A chemist should be asked to make up the lotion in the correct proportion, as carbolic is a poison. Whenever possible, a visit should be made to the dentist, as any holes in the teeth should be stopped, and if there is a decayed stump causing inflammation and suppuration, the tooth will have to be dealt with at once. The best plan is to visit the dentist regularly once in six months, whether one imagines the teeth require attention or not, as, when toothache appears, the teeth are very much damaged, and a small stopping in the early stages will often increase the life of a tooth by five or ten years. The existence of toothache proves that the sensitive pulp is exposed, and the ache will reappear at regular intervals until the pulp is destroyed by inflammation, by which time the tooth is, to all intents and purposes, killed. The whole health and appearance are so much dependent upon sound teeth that no one should neglect the welfare and hygiene of the teeth. The teeth should be cleansed after every meal, and the mouth rinsed with clean cold water, which acts as a tonic to the gums. The effect of diet upon the teeth will be considered subsequently in a general article on the subject of teeth.

HOME NURSING

NURSING CHILDREN

Continued from page 2422, Part 20

A Quiet Manner Desirable when Nursing Children—Danger of Giving Castor Oil—How to Take a Child's Pulse and Temperature—Giving Children Medicine—Bathing Children—Hot Mustard Baths—Feeding Children when They are Ill

ANYONE in charge of an ailing child must, above all things, win the patient's confidence. A quiet manner is especially necessary in dealing with children, whose nervous systems are easily jarred, and whose progress towards health is very much affected by environment.

A gentle and soothing voice has a great effect upon a child, and it is always better not to worry a small patient too much with useless questions and unnecessary calls upon its attention. Anyone who has much to do with children knows how fretful they become when ill, how they cannot bear questioning, and how much tact is required in managing them.

The Dangers of Castor Oil

In dealing with young infants it is most important for the mother to know what to do in the simple diseases of childhood until the doctor comes. Most mothers think that when a child shows symptoms of illness he should be given a sharp dose of castor oil, put to bed, and left till Nature helps him to recover. One of the first rules in nursing babies who are sick is that a purgative should *never* be given if there are any symptoms of fever. Suppose, for example, the case turns out to be typhoid fever, a purgative is extremely dangerous. In the same way, if it is obstruction of the bowels, or appendicitis, a purgative will do incalculable harm. "A dose of castor oil" has killed many children in the past.

Another rule to be observed in nursing sick children is to guard against chill and collapse by keeping the child warm. The room should be kept warm and well ventilated. Hot-water bottles and hot flannels will counteract any chilliness of the legs and feet.

Thirdly, hot poultices are the safest domestic remedies for pain.

Drugging should, as much as possible, be avoided, and careful dieting is the best measure for dealing with the trivial ailments of childhood. It is sometimes a little difficult to take the pulse and temperature of a child. The best plan is to give one finger to the child to play with and lay another on the wrist, so that the pulsations of the artery can be counted easily. Better still it is to count the pulse when the child is asleep, either at the wrist, or at the artery at the side of the head. The pulse should be counted for four successive quarter-minutes, and the number of beats per quarter of a minute written down. If it is noticed that these vary in each quarter of a minute that means that the pulse is irregular. It must not be forgotten that the pulse rate is much quicker in children than adults. In infancy it may be 100 or 120 per minute. Up till the fifth or sixth year it gradually decreases to 90. By the tenth year it has decreased to 80 or 85. If the pulse is quicker or slower than normal the child should be under the care of a doctor.

Taking a Child's Temperature

To count the respirations the hand is gently laid upon the abdomen when the child's attention is taken up with something else.

The temperature can generally be taken with a little tact, and once confidence and trust have been established the child is not at all afraid of the thermometer, which he should be allowed to look at, and examine before it is placed in the armpit.

It is best to hold the child's arm placed across the chest and cover him well up with blankets as the thermometer is apt to slip out of place. The temperature should never be taken in a child's mouth. Many doctors prefer that it is taken in the groin, and when the child absolutely refuses to have the arm held against the side, this plan should be applied.

It is important to remember that very little will cause the temperature of a young child to rise above the normal. Mothers are often seriously troubled when the temperature rises above 100, but quite a slight derangement of stomach or bowels will, at times, send it up to 103 or 104. The same is true of colds and throat affections, but the safe plan is to send for the doctor when the temperature is above normal.

Giving Children Medicine

All medicines must be prescribed by the doctor, who will probably be careful to give prescriptions which are as little distasteful as possible. Children generally hate taking medicine, but a good deal can be achieved by gentle persuasion and tact. If the child can be persuaded to take the medicine quietly, and without fuss, it is a good thing for everybody concerned, but many mothers and nurses make a mistake in spending ten or fifteen

minutes coaxing an excited child to take medicine which he has absolutely made up his mind that nothing on earth will induce him to do. This procedure is bad for the child, and bad for the nurse in charge, and it would have been much better to have quietly given the child his medicine at the very beginning, whether he was willing or not.

This can be done simply, quickly, and without any trouble in the following way :

If the child is small take him on your knee with the head resting in the hollow of your left arm, and your left hand gripping his hands. Tilt the head backwards and put the spoon into the mouth when he opens it to cry, well back against the patient's tongue. Turn the spoon on its side and hold it there until the child swallows. If the child keeps the mouth closed it can easily be opened by holding the nostrils or by pushing the handle of the spoon in at the side of the mouth. This does not mean that unnecessary force is to be exerted upon the child.

All that is required is knack, especially when the child is seriously ill. The giving of medicines containing opium must be very carefully attended to, as children are very susceptible to the narcotic effect of this drug. If the child seems drowsy, the dose should not be repeated until the doctor sees the case and gives his permission.

The Bathing of Small Patients

The bath is one of the most useful remedial measures we have in dealing with ailing children. When a child is cross and sleepless, and difficult to manage, a hot bath has a wonderfully soothing effect.

The temperature of the water should be between 100 and 105 degrees F. A screen ought to be arranged round the bath to prevent any risk of draughts. The child should not be in the bath more than two or three minutes, and the skin should afterwards be rapidly, but thoroughly, dried with soft towels. The patient should then be put to bed, and given a hot drink, and if the room is kept quiet and dark he will probably drop off to sleep very soon.

When a child is too ill to have his usual bath, his skin will require cleansing even more than when he is well. He can be sponged while lying in bed on a bath towel with a waterproof sheet underneath him. The legs and abdomen are first sponged with tepid water and then thoroughly dried. Then the chest can be washed and dried, and the patient turned on one side, so that the back can be easily attended to. Then the neck, face, and arms can be washed and dried, care being taken to keep the child as much covered as possible during the process.

Unless the room is quite warm, however, it is best to wash the child on the nurse's knee in front of the fire, and the patient should afterwards be put to bed between warm blankets.

Medicinal Value of Baths

Bathing is utilised in various illnesses for other purposes besides that of cleanliness. In fevers, cold sponging is of service in reducing the temperature, and many doctors order that a child should be put into a bath of about 90 degrees and cold water gradually added until the temperature is about 70 degrees F. But such bathing should only be carried out under the direction of a doctor or trained hospital nurse, as the child may suffer from collapse and require immediate attention and stimulants.

Hot mustard baths are sometimes ordered in cases of collapse, such as may happen in severe diarrhœa, and in these cases two tablespoonfuls of mustard are mixed into a paste with cold water, and then added to the hot bath, which may be about 105 degrees F. These baths are also useful in heart failure, which sometimes happens in various chest affections such as pneumonia.

Hot-water baths are very often ordered for children who are having convulsive attacks. These should never be given unless the head is well covered up with cloths wrung out of *cold* water and frequently changed, or the head is fitted with an ice cap. Indeed, of late years some doctors are objecting to hot baths in convulsions, and recommend rather the tepid bath. The question, however, is still in abeyance, and if cold water is liberally applied to the head, the mother can put the child for a short time into a hot bath, especially if the hot water is applied to the lower part of the body and legs rather than the upper part of the body, so as to relieve the congestion of the brain.

Salt Baths

Salt water baths are extremely useful for debilitated children, as they have considerable tonic effect. They can be made by adding common salt to the water in the bath, which is generally about 85 degrees F.

The subject of feeding sick children was briefly considered in the last article. A good rule to remember is that when a child's temperature is raised, the amount of food should be reduced, because the digestive powers are always impaired. At the same time, as thirst is always a prominent symptom in feverish cases, the invalid, especially if he is too young to ask for water, should be given teaspoonfuls of plain cold water at regular intervals. Barley-water and albumen-water are exceedingly useful in nursing sick children, as they have nutritive properties and also allay thirst.

Limitations of a Milk Diet

A common mistake in feeding children who are past the stage of infancy is to give them nothing but milk when they are ill. Milk is an excellent food for children, it is true, but they can get too much of it. It often causes flatulence and constipation, and it is best to vary milk with broth, koumiss, whey, raw eggs, and beef tea. Whey is in reality milk without curd, and it is made by heating a pint of milk, and then slowly stirring in two teaspoonfuls of essence of rennet. In about fifteen or twenty minutes clotting has taken place. Then the curd can be separated, and the liquid whey strained off.

Always use a feeding-cup when nursing children. It is easier for the nurse and more comfortable for the child.

When a child is ill, restless, and thirsty, a little orange or grape-juice should be given, or lemon-juice and water. The great thing to remember in feeding ailing children is to avoid over-feeding. As a general rule, three hours should be allowed to elapse between each meal, and meal-times should be regularly observed.

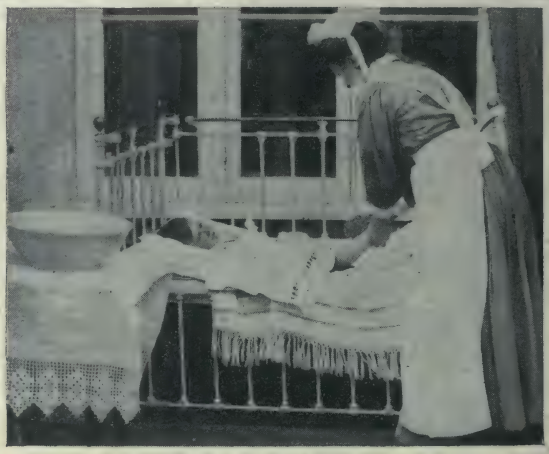
Remember that an ailing child, especially in hot weather, requires an abundance of water, and that it is positive cruelty to refuse a child water when his whole system is crying out for it.

NURSING AILING CHILDREN

Every nurse should learn the easiest way to attend to children when they are ill



How to give medicine when the child objects. Tilt the head backwards and put the spoon into the mouth, well back against the tongue



Sponging a child lying in bed. Keep the patient covered as much as possible, washing and drying one portion of the body at a time



Giving liquid whey from a feeding-cup. One of these cups should be kept in every house. It prevents spilling any liquid on the bedclothes



Counting the respirations. Lay the hand gently upon the child, and attract his attention to something in the room, that he may breathe naturally

HEALTH AND HYGIENE IN THE NURSERY

How various remedies for children's ailments may be applied is clearly shown in these photographs



To soften an accumulation of wax in the ear, pour in a little warm olive oil. Let the child's head turn to the other side, when a small piece of cotton-wool, placed in the ear, will keep the oil in



Give a teaspoonful of castor oil or a dessertspoonful of liquid magnesia for diarrhœa due to undigested milk curds



How to make albumen-water when baby has diarrhœa, and cannot digest milk



A hot poultice is the best remedy for pains in childhood. Carry the poultice between hot plates to the bedside to keep it warm

HEALTH AND HYGIENE IN THE NURSERY

Continued from page 2301, Part 19

THE CARE OF THE EARS IN CHILDHOOD

Deafness in After Life May Arise from Neglect in Childhood—The Danger of Not Attending to Slight Ear Trouble—The Connection Between Throat and Ear—Earache—Causes of Deafness—Injury to the Drum of the Ear—How to Remove Accumulation of Wax—Ear Trouble During Convalescence

It is during the early school life that ear trouble is apt to develop, and should never be neglected. Deafness in after life arises in the great majority of cases from minor maladies connected with the ear, which could have been cured by a little care and attention.

The average person has no idea how common slight degrees of deafness are amongst people generally. It is said that only one person in nine or ten has normal hearing, but the fact that one or other ear may be affected, without causing very much discomfort, explains why slight degrees of deafness are generally unnoticed.

Now, it is for the mother to learn a few facts about children's hearing, and to be alive to the dangers of neglecting ears, in order that deafness may be better prevented in future than it is at the present time. Lack of hearing is one of the greatest calamities which can befall anybody, and even impairment of hearing, when it is at all marked, takes away considerably from the enjoyment of life, and the pleasures of social and intellectual intercourse.

The best and the worst of the matter is that deafness arises in ninety per cent. of cases from simple causes. It is a little pathetic when we realise the fact that many deaf mutes, persons who are completely deaf, and have never learned to speak, might have been happy, hearing people to-day if they had had proper attention paid to their ears in early childhood. If every mother regarded frequent colds in the head as a matter requiring the doctor's attention, more than half the cases of deafness in after life would be prevented.

The Throat and the Ear

The reason of this is that chronic catarrh in the throat and nose is the commonest cause of deafness. The nose and throat are very closely associated with the ear, in that they are united by means of the Eustachian tube, a passage connecting the two. Now, any inflammation in the nose and throat is liable to affect the inner structures of the ear, because the infection can pass by means of this tube right up to the delicate ear structures. If, for example, adenoid tumours are allowed to block up the nose, they press upon the opening into the Eustachian tube, and interfere with its power of passing undesirable secretions outwards from the ear. At the same time, infectious germs can find their way in, and consequent inflammation passes very rapidly to the ear.

Now, what are the early signs.

First, the child complains that he is deaf or cannot hear in one ear. Secondly, he may suffer from earache. The mother very naturally says that the deafness will pass off, and that the earache is due to a tooth, a popular superstition which many doctors help to spread. Certainly, earache *may* be due to an inflamed tooth, but in many cases it is a sign of middle ear inflammation, which damages the ear time after time, and leads in the end to impairment of hearing. Thus it can be seen how readily chronic colds and sore throats may damage the ear, and that therefore everything possible should be done to prevent children catching cold

Again, any child who seems dull of hearing, especially if he is a mouth-breather and subject to headaches, should have the throat and nose examined for adenoids.

Other Causes of Deafness

Another cause of deafness in children is inflammation of the middle ear during the course of the infectious fevers such as measles, scarlet fever, and mumps, and that is one reason why it is important for a mother to have the doctor in attendance, and not imagine that she can nurse her children through these ailments without his help. The doctor knows of complications which may arise, and hence can check them.

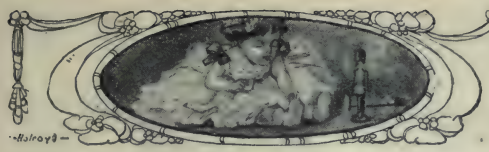
And now we come to injury of the drum of the ear as a cause of deafness. The "drum" is the partition lying at the bottom of the external ear canal, and dividing the external ear from the middle ear. A blow on the child's ear will sometimes rupture the drum, while violent coughing or sneezing will do the same thing, and even snowballing is dangerous.

A good many cases of sudden deafness due to rupture of the ear have occurred in sea-bathing from the impact of the water. But this can be prevented by plugging the ear with a little cotton-wool.

The accumulation of wax in the ear is a frequent cause of temporary deafness. The natural wax is excessive in amount and forms a block lying against the drum of the ear. This wax must be softened before any attempt is made to remove it, by pouring a little warm olive oil from a teaspoon into the ear. This is best done at night when the child goes to bed, and then a piece of cotton-wool should be placed in the ear, and the child instructed to lie on the other side so that the oil is kept in the ear. This may be done for two or three nights, and then, when the wax is thoroughly softened, the ear should be syringed with warm water and boracic in the strength of a dessert-spoonful of boracic powder to a pint of water.

A proper ear syringe should be used, the boracic solution put in a jug, and the child's head held over an empty basin. The ear must now be gently syringed, when the wax ought to come away quite easily. As a rule, wax affects both ears simultaneously, and it is best for the mother to have the doctor examine the child first of all to make sure of the cause and to teach her how to syringe the ears properly.

Sometimes ear trouble appears during convalescence after fever, and it is a great mistake to think that the discharge is due to general weakness which the child will grow out of. There is always some local inflammation which must be attended to. If neglected, permanent damage in the shape of perforation of the drum and destruction of the small bones in the ear, with permanent deafness, may result, and there is always risk that the inflammatory condition may extend to the brain.



BABY'S FIRST YEAR

Continued from page 2423, Part 20

5. LITTLE DIFFICULTIES WITH BABY AND THE BOTTLE

Signs of Correct Feeding—How a Baby May be Made Ill—Improper Feeding—Treatment of Baby Ailments—Vomiting, Constipation, Diarrhœa

THE mother who attends to the directions given in the previous articles for feeding baby ought not to have any trouble with his food. Following exactly the quantities, number of feeds, and other details given in the Chart on page 2416, she cannot go very far wrong in infant feeding. Any troubles will be minor ones if baby is a healthy infant receiving proper mothering. Nearly all the troubles of early infancy are connected with the feeding, and this is why several articles are being devoted to this subject.

If the child shows regular gain in weight of four or five ounces a week during the first few months, absence of indigestion, the signs of which are crying after food, diarrhœa, and vomiting, and freedom from anæmia and rickets, the mother can rest content that baby's diet is agreeing with him. Baby's ailments will be considered in a later article.

Improper Feeding

At this point we shall deal simply with the commonest troubles which are apt to arise in connection with feeding. The chief of these are indigestion, constipation, diarrhœa. When baby cries and is fretful, either he is not having sufficient food—when the cry is more likely to be whining or impatient—or he is suffering from colic, due to indigestion. In the latter case the cry is more of a scream, and the knees are drawn up as the child suffers from flatulence, and later there is perhaps some degree of diarrhœa. It is at this stage that the doctor's advice should be sought, as the mother who has not had any real practical training in baby management cannot be expected to know exactly what is necessary. It is fatal to fly to drugs because baby's food is not agreeing with him. Ten chances to one the wrong medicine will be given, and even although it may appear to cure the flatulence or indigestion for the time being it only soothes the symptoms, and does not in any way effect a cure.

The wise mother follows carefully her Chart directions, and remains satisfied if baby gains in weight, eats, and sleeps quietly, and cries no more than the ordinary healthy, and perhaps impatient, baby is expected to do. Then if the child does not gain steadily his quarter of a pound of weight per week, even if he looks well and seems to take his food well, the doctor should be consulted.

What is the Matter with Baby

For the guidance of the mother we may enumerate here a few of the simple causes why baby may be upset and does not seem to enjoy his meals.

His food may be too hot or too cold.

Perhaps he is having too much food. Overfeeding is commoner than under-feeding, and mothers are too anxious to give too much milk, thinking that the child will grow more rapidly as a result. The meals should always be measured in a graduated glass or a graduated bottle, and any milk left by the child should immediately be thrown away.

Perhaps baby is allowed to dawdle over his meals, or the little hole in the teat is too small for him to suck through. The boiling of the teat sometimes makes the hole smaller, in which case it may be enlarged by heating a clean darning-needle and passing it into the hole.

Baby is perhaps getting his milk too quickly, probably because the hole in the teat is too large. In that case a new teat will have to be purchased. Two teats, two valves, as well as two bottles, should be kept in use at one time. If the boiling of the teats and valves seems extravagant—certainly they do not last so long when they are boiled once a day—hygienic principles will be satisfied if they are cleansed in boiling water before and after use.

When baby is fretful the mother should always make sure that he is quite warm. Cold feet, for example, will upset a child whose only method of showing that he is miserable and chilled is by crying. In the same way the bath may be too cold and the child not dressed quickly enough afterwards, or in cold weather the nursery may be draughty and the child may require an extra shawl.

Sometimes the opposite condition prevails. Baby is over-clothed, and his head perspires, making him really more liable to chill than if he is kept just properly warm. As soon as possible the head flannels should be dispensed with, and the child accustomed to go about the house with the head uncovered.

Treatment of Baby Ailments

If baby is sick immediately after a meal it means that the stomach has too much food in it. An infant's stomach is a very tiny organ, which can be over-filled and distended with a small cupful of fluid. Vomiting is an indication that the child should have less food at each meal. Sometimes the vomiting does not occur immediately, but later, and is associated with pain or colic, and perhaps diarrhœa, with greenish motions. In this case a teaspoonful of castor oil should be given, and the child should have less food for a time, as he is unable to digest what he is having.

Constipation sometimes occurs when baby is on the bottle, and even when naturally fed by the mother. In such a case the best treatment is to add a little fresh cream to the bottle, and an occasional dose of fluid magnesia may be given. When baby is a little older a small piece of fresh butter or a quarter of a teaspoonful of olive oil makes a natural aperient by increasing the fat in the food.

If the diarrhœa is acute the milk ought to be stopped, and baby kept on white of egg and water. Diarrhœa is an extremely dangerous ailment, and a baby should always be under the care of a doctor as soon as possible.

COMMON AILMENTS AND THEIR TREATMENT

Continued from page, 2421, Part 20

Mouth-breathing is a fairly common condition. It is due to a variety of causes, the chief of which is obstruction in the nose from adenoids. The effect of mouth-breathing upon the health when it is continued for a long period is serious, and even when the condition is supposed to be entirely the result of habit it should never be neglected.

An American pamphlet on mouth-breathing has on the front page the sub-title "Shut your mouth and save your life." There is a good deal of truth in the aphorism. It is certainly a fact that the child or adult who habitually breathes by the mouth is exposed to much greater danger of infection. The nose is so constructed as to warm and filter the air before it passes down to the bronchi and lungs. If the air is breathed in, not by the nostrils, as Nature intends, but by the mouth, it contains large quantities of dust and dirt and germs, and is also several degrees colder.

The result is that the particles it contains irritate the lining membrane of the throat and air passages, and give rise to frequent attacks of tonsilitis as well as exposing the mouth-breather to greater risks of infection from diphtheria, pneumonia, and consumption.

Whenever a child is observed to breathe habitually through the mouth, he should have the throat and nose examined by a doctor.

The chief causes of this condition are :

Some obstruction in the nose. It may be that the septum in the nostrils is pushed to one side, and a chronic inflammatory condition of the nose results.

There may be some little tumour or growth in the nose, whilst the commonest cause of all—adenoid growths—has already been considered in EVERY WOMAN'S ENCYCLOPÆDIA. (See page 364, vol. 1.)

Enlarged tonsils and chronic tonsilitis will also produce more or less persistent mouth-breathing, because the child is so frequently subject to cold in the head that he gets into the habit of breathing by the mouth.

Apart from the health dangers of mouth-breathing, its effect upon the expression is so marked that it should not be neglected. A habitual mouth-breather appears dull and somewhat stupid, whilst if the mouth-breathing is associated with adenoids, real deformity of the chest may follow. Night terrors, headache, and defective hearing are often associated with catarrh of the nose and throat, because the catarrhal condition of the throat spreads to the ear through the Eustachian tubes.

Treatment consists in finding out the cause and removing it if possible. The tonsils may require attention, either painting or removal. Any adenoids must be removed at once if the child's mental and bodily development is not to be checked. If the mouth-breathing is due to habit, the child must be given nose-breathing exercises by day, whilst a chin-strap at night will encourage breathing by the nose. A light, nourishing diet, plenty of fresh air, and hygienic surroundings must be observed carefully.

Mouth, Sore, may be caused by a variety of conditions. Decayed teeth will produce ulceration of the gums and a chronic inflammatory condition of these parts. The septic condition of the mouth affects the general health, and headache, listlessness, and various nervous symptoms are often associated. The whole general health may be undermined by the fact that a tooth stump which has been allowed to remain in the mouth suppurates, or becomes "septic."

Other simple causes of sore mouth are excessive smoking, burning by hot fluids or caustics, and, in the case of children, dirty comforters. After taking certain drugs, there may be some inflammation of the mouth mucous membrane. In various illnesses, when the vitality is lowered, such as in acute fevers, an ulcerative condition of the mouth may occur.

The chief symptoms are redness, tenderness, and pain. The breath may be offensive, and the patient has difficulty in eating.

In treatment, the cause must be attended to, particularly if it is due to the teeth. The teeth will have to be stopped and stumps removed. Excess of tartar may in itself cause inflammation of the mouth, so that the dentist should be asked to scrape away any tartar. Particularly jagged teeth must be attended to, and the general health built up if the mouth condition is secondary to depressed vitality. Some simple mouth-wash will require to be used, such as boracic acid lotion (a teaspoonful to a teacupful), or a teaspoonful of tincture of myrrh, a teaspoonful of glycerine, and a teaspoonful of borax to a tumblerful of hot water. If ulcers are present, they will have to be touched by a caustic, but only the doctor can do this. Chlorate of potash (a teaspoonful to a tumblerful of water) also makes a good wash for the mouth. Milk and slop diet will have to be taken whilst there is any acute inflammatory condition preventing the mastication of solid foods.

Mumps is an infectious disease characterised by fever and inflammatory swelling of the parotid gland, which lies under the skin in front of the ear. Mumps appear especially in spring and autumn, and children and young adults most frequently contract this ailment. It spreads rapidly from patient to patient, especially in schools. About a fortnight or three weeks after exposure to infection the child becomes fevered, and complains of pain just below the ear on one side. Here a slight swelling develops, which spreads rapidly, until the neck and side of the cheek are enlarged.

After a day or two, the other side becomes affected. Speaking and swallowing are difficult, but the pain is not very severe. Gradually, in about a week, the swelling subsides, and the child becomes convalescent. In most cases the illness is not very serious, but various complications may result. The other gland may become involved, deafness may follow, and meningitis has occasionally occurred; but, as a rule, the disease passes through a mild course. The child should be kept in one room, and put to bed as long as there is any temperature. A purgative at the beginning of the attack should be given. Liquid diet is necessary. Hot applications over the glands or cold compresses should be applied. These consist simply in wringing flannel or cotton-wool out of hot water or out of cold water, placing it on the glands and covering with oilskin. Medicines are generally unnecessary, and, with the exception of purgatives, must always be ordered by the doctor. (See also page 1943, Vol. 3.)

To be continued.



THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon :

Presentations and other Functions
Court Balls
The Art of Entertaining
Dinner Parties, etc.
Card Parties
Dances
At Homes
Garden Parties, etc., etc.
The Fashionable Resorts of Europe
Great Social Positions Occupied by Women
Etiquette for all Occasions, etc.

WOMEN IN GREAT SOCIAL POSITIONS

Continued from page 2425, Part 20

WIFE OF THE GOVERNOR-GENERAL OF SOUTH AFRICA

South Africa's Bachelors—Influential Women—Cecil Rhodes's Sister—Stories about Lord and Lady Selborne—Lord Gladstone's Romantic Marriage—Lady Gladstone's Position and Work

WOMEN have played a far greater part in the modern history and development of South Africa than many people imagine, although one authority has asserted that the colony "has suffered from a plethora of influential bachelors."

This authority was referring particularly to the fact that Lord Milner, who was High Commissioner of South Africa from 1897 to 1905, and whose administration was made eventful by the outbreak of the Boer War, was and still remains a bachelor. Again, Cecil Rhodes was unmarried, and Dr. Jameson, the leader of the disastrous raid on the Transvaal in 1895, has not yet entered Hymen's realms. But if Mr. Cecil Rhodes was not married, he had a sister—Miss Edith Rhodes—whose influence was much felt. She entertained her brother's guests, dispensed hospitality on a most lavish scale, was businesslike, and had a better grasp of South African politics than some members of the Colonial Office. She lived with her brother at Groote Schuur, a few miles from Cape Town, and was very successful in furthering those interests of her brother which had for their object the developing of British interests in Africa.

Some Famous Women

And although Dr. Jameson and Lord Milner were unmarried, such ladies as Lady Gordon Sprigg, the wife of the *doyen* of Cape statesmen; Lady Sivewright, whose husband, Mr. James Sivewright, did such excellent work as Commissioner of Crown Lands and Public Works; Lady Juta, the wife of Sir Harry Juta, at one time Attorney-General of the Cape; Mrs. Merriman, wife of the Rt. Hon. John Xavier Merriman, Premier of Cape Colony since 1908; Lady Carrington, whose husband, Sir Frederick Carrington, knows more about warfare in South Africa than probably any other man, and Lady Grey, wife of the present Governor-General of Canada, who, in 1896–97, was Administrator of Rhodesia, and a director of the British South Africa Company from 1898–1904, have all played a prominent part in South African life, and helped to lay the foundation to a better understanding between the people of the colony and those of the Mother Country.

The Peacemaker

At the same time, however, it was no small task which confronted Lady Selborne when, in May, 1905, she landed at Cape Town with her husband, who had been appointed High Commissioner of South Africa in succession to Lord Milner. The previous lady who had reigned at the Government House, Cape Town, was Lady Rosmead, whose husband, better known, perhaps, as Sir Hercules Robinson, was successively Governor of Ceylon, New South Wales, New Zealand, and the Cape, there being added to the latter appointment that of High Commissioner of South Africa. Little entertaining, however, was done at the Government House during the time Lord Rosmead held the latter office, on account of his ill-health. Indeed, only very rarely was Lady Rosmead seen in society. Not that society in Cape Town in those days had any particular attractions, the real aristocracy being the old Dutch and Huguenot families, who were of a somewhat stiff and exclusive disposition.

Lady Selborne, however, brought about a great change, although her husband's position was an exceedingly difficult one. Lord Milner had performed what might be

termed the "spade work," but much remained to be done to remove the bitterness caused by the Boer War, and restore to order the commercial chaos created by the campaign. But both Lord and Lady Selborne were optimistic. Said his lordship in a speech at the beginning of his administration: "I hope the day will come when the Boer will love England as I love the Orange River Colony; that he will glory in the British Empire as I glory in it; but whether he does or not, he will no more have lost his nationality than I have lost mine." And although people thought that many years would elapse before this ideal state of affairs would be realised, Lord Selborne, at the end of his five years' administration, was able to say that a new spirit prevailed in South Africa, and that there was every hope that all internal differences would be amicably adjusted. "It is and must strike everyone," he said, when he returned to this country last year, "as being a wonderful thing that two races, which only a few years ago were hostile and bitter enemies, should now be bound together by bonds of attachment and goodwill, and united in the bonds of brotherhood and common citizenship."

Lord and Lady Selborne did much to bring about the Union of South Africa in 1909, when the self-governing colonies of the Cape of Good Hope, Natal, the Transvaal, and the Orange River Colony became united under one Government, the first Governor-General, Lord Gladstone, being appointed in that year. Possessed of a genius for making friends, Lord Selborne quickly gained the confidence and affection of the Boers, and earned for himself the title "Peacemaker." A farmer and a country gentleman himself, he showed an interest in their pursuits which they greatly appreciated.

A Simple Peer

There is no affectation about Lord Selborne, a notable characteristic being his total lack of "side." In his early days he did a great deal of work amongst the East End poor. He was Lord Wolmer then, and one of his duties at a working-men's club was to receive subscriptions. His name was then not known to most of the men. However, one of them one night was struck by something in Lord Wolmer's appearance, and he asked the manager of the club for information. "I say, who's that tall chap wot takes the subscriptions?" "That is Lord Wolmer." The man was amazed. "Is 'e a lord?" he exclaimed, thunderstruck. "A real lord? But he never said nothink about it."

"The first time I ever saw Lord Selborne," once said a very well-known personage, "I took him for a Radical East End curate in a billycock hat." As a matter of fact, Lord Selborne looks much more like a country squire, and he won the hearts of Boers by his frank declaration, "I am myself a farmer."

Lady Selborne, too, is a keen agriculturist. In fact, before duty called her to South Africa, she was instrumental in starting an association which had for its object the encouraging of farmer's wives to raise poultry for the home market. It is easy to understand how such a practical-minded woman would appeal to the wives of Colonials and Boer settlers. Then, again, Lady Selborne is a keen politician. The elder daughter of the late Marquis of Salisbury, she was reared in an atmosphere of politics, and she strongly resembles her gifted father. Her husband was Viscount Wolmer, son and heir of Baron Selborne, the famous Lord Chancellor, when she married him, in 1883.

A Champion of Woman's Rights

Lord Selborne remembers with pleasure that the late Mr. Gladstone attended the wedding and afterwards proposed the health of the bride and bridegroom, and it is certainly a curious coincidence that the son of the "G. O. M." should succeed his lordship in South Africa. When he was at Winchester, by the way, Lord Selborne had the curious experience of seeing his headmaster, Dr. Ridding, afterwards Bishop of Southwell, fall in love with and marry his sister, Lady Laura Palmer.

The year following her marriage, Lady Selborne had a most exciting experience. She had accompanied her father, who was making a series of political speeches in Scotland. After a speech at Dumfries, the carriage containing Lord Salisbury and his daughter was being driven from the hall, when it was mobbed by hundreds of riotous mill hands. A heavy stone was hurled through the carriage window, narrowly missing Lady Selborne's head. She took the missile back to Hatfield House, where it was kept for some years in a cabinet with a card containing particulars of the incident.

Like her husband, Lady Selborne possesses deep convictions and earnestness of purpose. She is a woman who not only has the knack of making friends, but also of making herself indispensable to them. A short time ago the writer came into contact with a lady who has spent several years in South Africa, and who frequently had cause to consult Lady Selborne. "Her ladyship's concern for her own sex," she said, "is really remarkable. Her interest in any movement on their behalf is at once aroused." Which reminds one that the advocates of votes for women have an enthusiastic supporter in Lady Selborne. Some time ago she wrote an article in support of woman's suffrage, and stated her views on the question with clearness and moderation. In the world of politics there have been several women who are reckoned in the front rank of statesmanship, and from this she drew the conclusion that women are more fitted for statecraft than art. From this argument it is clear that her ladyship would not be satisfied with giving women the franchise. She evidently looks forward to their being admitted to Parliament and

filling the great offices of State. She is not, however, a militant. "We are not impatient," she says, "and we are willing to wait for success."

At the same time, however, Lady Selborne considers that the Press do not treat the non-militants fairly or justly, judging by her curious action a short time ago, when she sent a letter to the "Times," signed "Lady Constance Lytton," purporting to show why the latter thought her militant methods were far more effective than peaceful methods, and containing the following passage illustrating the argument

"You hold a crowded meeting in the centre of London, with an ex-Cabinet minister as chief speaker, and you get a short paragraph in on a back sheet in most of the papers. Now, if I threw a stone at the Prime Minister's carriage I should get a column on the front page."

Although Lady Constance Lytton did not write this letter, and Lady Selborne afterwards explained that she "borrowed her name for the moment, as I wanted to make your readers understand how hard it is for women like myself, who have no inclination to adopt militant methods, to get our views reasonably set forth before our fellow-countrymen," Lady Lytton accepted complete responsibility for the letter, which, she said, was written "with my full approbation."

During her residence in South Africa, Lady Selborne spent a great deal of time travelling about the country making herself acquainted with the natives and settlers. At first the Boer women were inclined to view her with suspicion, and at times adopted an unfriendly attitude towards her. On one occasion, for instance, Lady Selborne stopped at a Boer farm belonging to a widow, whose husband and son, alas, had fallen victims to British rifles during the campaign. The woman's bitterness was shown in her refusal to allow Lady Selborne to rest while one of the horses of her carriage, which had cast a shoe, was being attended to. Shortly afterwards her ladyship learned the reason of the Boer woman's bitterness, and paid a special visit to the farm to express her sympathy. And this she did in such a kindly, tactful, womanly manner that she completely gained the friendship of the Boer widow. It was by such acts as these that Lady Selborne assisted her husband to earn the title of "Peacemaker."



Viscountess Gladstone, wife of Lord Gladstone, Governor-General of South Africa, son of the great Liberal statesman. Lady Gladstone, who before her marriage was Miss Dorothy Paget, daughter of Sir Richard Paget, is a most popular hostess and a woman of rare charm, and under her tactful régime the union of Briton and Boer in South Africa has been more firmly established

Photo, Reginald Haines

It is, of course, somewhat early yet to speak of Lady Gladstone and her influence in South Africa, but there are signs that the wife of the first Governor-General will prove quite as popular as Lady Selborne. For Lady Gladstone is an exceedingly clever hostess and a woman of rare charm. She is exceedingly popular in this country. Her marriage to Lord Gladstone—he was then Mr. Herbert Gladstone, being created a peer in 1910—was the surprise of 1901. His lordship was then forty-seven years of age, and was generally regarded as a confirmed bachelor. The story goes that his engagement to Miss Dorothy Paget was brought about through their mutual fondness for music. Lord Gladstone's love of music amounts almost to a passion, while his wife is gifted with a sweet voice and much musical talent. Indeed, before her marriage, she was a member of the Babingdon Strollers—an amateur operatic society which has raised hundreds of pounds for hospitals and other charities in Somerset.

Curiously enough, Lady Gladstone was born and bred in an essentially Conservative atmosphere, her father, Sir Richard Paget, having been for thirty years Tory M.P. for Somersetshire divisions. And this fact added even more interest to the announcement of her engagement to Lord Gladstone in 1901, an announcement which caused his lordship to be greeted with loud cheers in the House of Commons when, after the news became public, he made his way to what was then his usual place on the Opposition benches. An interesting fact regarding the engagement is that Lord Gladstone, who has an extreme reverence for his father's memory, gave to his wife for her engagement ring the same great emerald circle that the "G. O. M." gave to his wife when they became engaged.

It also recalls a story of an amusing incident which took place some time previous to his marriage at a suffrage meeting in Yorkshire, at which Lord Gladstone spoke. In the course of his speech he complimented the lady orators on their eloquence, and remarked on the great pleasure it always gave the sterner sex to listen to women talking. The words were scarcely out of his mouth when a deep male voice proceeded from the back of the hall and proclaimed, in broad Yorkshire dialect, "Eh, lad, thous't no wed yet thyself, I see."

Some years ago Lord Gladstone visited a certain church, and was asked by the clergyman, who was a friend of his, to join the choir in the evening service. He accepted the invitation, and shared the score of the "Messiah" with a choirman who was a strong Tory. After the service was over the clergyman said to this gentleman, "Do you know that your partner throughout the evening was Mr. Herbert Gladstone, the well known M.P.?" "No, was he really!" exclaimed the choirman. "Well, I don't like his politics, but, by Jove, he can sing!"

It was hinted in some quarters, when the announcement was made that Lord Gladstone was to be the first Governor-General of South Africa, that Lady Gladstone was too young—she is some years younger than her husband—to occupy the onerous position of first lady in that important colony with any measure of success. But Lady Gladstone has proved herself a worthy successor to Lady Selborne in every way, and under her régime social life in South Africa has assumed a very important aspect. And even the most critical have failed to find fault with the manner in which Lord and Lady Gladstone are working to strengthen that union which now binds together Briton and Boer.

A ROYAL GARDEN-PARTY

By "MADGE" (MRS. HUMPHRY)

Issue of Invitations—Representative Guests—The Royal Hosts—Royalty at Tea—The Want of Manners on the Part of the Guests—How the Time is Spent by Guests—Correct Attire—Refreshments

INVITATIONS to a Royal garden-party are sent out from the Lord Chamberlain's office a week or ten days before the date. Parties usually are given at Buckingham Palace, Windsor, Marlborough House, and Clarence House. To take first those at Buckingham Palace, the procedure is as follows. On the invitation-card particular instructions are given as to the gate by which the guest is to enter the grounds.

As with all entertainments given by Royalty, the visitors arrive from half an hour to a quarter of an hour before the time mentioned. They assemble in the garden, and for the most part remain near the broad flight of steps which leads from the terrace behind Buckingham Palace to the wide gravel path beneath. Anxiety to have a good view of the Royal party dictates this course.

It is always well to arrive in good time, as it is very interesting to watch the guests assemble. They are representative of all that is eminent and distinguished in London Society—literature, science, the arts, the drama, dignitaries of the Church, luminaries of the law, statesmen, and diplomacy are all represented. Some years ago the House of Commons was honoured with invitations for a certain number of members, but a few of the Radicals in the House chose, with infamously bad taste, to rebuke King Edward

for not having invited the whole of the 670 members and their wives. Very properly, his Majesty took the most dignified way of convicting them of ill-manners by giving no more garden-parties of so wide a scope as that which caused this ebullition of discourtesy.

The first thing that strikes the visitor on arriving at Buckingham Palace is the beauty of the gardens, the well-kept lawns, the variety of trees, and the charming lake in the centre, with its pleasure boats, manned by watermen in the old-world scarlet and gold uniform, which looks so picturesque against the grey-blue of the water and the verdure of the lawns.

The Royal Tent

The Royal tent, in which the Sovereign and his party have tea, is usually pitched near the Constitution Hill end of the grounds. Everyone knows it by the scarlet carpet and the gilt chairs, upholstered also in scarlet. Two or three other refreshment tents are provided for the visitors.

Invitations—which, by the way, should have been replied to immediately, the answers addressed to the Lord Chamberlain—are usually for four o'clock, and a very few minutes after the hour the Royal party emerges from the central door at the back of the palace, and, crossing the terrace, descends the steps, bowing and smiling on every side. They pass through a kind of lane made by the visitors, and stop to speak to friends or acquaintances whom they recognise.

After a tour of the gardens, with frequent pauses made by the distinguished hosts, who converse in groups here and there, they make their way about a quarter to five to the Royal tent, and are served with tea. Then takes place a scene which is truly extraordinary, considering that we are supposed to be one of the most civilised nations in the world. A great number of the guests assembles at the edge of the lawn, opposite the Royal tent, separated from it only by a stretch of turf, and they gaze unblinkingly at the Sovereign, his Consort, and the Royal Princes and Princesses while they have tea. It is extraordinary that an act like this, which any individual of the crowd would hesitate to perpetrate in private life, should be performed without the slightest hesitation by a number of those individuals.

Inquisitive Guests

I remember on one accasion, when the late Queen Victoria was having her tea in a tent at a Buckingham Palace garden-party, a footman spread a nakpin over her knees, another footman handed her tea on a salver, and she looked up for a moment, glanced round at the sea of faces, all bent on every action of her own, and made some remark with a mischievous smile to the Duke of Connaught, who was standing near her. He responded with a few words, and an equally amused smile. They were evidently commenting on the manner in which the Royal lady's subjects were watching her.

Wherever the Royal party move, a way is cleared for them by officials of the Royal household. During tea they sometimes send for some of their friends to join them, and when tea is over, the King and Queen, Princes and Princesses emerge from the tent and stand outside, and when they see any person to whom they wish to speak, they send an equerry to convey the Royal command. Such an honour as this is very highly appreciated, as may be imagined. The members of the Royal Family do not keep together. Princess Christian always finds many friends with whom to talk, which she does in a most animated, laughing manner. Her Royal Highness has an extremely pretty silvery laugh and a sweetly toned speaking voice. Princess Louise, Duchess of Argyll, also finds many acquaintances with whom to talk and laugh. The Duchess of Connaught generally remains somewhat apart with her daughter, Princess Patricia, and the Duke, should he happen to be present.

A Question of Clothes

Meanwhile, some of the visitors enjoy a row on the lake in the boats with scarlet cushions, and manned by men in the picturesque uniforms referred to above. Other guests saunter through the well-kept paths, admiring the beautiful flowers and the trees, also the landscape gardening, which makes the grounds appear much larger than they really are.

It need hardly be said that a very careful toilette is necessary when one is the guest of the highest gentleman and lady in the realm. Light summer gowns are the rule, but should the weather be uncertain, it would be imprudent to wear a costume that would be ruined by a sharp shower of rain. The refreshment tents, numerous as they are, would be incapable of affording shelter to the large number of guests invited (usually about 3,000), even if they were accessible in a couple of minutes. They are ranged along the wall of Buckingham Palace Road, and it would necessitate an undignified helter-skelter to reach them in time. Of course, no one would dream of entering the Palace, no matter what the weather might be, unless specially invited to do so by the Royal hosts.

Men wear garden-party costume, and a silk hat is imperative for any palace in town. At a Windsor garden-party it is different, though the great majority of the male guests abide by the regulation costume. I remember seeing the late Mark Twain in a white drill suit, a white felt hat, and a Byronic scarlet tie at a Windsor party of the kind.

The refreshments themselves are worthy of Royal hospitality. Sandwiches of every description, cakes, fruit of the finest, including immense strawberries, and delicious cream, with tea and coffee of the best are provided with lavish hospitality.



ENTERTAINING AT A RESTAURANT



By "MADGE" (MRS. HUMPHRY)

Why Restaurant Hospitality is so Popular—A "Pay Party" and How to Arrange It—The Part of Hostess—Reluctant Payers and How to Manage Them

IT has become very usual to entertain for the most part at restaurants by those who live in cities and large towns.

This is owing chiefly to the increasing scarcity of good servants, who are being attracted in large numbers to the Colonies, induced by the prospect of high wages and more independence than they find in the Old World.

Another reason is that this custom ensures much saving of trouble and anxiety, as compared with a luncheon or a dinner-party at home. Should there be any dish imperfectly cooked at a restaurant meal, the hostess does not feel that her household management is impugned, as it would be in similar circumstances at her own home. Long waits between the courses, a cause of much harassment to hostesses at a dinner-party, mean very little to her when they occur at a restaurant, though, as a matter of fact, they very seldom do.

The Advantages of a Restaurant

Hotel and restaurant organisation is usually excellent, and a hostess dining a party of friends will sometimes give private orders to the waiters not to let the courses follow each other too quickly. The scene is bright, gay, and enjoyable, and she wishes her party to make the most of it. The other diners present afford plenty to talk about, and if "the proper study of mankind is man," as the philosopher has told us, it is very certain that the congenial study for womankind is other women.

There is nothing wrong or odd about this. The restaurant offers an interesting study of life and character.

A novel plan for arranging to dine together is what is called the "pay-party." Eight or ten individuals belonging to the same set fix on an evening and a favourite restaurant, and each undertakes to pay the eighth or tenth share of the cost. It is wise to settle as nearly as possible what that will be. Then each knows how much he or she will be called upon to pay.

The question of wine is rather an important one in this connection, and should be settled beforehand. The champagne standard is not accessible to every one. As there are wines at all prices, it is not very difficult to decide on what will prove agreeable to all.

The usual method of arranging such a party is to have a meeting, perhaps at the house of a friend for tea. There everything is arranged, and someone—generally one of the men of the party—appointed to go to the restaurant, choose a table (not too near the orchestra, for a party of the kind likes to talk), confer with the head waiter or manager about the bill of fare, and order the wine.

The precise hour when the dinner is to be served is also arranged. But little then remains to be done.

Punctuality is essential to the success of these pay-parties. Men sometimes become very much annoyed by delay in sitting down to table, and it is only polite for all to arrive in good time, and avoid any excuse for impatience or bad temper.

A hostess is often chosen for an occasion of this sort. If it be well-managed, she has no trouble whatever. Her business is to settle where everyone shall sit, and as she is sure to be a popular person (or she would not be selected for the post), she does the honours agreeably, sees that those sit together who are congenial to each other, keeps the talk away from politics or other cloud-compelling subjects watches that every one, even the shy girl or youth, has proper attention from the waiters, and is often the life and soul of the evening.

A theatre is sometimes included in the pay-party, but it is really better to make two bites of this cherry. An evening at a fashionable restaurant is so pleasant, and the cookery is so superlatively good, that the entertainment suffices for one evening.

The theatre pay-party is arranged on exactly similar lines.

The Person who will not Pay

There is one point about these parties that occasionally presents some little difficulty. Money is a disagreeable thing to have any friction about, and there are unfortunately many persons who have a constitutional objection or dislike to parting with money. They hate paying for anything, and the task of obtaining even a few shillings from them is extremely disagreeable. Anyone undertaking it is unlikely to wish to have these reluctant payers included in any future plans of the kind.

Oddly enough, it is almost always those with plenty of money who dislike paying. It is said that the secret of becoming a millionaire is to "shiver over every sixpence." But it is very bad manners not to pay one's share at once in a party of the kind. The theatre or restaurant requires ready money, and someone has to produce the full amount.

If has been found a good plan to collect the estimated payments the day before the party takes place, possibly because it is then looked forward to with pleased anticipation, and human nature dislikes paying for pleasures that are past.



WOMAN'S DRESS

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in :

Home Dressmaking

How to Cut Patterns
Methods of Self-measurement
Colour Contrasts
Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc.

Millinery

Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hatpins, Colours, etc.

Boots and Shoes

Choice
How to Keep in Good Condition
How to Soften Leather, etc.

Furs

Choice
How to Preserve, etc.
How to Detect Frauds

Gloves

Choice
Cleaning, etc.

Jewellery, etc.

HAND-PAINTED & EMBROIDERED BLOUSES

Dainty and Charming Designs—The Paint-brush Allied to the Art of Embroidering—Simple Ideas Often the Most Effective—The Ideal Fabrics—Choice of Colours—Instructions for Painting Fabrics

TRULY, blouses are a delight to behold when they are soft and delicate in texture and fit the figure perfectly. They are so fragile that a dozen of them can be packed into a box of quite small dimensions—and yet what a ring of changes lies within one's power with such a treasure-trove.

With a plentiful assortment of these charming chiffons the feminine mind can meet most emergencies. One blouse a shimmering veil of silver net, another a mass of glittering beads, and a third which makes one think of the lines—

> More marvellous than that faint film which hangs above the sea,

so deliciously ethereal is this confection, composed of the silkiest ivory muslin on which sprays of pale golden mimosa are embroidered in satin-stitch.

The use of the paint-brush combined with the delicate art of the needle plays an important part in the adornment of these dainty blouses. They are always *au fait* for smart wear—consequently some considerations for embroidering and decorating them will prove useful. Collars and cuffs may be painted and embroidered in the same manner as the blouse. Delicate water-colour flowers are painted on to the fabric; their petals are afterwards embroidered in soft shades of silk. Such collars and cuffs turn the simplest blouse into a recherché adjunct to the toilette.

This idea of painted and embroidered collars and cuffs would also be a useful one for renovating a blouse which had seen better days. But the most effective method for decorating a blouse with brush and needle is to embroider the flowers directly on to the fabric. The blouse should be of simple design—simple ideas are often the most effective. The painting and embroidery are the sole trimming which the blouse should possess. It is delightful and interesting work, and work that always breathes of elegance and good taste.

The embroidery and the painting must tone exactly with the skirt with which the blouse is intended to be worn. This is an important detail, as it will make all the difference to the *tout ensemble* when the work is completed. How clever the French are with their careful attention to detail and colouring! The Frenchwoman never chooses the colour of her blouse without being quite conversant with the best shades to enhance her eyes, and the values of her complexion, or the tints of her burnished hair. Colouring is studied by the woman of fashion in France with the critical eye of an artist. It would not be out of place to take a leaf out of her book and to follow her example. When one decides to embroider and paint a filmy blouse for smart wear care should be taken that the water-colour tints and the mallard floss tone with the skirt with which the blouse will be worn.

Silk muslin or a mercerised muslin are ideal fabrics for the creation of these beautiful blouses. Preferably the blouse should be cut out before the embroidery is commenced. If the embroideress does not wish to make the entire blouse, although their delightful simplicity makes this a comparatively easy matter, she can take the muslin to her dressmaker, where the blouse may be cut to her measurements. When the embroidery is completed it can be returned once again to the dressmaker to be made up. Two and a half yards of mercerised muslin will make one of these pretty blouses.

When it has been cut to size and to the desired pattern, the front part of the blouse is secured neatly with small pins to a drawing-board. Flowers of a semi-conventional design may be sketched lightly on to the muslin in pencil. Tint the flowers in pale blue, the leaves a pale soft green. When quite dry the blouse can be unpinned from the drawing-board. Cerulean blue mixed with Chinese white, with a touch of rose madder, makes a charming pale turquoise colour. The paint should be applied fairly thickly, care being taken that it is not too liquid, or it will sink through the muslin too much, and so lose some of its charm. The flowers should be outlined in the stem-stitch in pale blue mallard floss, or "back" stitch, which is a useful stitch for line work. The needle is placed into the muslin at the point where the last stitch finished, then it is brought through a little beyond where it came out in making the previous stitch. The stems and leaves must be embroidered in shades of green. The centre of each leaf should have three tiny scintillating beads; they are threaded on to cotton and stitched firmly down. Beads certainly play an important part in the decoration of the smart blouse. A modish green wooden bead adds an effective touch to the delicate flowers. Satin blouses or blouses of crêpe de Chine may be embroidered and painted in the same manner, but there is something particularly dainty about the painted and embroidered mercerised muslin blouse. This blouse should be mounted over a slip or lining of the same fabric. The neck of the blouse may be finished off with a single row of beads to match the beads in the centres of the flowers. The cuffs of the blouse are then also finished off in the same manner.

Black mercerised muslin or net blouses are effective embroidered in chenille. One beautiful blouse had a design of rose-coloured poppies embroidered on to a rather fine black net. The flowers were worked in the satin-stitch. It is possible to buy shaded chenille which gives a charming effect of light and shade. A conventional flower rather suggestive of the orchid works out in a very satisfactory manner, and either mallard floss or chenille may be used as the embroidery medium. The flowers are worked in shades of mauve in mallard floss, the leaves in green. White flowers —such as marguerite daisies—look very well on a black background, the centres having a French knot in gold thread. Sweet-peas in their luxuriant pinks and purples make an exquisite design for a silky black muslin blouse. The leaves and stems look well worked in rather dark tones of green. A conventional floral design worked in soft shades of turquoise blue makes a very delightful embellishment when worked on fine black net. Small rings and scrolls carried out in gold are also effective methods of embroidering these elegant trifles, which now play such an important part in a woman's toilette.



Mercerised muslin blouse, painted with a floral design in pale blue and soft green leaves. The design is then outlined in stem-stitch with an embroidery silk

A note of warning may be given, perhaps, in this connection. It is most essential when wearing one of these beautiful but fragile blouses to enhance its charm by every accessory worn with it.

If a light wrap is needed, either as a finishing touch or for protection against chilly breezes, see that it harmonises with the blouse, not merely in colour, but also in material. A delicately-hued or painted chiffon, gauze, or crêpe de Chine scarf will be found far more suitable than either feathers or furs, even of the lightest.

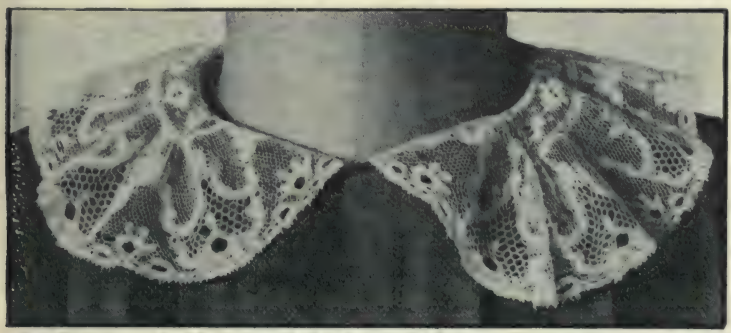
HOW TO USE SCRAPS OF REAL LACE

By LILIAN JOY

Buckinghamshire Lace—Suggestions for Using Short Lengths of Real Lace—Lace-trimmed Handkerchiefs—Edgings for Baby Clothes

THE industry of Buckingham lace-making has undergone such a revival among the cottage workers that the lace may be bought quite inexpensively, a dainty little edging being obtainable for about a shilling a yard, so that those who have not time to make their own lace can purchase it.

The next question, however, is how to make it up, many people seeming at a loss to know in what way to use real lace. The point is well worth considering as regards Buckinghamshire lace, as it is a particularly becoming variety. It is also youthful in effect.



A Peter Pan collar, made of Buckinghamshire lace insertion and edging. The lace should be arranged to show the design to the best advantage

One of the best possible ways of using it is for the little turnover collars, or Peter Pan collars, examples of which are seen on this page.

The Peter Pan collar is contrived from a scrap of insertion about 14 inches in length. This is surrounded by an edging, of which three quarters of a yard or so will be required, according to the depth; but it should be put on with as little fulness as possible, in order to show off the design. If it can be obtained direct from the worker, a shaped piece is better than insertion for the collar part, as the insertion requires slightly gathering on the inner edge to make it set properly.

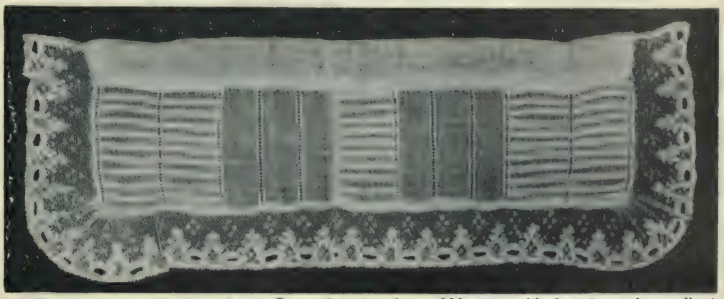
The second collar looks charming and out of the common worn over a black satin frock. It is made from a piece of tucked muslin measuring 10 inches in length and 2¾ inches in depth. These muslins can be bought by the yard, or the collar can be made by hand, with little insertions of narrow embroidery veining at intervals, and tucks in between. Lace an inch wide is used to go round the edge, of which 24 inches will be required.

Another very excellent way of using narrow Buckinghamshire lace is as a border for a handkerchief, for it washes well.

Then, again, either lace or insertion is charming as a trimming on a jabot. The lace should first be inserted or sewn on to the edge of some fine Breton net, as this washes better than Brussels. The net is then pleated up and lightly pressed.

For baby clothes, nothing is more delightful than Buckinghamshire lace, especially the "baby" edging, which has been much patronised by Royalty. Quite a small length will trim a bib; and for necks and sleeves of day gowns it is very dainty.

The lace handkerchiefs are sometimes used in a novel fashion—as linings to hats. The muslin or lawn centre is taken out, and the lace arranged on the velvet of the under brim with the points spread out.



A collar of tucked muslin trimmed with Buckinghamshire lace. Worn over black satin, such a collar is seen to good effect

PRACTICAL LESSONS IN DRESSMAKING

Continued from page 2432, Part 20

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

TWENTY-FIRST LESSON. TO MAKE THE GIRDLE FOR THE DRESSING-GOWN

How to Hold and Twist the Wool—To Make the Balls—Attaching the Balls to the Girdle—Tassels in Place of the Balls

IN the nineteenth lesson (see page 2313) the making of the dressing-gown was concluded, the girdle only remaining to be made.

To make the rope for a twisted girdle, a long room or passage is necessary, as space is required in which to twist it more than double the length it is to be when finished, and three people should assist in the making—*e.g.*, if a girdle is to be *three* yards long, two people should stand about *seven* yards apart, and a third person should walk backwards and forwards from one to the other, handing the wool to each, until a long, straight line (half the thickness the girdle is to be) is formed between them.

Several strands of silk added to the wool are an improvement.

A knot must next be made at each end of the wool by those who are holding it.

The wool must be held *very firmly* at each end, and stretched out tight and straight, whilst it is being twisted from each end, in opposite directions. An easy way of twisting it is to slip a thick bone crochet-hook, or a pencil, through each end against the knot. Hold the wool tightly with the finger and thumb of the left hand, close up to the pencil to prevent its slipping out; and with the right hand turn the pencil round and round, like the spokes of a windmill, until the whole length of the wool is tightly twisted.

The third person should now take hold of the twisted wool, exactly in the centre, and hold it firmly whilst the one at each end walks towards the other until they meet.

Care must be taken to keep the wool stretched out tightly the whole time.

One of them should then take hold of both ends, and tie them *firmly* together with a single strand of wool.

As soon as this is done, the one who is holding the wool in the centre should drop it. It will instantly twist itself up, but cannot come untwisted, as the two ends are tied together. All that is then necessary is to draw the twist through the hand again and again, until it is perfectly regular and even.

Finish off the knotted end of the "rope" as neatly and securely as possible.



Hold the wool very firmly at each end, and twist from each end in opposite directions. To do this slip a thick bone crochet-hook through the end against the knot, hold the wool with the left hand, and turn the hook round and round with the right

To Make the Balls

Two rounds of cardboard, with a hole in the centre of each, are required for each ball. The circumference of each card should be the same as the ball is to be when finished. Measure, with a compass, one-sixth of the circumference, and draw a circle, and then draw a smaller circle in the centre—*e.g.*, if the ball is to measure *six* inches in circumference, open the compass to *one* inch, and draw the outer circle; close it to about half an inch (one-twelfth), and draw the inner circle (see Diagram 1). Cut

round the inner and outer circles, and cut three more rounds exactly to correspond. Place two of these rounds together, and cover them closely with wool and occasional

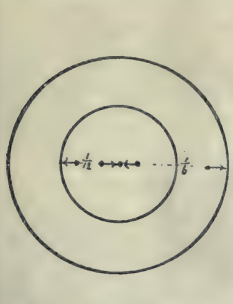


Diagram 1. Draw a circle with a smaller inner circle. Cut round both circles, in double card, and place the two rounds together

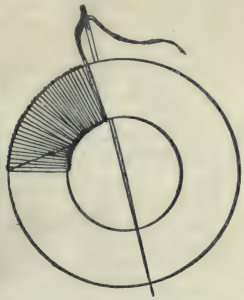


Diagram 2. Cover the rounds with silk, or wool, working through the hole and over the edge till the hole is completely filled in

strands of silk, if silk has been mixed with the wool in making the rope—working through the hole and over the edge of the cards, as shown in Diagram 2. Work round and round until the hole is tightly and completely filled in, and the needle can no longer be passed through.

Insert the scissors and cut through the wool all round the outer edge, between the two circles of card, as shown in Diagram 3.

Pass a piece of *linen thread* or some strands of the silk (as wool alone is not strong enough) *between* the two cards, and tie it tightly and securely round the wool in the centre ; then tie a strand of wool or silk over the thread, leaving long ends by which to fasten the ball, when finished, to the girdle. Cut the cardboard across to the centre, and pull out both pieces ; then, with a large, sharp pair of scissors, snip and shave the wool all over until it is shaped into a perfectly round, smooth ball. The *long ends* of wool, or silk, must not, of course, be cut off.

If preferred, two or three balls, of *graduated* size, can be made in the same way, and put on each end of the girdle, instead of one large one.

In either case, the balls must be *firmly* attached to each end of the rope, and the superfluous length of silk or wool cut off.

If the worker does not possess a compass, she can easily trace round the edge of a wine glass, or anything the required size, for the outer circle, and a reel for the inner one.

To Make Tassels

If tassels are preferred to balls, these can be made by cutting a piece of card to the length the tassel is to be made, and winding the wool and silk over it.

When sufficient has been wound round to make it the desired thickness for the tassel, thread a needle with silk or wool, pass it under the wool at one end of the card, and tie it tightly and firmly across the top, leaving ends long enough to attach the tassel to the girdle. Take a large, sharp pair of scissors, cut through the wool at the opposite end, and remove the card.

To form the tassel, twist a strand of silk

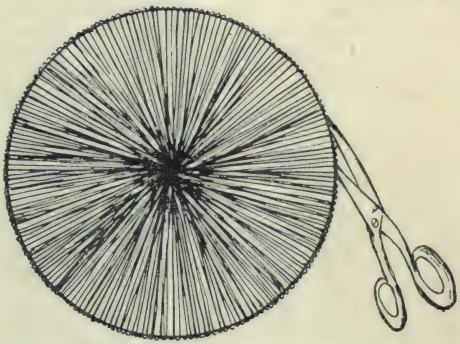


Diagram 3. Enlarged to show rounds completely filled in with the wool and silk, and the scissors in position for cutting the wool at the outer edge, between the two circles

or wool tightly round and round, a little below the top, and tie it tightly and firmly. The tie will be stronger if the ends are not cut off short, but threaded through a wool needle, which should then be passed, *above* the *tie*, into the middle of the tassel, brought out at the bottom end, and cut off to the length of the tassel. Snip off all the ends evenly and to shape, at the bottom, and sew the tassel on to the girdle.

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

Continued from page 2436, Part 20

By M. PRINCE BROWNE

TWENTY-FIRST LESSON. DOUBLE-BREASTED COAT & SKIRT—*concluded*

Adjustment of the Lining—Buttons and Buttonholes—How to Cover Button-moulds—Making the Sleeves—Lining the Sleeves

If satin or silk is used for the "facing," the raw edges must be turned in and felled in the same way as the edge of the material "facing" was done.

In removing the tacking from velvet or satin, *every* stitch must be cut *first*, to avoid marking.

The inner edge must be herringboned to the material, so that it may lie flat under the lining of the coat.

Turn the coat up round the bottom, herringbone, and press it.

Slit the edge of the canvas at intervals to prevent any strain, then tack in the pieces of the lining, leaving extra length at the curve of the waist, to ensure the material setting

smoothly there; notch and turn it in at the seams, and round the bottom, and fell in the lining.

Mark the position for the buttons and buttonholes on the front of the coat, as shown in the finished sketch. The two buttonholes can be worked at the edge of

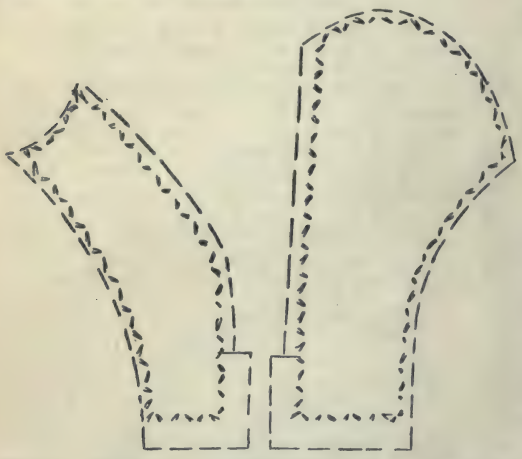


Diagram 1. "Tailor tack" the chalked outline of the sleeve in the serge

each side of the front (as in a man's coat), so that it may be buttoned over either side.

The three small, simulated buttonholes on the pockets and revers must be traced and worked in the same way, *but not cut*. The "purl" edge of the buttonhole stitches must be worked to meet as closely as possible. No material should show between the two lines of stitches. Before covering the button-moulds, cut a paper pattern the correct size. The best way to obtain the size is to measure the diameter of the mould to be covered, with a pencil compass, and draw a circle on paper by that measure.

This should measure twice the diameter of the button-mould, and will give the correct size to cut the covering, which must be large enough to cover the upper and under side of the mould.

Make a row of small running stitches,



Diagram 2. Cut the turning of the back seam slanting inwards towards the stitching

with strong cotton, near the edge of each round of velvet or satin, put the mould in the centre, draw the thread up tightly, and fasten it securely, but do not cut it off. To keep the gathers in position, and to draw the covering firmly over the mould, work a row of stitching all round, a short distance from the gathering thread, catching down each gather securely and equally. This row of stitching will also form a "stem" by which to sew the button on to the coat.

Sew the buttons on the coat, revers, and pockets, as shown on the sketch. They must be sewn on securely and with a *thin* "stem." The stitches must only be taken through the serge and *interlining*, not through the lining of the coat.

Buttoned Coat Sleeves

To make the buttoned coat-sleeves, "tailor tack" the chalked outline of the sleeve in the serge, as in Diagram 1.

Tack the *inside* seam *only* of the sleeve, exactly on the "tailor tacked" line, remove the short threads, and machine-stitch the seam as closely as possible to the tacking, notch and press the seam open. As the bottom of the sleeve must be interlined and turned up before the *back* seam is joined up, tack the strip of crossway canvas—which was cut for this—rather *tightly* round the sleeve; it should reach just below the tailor tacked line which marks the bottom edge of the sleeve, so as to turn it up with the serge. The canvas should be 3½ to 4 inches in depth.

The canvas at the *back seam* of the "*fore-arm*" must extend *just beyond* the "tailor tacking," so that it may be turned in with

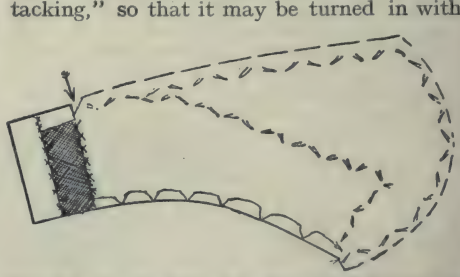


Diagram 3. Cut the turning of the back seam of the under-arm also slanting towards the stitching

the serge; this turning must be made *exactly on* the line which marks the seam. The canvas on the *under* piece of the sleeve must extend about half an inch beyond the line for the back seam, to form a "button stand." Cut a strip of linen selvedgewise, about an inch wide and 3½ inches long, and tack it down over the canvas—the raw edges level—on the under piece of the sleeve. This is to strengthen it for the buttons. Tack a similar piece of linen over the canvas on the "fore-arm" of the sleeve; *this* should reach *just to* the line of "tailor tacking," *not* to the edge of the canvas. This is to strengthen it for the buttonholes. Turn the serge over the canvas at the back of the "fore-arm," and tack it neatly and firmly close to the edge of the sleeve down as far as the cut edge of the serge. Turn the serge over the canvas at the back of the "under-arm," and tack it neatly and firmly, about half an inch

outside the line of "tailor tacking"; this half inch is to allow for the button stand. Turn up the bottom of the sleeve *on* the row of "tailor tacking," cutting away all unnecessary turnings of serge from *each* side. Neatly tack round the bottom of the sleeve, near the edge, turn in the serge—a *narrow* turning—at each side, tack and fell it neatly, herringbone the raw edge of the serge round the sleeve.

N.B.—The herringboning on the *canvas* can be done with long stitches, as it is only to keep the edges flat and smooth. The herringboning on the *serge* must be *neatly* done, as that will be seen, and it should be done with fine silk to match the serge.

Damp it on the wrong side and press it well. To mark the position for the buttonholes and for the row of stitching round the cuff, measure one inch *from the bottom* of the sleeve up the back of the fore-arm, and make a chalk mark for the first buttonhole; from it measure one inch, and make another mark for the second buttonhole; from it, measure one inch, and make a third chalk mark for the stitching; measure the same distance, 3 inches, from the bottom of the sleeve at the inside seam, and make a mark, and at the back of the *under-arm*, make another mark, and draw a line across the bottom of the sleeve from one mark to the other.

This gives the line on which to place the row of machine-stitching, simulating the cuff; the stitching must be continued down the edge of the cuff on the *fore-arm*, to the bottom of the sleeve, and must be worked near the edge, to allow for the buttonholes.

Again press the bottom of the sleeve well, and work the buttonholes.

Cut the *turning* of the back seam of the sleeve slanting inwards towards the stitching (as shown in Diagram 2), and cut the

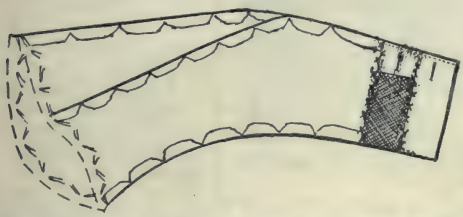


Diagram 4. The back seam must be carefully pinned, tacked, and stitched, and should appear as shown in this diagram

turning of the back seam of the under-arm also slanting towards the stitching (as shown in Diagram 3).

N.B.—The turnings are cut in this way to enable the worker to join the back seam of the sleeve.

This seam must be carefully pinned, tacked, and stitched (it should be fixed lying flat on the table), or the elbow of the sleeve will not be in the correct position.

It should appear as in Diagram 4. Fasten off the stitching of the seam very firmly near the cuff, notch the turning, and press the seam open on a sleeve-board, and then bring the top of the button stand over the buttonhole side, and sew it down in this

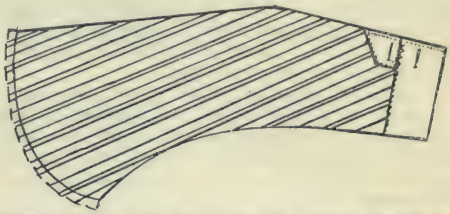


Diagram 5. Turn in the lining at the cuff, but avoid covering the buttonholes

position, but do not take the stitches through to the right side.

Make the other sleeve in the same way, then tack and stitch *both* seams of the lining, just *inside* the "tailor tacking," so that the lining may be a *trifle* smaller than the serge. Notch and press the seams open—but do not damp them—and turn the lining right side out. Slip it over the wrong side of the sleeve, the seams of the serge and lining *exactly corresponding*, or the sleeve will not set. The lining will appear rather too tight for the sleeve, but when the sleeve is turned right side out it should no longer do so.

Turn in the lining at the cuff, covering the raw edge of the serge, and up the buttonhole side in a slanting direction—to avoid covering over the buttonholes—and fell it neatly all round (Diagram 5).

Line the second sleeve in the same way, and put them into the coat according to the instructions given in Vol. 2, page 1484, for the single-breasted coat. Sew the two buttons loosely, but firmly, on to the cuffs, to exactly correspond with the buttonholes.

Now that the coat is finished, mark the position for the buttons and simulated buttonholes which are to be placed as a trimming on the left-hand side of the skirt, as shown in the finished sketch, page 1717, Vol. 3. The pieces remaining over from the facing of the revers, etc., can be used to cover the button moulds.

The simulated buttonholes must be carefully traced and worked (but not cut) in the same way as those on the pockets and revers were done, and care must be taken to make the "purl" edge of the stitches meet as closely as possible. The buttons must be sewn on securely over the end of the simulated hole, but it is not necessary to make a thin stem under any button which is used as an ornament only, and not passed through the hole.

The Practical Lessons in Dressmaking and Tailoring will be continued in the next part.

EMBROIDERED HATBANDS

By EDITH NEPEAN

The Choice of Colour—Copying from Nature—An Embroidered Band for a White Hat—Embroidered Chintz Flowers

All sorts of quaint and beautiful ideas are adopted for the embellishment of our millinery, but none are more becoming than that in which the artist with her embroidery needle plays a part.

But such artistic touches to the attire are costly items, unless they can be worked out at home, and then handed to the milliner to be used to the best advantage upon a picture hat or toque, as the occasion may demand.

There is little doubt that very often these original ideas and additions to the toilette emanate from the artistic Parisian *modiste*. A long price is asked for them in the Rue de la Paix, but clever fingers and an adaptable brain can work out such things at comparatively small cost, and a very beautiful hat trimming will be the result.

First there is choice of colour, for the hat which matches or tones with the gown, unless it be a black one, is always a necessity. For a grey gown a grey hat, which has a swathing of soft grey satin, on which roses are embroidered in exquisite tints of pink and dull flame colour, may easily become a thing of beauty.



A rose design for an embroidered hatband. Nature should be copied faithfully by the embroideress and all appearance of stiffness avoided. If desired, a bead edging can be added as a finish

As to the quantity of satin required, much must depend upon the size of the hat. We will, therefore, consider a band which could be swathed around a large picture hat of grey satin, or around a hat of soft chip or straw. For this purpose a yard and a quarter of satin, about 14 inches wide, will be found sufficient. The piece of satin which has been cut off may be useful to the milliner as a finish to the ends. The roses should be scattered carelessly over the satin—a stiff design must always be avoided.

If the embroideress can sketch, she may lightly outline the roses and their petals in Chinese white on to the satin, or, instead of having the design stamped, she may prefer to transfer a design herself. The chosen design of flowers should be traced on a piece of tracing paper, and this must be placed over a piece of flannel, pricking out all the lines with a needle. Place the pricked tracing on the satin, roll a long strip of flannel into a round shape like a long pincushion, as this is to be used as a pouncer. Powder some charcoal over the tracing paper, and rub it through the pricked holes; remove the paper, and with a pencil outline the markings of the charcoal. It is then ready to embroider. When it is a dark material powdered chalk instead of charcoal must be employed.

The colouring of the roses may be copied from Nature when possible, and their delicate light and shade faithfully reproduced in the shimmering strands of silk. It is a delightful hobby and study to follow the dictates of Nature herself, and to try to learn the secrets of her form and shading. Roses always look well when worked in satin-stitch, or one could use a Chinese idea, and work the entire rose in French knots in three shades of rose silk, thus obtaining a peculiarly raised and decorative effect.

Another even simpler and quicker method of embroidering would be to work the satin-stitch around the petals of the roses in two colours, allowing the centres of the flowers to show the sheen of the satin. The stems might also be worked in stem-stitch, whilst the leaves could be treated in the same manner. The veinings of both leaves and roses could be worked in small slanting stitches.

Finishing off the Band

When the embroidery is completed, the width of satin should be turned in and herringboned on the wrong side in grey silk, or it could be finished off with a simple border in silk which exactly matches the satin. Bead edging or braid-stitch makes a pretty finish worked almost entirely upon the

surface of the satin. A thick grey twisted silk would be most effective for this. The band may be finished off at the ends in the same manner.

There are some who may prefer to mount the satin on canvas before working; this would naturally make the embroidery stronger, and give a certain amount of stiffness to the satin. It should be carefully pressed on the wrong side with a cool iron.

The band is now ready to twist or fold around the hat as may best meet the needs and requirements of the wearer. It will be found a charming and effective mode of embellishing a smart hat; no other trimming is required.

Hatbands for Children's Hats

Another pretty idea would be an embroidered hatband for a white hat. The flowers could be worked on to a dull satin—malmaison carnations of the palest shades of pink would look admirable. A pale shade of pink—the palest coral colour—would certainly be most effective and beautiful as a background. The flowers might be worked in that most useful stitch for shaded work, "long and short stitch." The slender, curling leaves of the carnations could be worked in satin-stitch in the soft bluish greens one always associates with these beautiful flowers. When once this decorative band of embroidery has been completed, if it is not worn in a swathed band around the hat, a clever milliner could adjust it as a panel or fold adornment to suit the dictates of the latest fashion.

Charming hatbands for children's hats in a simpler form may be embroidered on a soft "Liberty" silk or satin. A pretty design is a chain of daisies on a dull silk ground of green, the daisies embroidered in white, with touches of green and gold, the stems in soft green. Conventional designs in the same colours as the silk fabric are also wonderfully effective, or simple spiral rings and French knots, with a kind of loop border in two shades of silk.

Indian muslin, with simple but charming results, may also be effectively embroidered for a summer hat—a conventional design worked in soft shades of blue and rose looks well when rather tightly stretched around the crown of a fine chip straw hat.

Chintz Flowers

Embroidered chintz flowers can be arranged to form a band or circle around the hat. Choose a cretonne with a design of Shirley poppies, rather full-blown flowers giving the best results. Embroider the centres of these flowers with silks which match the flowers exactly; work round the petals in stem-stitch, but *not* the outside edge of the flowers. French knots of gold may be introduced, if desired, or any stitches which the embroideress may wish to use, always taking care not to embroider the outside edge of any of the petals.

When this is finished take a sharp pair of scissors and cut the flowers out of the cretonne, one by one, right away from their foliage. It is best to have the hat ready, so that one can tell exactly how many flowers will be required. Take the largest poppy, and attach several others to its centre, leaving the edges free. They form one beautifully fluffy cretonne flower. Arrange the other poppies to overlap each other all the way around the hat. It is a most charming trimming—the effect of the embroidered flowers being both novel and beautiful. Cretonne roses could be used in the same manner, or any flower which would lend itself to such manipulation, provided the colouring is soft and delicate.

DRESS FOR BUSINESS WEAR

THE UPKEEP AND RENOVATION OF DRESS

Continued from page 2199, Part 18

Re-lining a Coat—The Shabby Pocket Hole—Renovation of a Worn Skirt Hem—Some Practical Hints—Underskirts

IN the renovation of a coat its lining must not be forgotten, and must be repaired. Unfortunately, unless of very good quality, a lining seldom wears so long as the coat. The average silk lining, which may often be said to "sell" the coat in the first instance, as it looks so attractive and feels so nice, rarely lasts long, and has to be replaced. There are, however, many coat linings sold by the yard that are inexpensive and quite pretty, and although they have not the seductive feel of silk, they wear infinitely better.

To Re-line a Coat

Unless of an intricate cut, it is not a difficult matter to re-line a coat, especially with the aid of a dress-stand. Cut the pattern from the old lining, but be generous with the allowance for turnings, or the new lining may just fail to meet at some essential point. Tack it carefully in position, seam by seam, as the work proceeds, and then finally hem it in. The sleeves are a little more trouble, as the easing over the shoulder has to be adjusted; but, with a little patience a very satisfactory result can be secured.

It may be noted that a coat originally unlined may be considerably improved by the insertion of a lining, especially by one light in colour, if the coat is to be worn over light blouses. This lining need only reach to the waist.

Renovation of a Skirt

Nothing, perhaps, looks worse than a shabby coat pocket, or one stretched out of shape by constant use.

If the slits are worn and shabby, carefully draw the edges together on the right side, using strong sewing silk, and cut away the pocket on the wrong. If there is a flap to hide the opening, this can be fastened down, the opening being sewn up underneath it. If pocket flaps of contrasting material are in the vogue, a new flap to correspond with the collar facing will at once suggest itself.

Perhaps the most uninteresting, and yet most often needed, renovation is that of the hem of a woman's skirt. If it is really of walking length, and well clears the ground all round, much trouble is saved.

If, in spite of a braid at the extreme edge, the bottom of the skirt is cut through in places, a fresh turning must be taken, thereby shortening it to that extent. Or, if only cut through in one or two spots, the holes may be carefully darned over with fine silk of the exact shade of the material. To do this, unpick the hem sufficiently to obtain a flat surface on which to work, lay a piece of the same material under the hole or thin place (if this is not available, a thin piece of stuff similar in colour will answer the purpose), and darn into this backing. Well press and cut away any superfluous material from the wrong side. When folded as before for the hem, the mend should hardly show.

Suggestions for Mending Skirt Hems

If a skirt will bear shortening, its renovation is greatly simplified. Unpick the old hem, well brush, remove all threads from any machine-stitching unpicked, and press on the wrong side with a not too warm iron. Some materials will bear to be slightly dampened before the pressing. Make the new turning for the skirt, following the old, and keeping it even all round, and tack in position. (Do not remove this tacking thread until the work is finished.) Tack the hem ready for machine-stitching, following the old lines of stitching, or hem to the lining if the skirt was so finished previously. A new turning corresponding to that taken at the edge must be given to the hem or the material cut away.

When a new braid has been sewn in the tackings may be removed, and after pressing on the wrong side the bottom of the skirt should be ready to stand considerable wear without further trouble.

If there are rows of machine-stitching that attach the lining to the turn-up of the hem, it is a long job to unpick them, and the stitching leaves a mark, so that one of the following methods may be adopted. Cut the material all round on the wrong side, about a quarter of an inch from the edge, and slip one cut edge under the other, carefully tacking in position. Herringbone these closely down and hem in a "brush edge" skirt-protecting braid just over the herringboning, and run this along again nearer the edge, thus completely covering the join. Well press, and, lastly, take out the tacking thread.

Insertion of a False Hem

If the inside of the hem be worn as well as the edge, a false hem of sateen or lining, to reach from the existing lining to just over the old worn edge, will be needed. In this event the herringboning of the cut edges need not be so closely worked, as the lining will cover it.

Should there be tucks or folds in the skirt, or the prevailing fashion allow of the addition of rows of braid, the task of renovation is much simplified, as old stitchings can be covered by the latter or new stitchings made under the former.

If, however, the skirt be made to well clear the ground in the first instance, and an efficient braid protector be used and sewn on carefully *by hand* with a strong thread, it should prove the stitch in time that saves nine.

Underskirts

When buying these many women find the ordinary ready-made underskirt of moreen, moirette, or sateen too long, and have to shorten it for wear. In place of cutting off the superfluous length, stitch a tuck, of the necessary depth for the purpose, just above the commencement of the frill and cordings commonly seen in these skirts. Then when the edge wears it is simple to cut away the soiled and worn edge, re-hem, and let down the tuck in proportion. If the tuck happens to be deep it will afford the possibility of making at least two new hems. Moirette washes quite well, although it loses its stiffness in the process, so that it is worth expending an hour or two in its repair.

A row or two of braid as a trimming round the bottom of an underskirt freshens it up, but this must be securely stitched by machine, or it may prove only another item to keep in order.

Cotton washing skirts can be treated in much the same way, and the frill rendered quite fresh by the addition of some serviceable embroidery, or, in some cases, lace of a strong make will suffice, but for hard wear this latter is not a wise choice.

The use of removable skirt frills is another method by which underskirts can be kept in a clean and neat condition, and by their use one top will serve for several skirts. When an old satin evening dress can be adapted for an underskirt it is most comfortable wear, and if originally of good quality wears quite satisfactorily. Alpaca is another good wearing material for the purpose as the cloth of the dress does not cling to its surface.

To be continued.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Clark & Co. (Dyeing and Cleaning); Wood-Milne Co., Ltd. (Wood-Milne Rubber Heels).



NEEDLEWORK

This section of EVERY WOMAN'S ENCYCLOPÆDIA forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are :

Embroidery
Embroidered Collars and Blouses
Lace Work
Drawn Thread Work
Tatting
Netting
Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines
Darning with a Sewing Machine
What can be done with Ribbon
German Appliqué Work
Monogram Designs, etc., etc.

BUTTERFLY EMBROIDERY

By EDITH NEPEAN

The Charm of the Butterfly—Embroidered Butterflies on Satin for Table-mats—The Colourings Should be Taken from Nature and Reproduced in Silk—The Red Admiral, Tortoiseshell, and Swallow-tail Butterflies—Appliquéd on to Linen Butterflies can be Effectively Reproduced

OF all Nature's beauties, the butterfly is perhaps one of the rarest and most delicate specimens. It is probable that few needlewomen have thought of embroidering these exquisite creatures upon satin mats, to decorate a dinner-table or a dainty polished table in the drawing-room, on which a specimen-glass containing a choice blossom may be placed without fear of injuring the polished surface of the wood.

Long strips of linen may be embroidered for the toilet-table, or for the top of a mantelshelf, or for the centre of the table when the usual cloth is discarded, all embellished with " butterfly " designs.

The butterflies on the satin mats are truly beautiful and artistic possessions when they are embroidered direct from the *actual butterfly*. It becomes a fascinating task to copy their shape, colouring, and minute veining, not with a brush and paint, but with a needle and a delicious riot of colour, which we may find in embroidery silks of to-day.

Four such mats form a pretty arrangement for a dinner-table, placed in the centre of the table, either facing each other or in diamond shape. Four silver vases containing maidenhair fern complete the charming *tout ensemble*. Three-quarters of a yard of satin makes four mats, which can be easily cut in the round shape by placing a plate the required size of the mat on the satin and drawing a circle round it with a pencil. Cut each mat out of the satin, but it is best not to cut it completely round the pencilled circle until the embroidery is completed, as satin has a tendency to fray at the edges.

For the butterflies one can choose one's favourite specimens. The " Red Admiral " is always to the fore, with its exquisite reds, yellows, and blues. First of all sketch the



A charming butterfly design that may be worked on linen to form a toilet-cloth or table-centre where the usual table-cloth is discarded

shape of the butterfly on to the satin mat. The embroidery silks literally become the palette, for the embroideress will require a good range of varied colourings when she undertakes the decoration of satin mats with the radiant glories of the butterfly's wing. But, in spite of this fact, no great quantity of silk is required. She may discover amongst her collection of embroidery silks ample material to draw upon, and thus use up old treasures. At the same time, the actual colouring of the butterfly should be interpreted faithfully.



Fig. 1. One of a set of mats on which butterflies are embroidered in natural colouring. The "Red Admiral" is here shown with its exquisite shades of red, yellow, and blue. The success of the work will depend upon the fidelity with which Nature is copied

Begin by embroidering the butterfly (Fig. 1) at the top of the left hand side of the wing, using satin-stitch in rows, so that the groups of stitches realistically follow the definite shape of the markings of the butterfly's wings. It facilitates matters if several needles are employed, they can be threaded with strands of red, yellow, blue, and black silk, also with the dark browns which will form the larger portion of the wings. The needles can be placed in a pincushion and used as required.

For working the top row of the wing there will be several stitches in chocolate colour, then yellow, blue, dark red, yellow, blue, and dull chocolate, which shows the advantages of having needles all ready threaded. As required they can be replenished, and placed in the pincushion until they are again called into use. When the wing is covered with the markings, in rows of satin-stitch, the wing is veined in a darker shade of brown, using the stem-stitch, which is worked between the rows of satin-stitch in circular lines, from the edges of the wing to the portion of the wing where it joins the body.

The body is worked in shades of golden brown in satin-stitch, with touches of yellow at the top. It is both outlined and veined right across the body in black.

To the right of this a small butterfly, worked in shades of yellow, green, and orange yellow, is effective.

Another pretty mat (Fig. 2) may be made by working the butterfly in shades of dull green, yellow, and orange. The green silk is worked in satin-stitch all round each wing. The centres of the wings are worked in satin-stitch in orange or flame colour, and yellow with touches of brown. The veining is carried out in a darker green, with occasional French knots and fancy stitchings, to accentuate the actual markings of the butterfly. The head is worked in chocolate with touches of black and yellow, the body in chocolate with veinings of yellow and black.



Fig. 2. The large butterfly is worked in shades of dull green, yellow, and orange, and the smaller insect in two shades of yellow with French knots of turquoise; the centre of its wings are brown with veinings of black and gold

Above this a smaller butterfly flutters, the wings are worked in two shades of yellow, and beneath this French knots are worked in two shades of turquoise, whilst the centres of the wings are worked in brown with veinings of black and gold.

The tortoiseshell butterfly (Fig. 3) makes a charming scheme of decoration, for each of the four mats should have different butterflies to grace their shimmering surface. The

butterfly is worked all around its edges in satin-stitch in dull blue with touches of yellow. Then follow the rows of satin-stitch in black, yellow, red, brown, and flame colour, each row of stitching imitating the colouring of the butterfly. Near this a smaller yellow butterfly hovers, worked in yellow, chocolate, and green. A blue butterfly disports itself above this brilliant creature.



Fig. 3. The tortoiseshell butterfly is worked in satin-stitch in blue, yellow, black, red, brown, and flame colour. The smaller butterfly is worked in yellow, chocolate, and green, the smallest in blue

Swallow-tail butterflies (Fig. 4) are delightful specimens, from which the embroideress may glean many secrets of form and colour. The wings are worked in exquisite shades of yellow and gold with touches of blue and red. Two small butterflies worked respectively in blue and tortoiseshell make a pretty finish to the mat. When the embroidery is completed, the round circles of satin must be cut out accurately, and lined with a soft glacé silk. A silk lace makes a charming adornment to the edges of the mats, especially when completed with rows of feather-stitching worked in white mallard floss.

For those who do not desire closely to follow the handiwork of Nature, very effective butterfly work can be carried out in various coloured linens, which are appliquéd on to holland or white linen. The wings and body are cut out in mauve and orange-coloured linen. It is appliquéd on to the holland or linen in black silk or D.M.C. *Coton Perlé*, the wings and body first of all having been pasted or neatly stitched on to the linen background. The veining is carried out in dull brown, with fancy stitches and French knots around the outer edge. Long and short-stitch is worked effectively in pale gold colour, either silk or mercerised embroidery cottons being used for this purpose.

A butterfly cut out in blue linen is effective when veined in shades of gold; and pale pink, with an outer edging of black French knots, looks delightful. Pink French knots have a charm also when worked under the black stem-stitch outline.

Sprays of flowers and leaves embroidered directly on to the linen or holland background make a pretty addition to the butterfly design.

In the case of the articles described, two or, at most, three butterflies will be found sufficient for the piece of work in question; but for a larger article, such as a cushion-cover, or a baby's cot cover, a charming and original effect could be obtained by embroidering a circle or a flight of these exquisite insects.

The form of the article will determine which of these two schemes is the more appropriate. Some of the moths and butterflies, also, afford examples of beautiful soft tints, and a piece of pearl-grey or dove-coloured satin worked with small moths of similar or blending shades would make a very artistic and beautiful possession.

Any standard work on British and foreign butterflies and moths will furnish a rich storehouse of ideas upon which the designer may draw, and thus dispense with the volatile original as model.



Fig. 4. The swallow-tail butterfly depicted above is worked in shades of yellow and gold with touches of blue and red. The other butterflies are carried out respectively in tortoiseshell and blue

BEAD BAGS AND PURSES

Revival of the Bead Handbag—Old and Artistic Specimens Described—The Treasures of the Curio Box—A Simple Bridge-Purse in Crochet and Beads—Directions for Copying an Old Design in Knitting—A White and Gold Knitted Bag

In bygone days a purse of fine, exquisitely coloured beads was carried carelessly between the white tapering fingers of "My Lady of Quality."

Very much like the elegant lace handkerchief or the carved ivory fan with which she toyed in her most fascinating moments, the little bead purse was part of her toilette when she attended routs or sallied forth in the ubiquitous sedan chair to take a "dish" of tea with her dearest friends.

The modern woman who is "*chic*," and desires to add a distinctive touch to her *tout-ensemble*, also carries a bead bag. If she is lucky, she may find one of these old treasures hidden away and forgotten in a cedar-lined jewel-box, which, perchance, was the pride and glory of some beautiful ancestress. Her descendant turns over the quaint jewellery reverently; perhaps in one corner of the curio box an elegant little vial, with a precious drop of attar of roses, attracts her attention.

She turns the vial over, and underneath, laid aside between silver paper, lies a purse of beads. It has been neglected for half a century, and the paper which enfolds it is yellow and discoloured—*but the beadwork!* What wonders of a past art does it not disclose, whilst its value is not easy to gauge. There is a demand for these pretty baubles, consequently they are of distinct financial worth.

As regards the purse itself—it is a long, slim, exquisite thing made with the finest beads, delightful and fascinating to the touch. It has been knitted in a piece of about six inches by four.

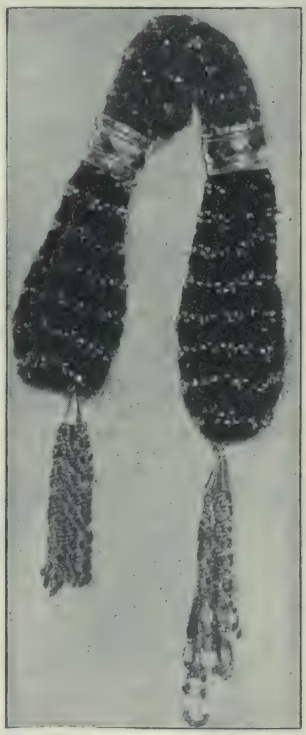


Fig. 1. A bead purse of green silk and steel beads, executed in crochet work. Such a design is admirably suitable for a bridge-purse

First of all, the beads are threaded on to the silk or cotton, so many blue, so many white or red, to form a pattern. This task completed, the actual work of knitting commences on two fine knitting-needles. Each bead must be passed forward along the silk, and a bead knitted one at a time with every stitch. When the knitting is finished, it is folded lengthways and sewn firmly at each end, and neatly joined, but in the centre a small space is left open for the reception of the money. Over this two pinchbeck rings are slipped, which add a charming and decorative finish, and at the same time perform the useful task of keeping the money safely in the purse.

Each end of the purse has a long, glittering tassel of cut gold beads. It is truly a delight to possess such a treasure.

Another purse of this shape (about eighty or ninety years old) was made of green silk and steel beads, but executed in crochet-work; and it has stood the test of time remarkably well.

Each end is fastened off with a steel tassel. To-day it would prove interesting work to those who love their crochet-hook, as these purses are extremely effective, and a joy to the bridge-player. (See Fig. 1.)

Thread the beads on to the silk, and work a chain to the length required. Crochet two double crochet into every third stitch, then three chain. Before doing the double crochet, slip two steel beads along the silk, so that one steel bead may be worked into each double crochet. Pass each bead under the crochet-hook before making the stitch, *taking care to keep each bead well forward on the front of the stitch.* By doing this, two steel beads will rest on the two double crochet. After the double crochet, crochet three chain without beads. Pass the beads forward along the silk again, and double crochet twice, taking care that a steel bead rests on each double crochet. Turn with three chain, without beads, at the end of every row. Repeat as before after every chain, two double crochet with two steel beads. Proceed with this backwards and forwards, always working the double crochet into the three chain, until the crochet is completed. Fold this strip of crochet, sew it neatly together, leaving a space in the centre for the coin.

Two fancy steel rings, or old cut-steel ones (if they can be found), would form a perfect finish. For the tassels, thread the beads thickly on to the silk, loop it up, and sew firmly at each end.

Another quaint crochet purse has a mouth of steel. The purse is of a circular shape, and is made of two circles of fancy crochet. The pieces are joined together by means of a fancy chain-stitch, according to the taste



Fig. 2. A fine example of old beadwork. The colouring is wonderfully vivid and the design well carried out

of the worker. Steel beads can be sewn on to the bag when completed, or they may be threaded on to the silk at the commencement of the work, and crocheted into any desired pattern, in exactly the same manner as the green silk and steel purse already described.

In crocheting or knitting bags or purses with beads, always be careful to keep the beads well forward, so that they will rest on the right side of the pattern.

There is also a very simple method of making a bridge-purse by crocheting a plain strip in coloured silk to match any desired costume, and very useful little articles they are. For such a purse, crochet a chain of thirty or forty stitches, or less, if a smaller purse is required. Double crochet into this chain backwards and forwards until it is wide enough. Fold it into the shape required, allowing sufficient crochet at the top to form a flap. Sew up each side. The purse should be covered profusely with beads, which should be *sewn* on. A thick fringe of beads should finish off the flap and the bottom of the purse.

There is something marvellously *vivid* about the colouring of the old bead purses. When patterns are knitted, it entails much counting of beads, but it is extremely fascinating to copy the old designs. Some depict a quaint house and trees (Fig. 2).

Another, over a century old, shows a curious star-like design of wonderful ruby beads (Fig. 3). The star in the centre is formed of white beads, surrounded by several rows of cut ruby beads, with a border of tiny flowers on a white ground, finished off with a fringe of fine gold beads. It looks as if it had been knitted in nine panels and afterwards joined together, but this is not so, as each side was knitted in one piece on four needles like a stocking, the panels being narrowed down into the centre of the star. When completed, each side was neatly sewn together and attached to an elaborate pinchbeck frame and clasp.

It may interest the modern worker to imitate the triumphs of the past, in which case the following directions for knitting this bag will be found useful. Beads of thirteen colours are used—dark blue, mid blue, dark green, pale green, orange, pale lemon, cut garnet or ruby beads, red, light pink, chalk white, white for grounding, brown, and gold. The pattern is repeated in each of the nine panels, making a complete circular design when the knitting is finished. Twenty-three beads are required for the top of each panel, thus two hundred and seven stitches must be on the needles for the knitting. To commence with, thread all the beads (according to the directions for the separate rows) on to the finest silk or cotton, then cast two hundred and seven stitches on to the needles, knit a plain stitch, slip up a bead, knit a plain stitch, and slip up a bead for the entire purse. The bead should rest well forward between the two minute stitches.

Directions for one panel are given. Each



Fig. 3. A design that is over a century old, executed in cut ruby and white beads, and finished with a fringe of fine gold beads

row, as threaded, should be repeated eight times, making nine in all. The same remark applies to the knitting of the beads. Repeat eight times. Knit on straight ahead in this manner until the pattern and panels are formed and narrowed. Work the second side in exactly the same way, and sew neatly together. Thread on fine gold beads and sew to the edge in loops to form a fringe.

Directions for Threading and Knitting for One Panel

NOTE.—Each row must be repeated eight times, making nine in all, both in threading and knitting, before proceeding to the following row.

Row 1.—23 gold beads.

Row 2.—22 gold beads. Narrow one stitch at end. (Always narrow at *the end* of each row when directed.)

Row 3.—22 all white.

Row 4.—22 all white.

Row 5.—21 beads : 3 white, 2 dark blue, 2 white, 1 dark green, 10 white, 2 pale green, 1 white. Narrow one.

Row 6.—21 beads : 2 yellow, 4 dark blue, 2 dark green, 1 white, 3 pale green, 1 garnet, 1 light pink, 2 garnet, 1 white, 3 dark green, 1 white.

Row 7.—20 beads : 2 yellow, 4 dark blue, 1 dark green, 2 white, 2 pale green, 1 red, 1 garnet, 1 light pink, 1 garnet, 1 red, 1 garnet, and 3 dark green. Narrow one.

Row 8.—20 beads : 2 yellow, 3 dark blue, 3 blue, 3 pale green, 1 red, 1 garnet, 1 light pink, 1 chalk white, 2 garnet, 2 dark green, 1 white.

Row 9.—19 beads : 2 orange, 1 garnet, 5 blue, 2 light green, 1 white, 1 red, 1 garnet, 2 light pink, 2 chalk white, 1 light pink, 1 garnet. Narrow one.

Row 10.—19 beads : 2 orange, 2 yellow, 3 blue, 1 white, 2 brown, 2 pale green, 1 red, 1 garnet, 4 light pink, 1 white.

Row 11.—18 beads : 1 dark blue, 1 orange, 3 yellow, 1 pale green, 2 white, 2 dark green, 3 brown, 1 red, 3 garnet, 1 white. Narrow one.

Row 12.—18 beads : 2 dark green, 3 yellow, 2 pale green, 1 white, 4 dark green, 2 white, 3 red, 1 white.

Row 13.—18 beads : 1 white, 3 green, 3 white, 1 pale green, 2 white, 3 dark green, 5 white.

Row 14.—18 white beads.

Row 15.—17 white beads. Narrow one.

Row 16.—17 gold beads.

Row 17.—16 gold beads. Narrow one.

Row 18.—15 garnet beads. Narrow one.

Row 19.—14 garnet beads. Narrow one.

Row 20.—13 garnet beads. Narrow one.

Row 21.—13 garnet beads.

Row 22.—12 garnet beads. Narrow one.

Row 23.—11 garnet beads. Narrow one.

Row 24.—10 garnet beads, one white.

Row 25.—10 beads : 1 chalk white, 8 garnet, 1 white.

Row 26.—10 beads : 1 chalk white, 1 garnet, 1 chalk white, 3 garnet, 1 white, 1 garnet, 2 white.

Row 27.—9 beads : 3 chalk white, 2 garnet, 4 white. Narrow one.

Row 28.—8 beads : 3 chalk white, 2 garnet, 1 white, 1 gold, 1 white. Narrow one.

Row 29.—8 beads : 3 chalk white, 1 white, 1 garnet, 1 white, 1 gold, 1 white.

Row 30.—7 beads : 3 chalk white, 3 white, 1 gold. Narrow one.

Row 31.—6 beads : 2 chalk white, 2 white, 1 gold, 1 white. Narrow one.

Row 32.—6 beads : 2 chalk white, 2 white, 1 gold, 1 white.

Row 33.—5 beads : 2 chalk white, 2 white, 1 gold. Narrow one.

Row 34.—4 beads : 1 chalk white, 1 white, 1 gold, 1 white. Narrow one.

Row 35.—3 beads : 1 chalk white, 3 white, 1 gold. Narrow one.

Row 36.—3 beads : 1 chalk white, 1 white, 1 gold.

Row 37.—3 brown beads.

Row 38.—2 yellow beads. Narrow one.

Row 39.—1 garnet. Narrow one.

A very beautiful bead bag to suit modern requirements can be made of white silk or D.M.C. *Coton Perlé*, on which cut gold beads have been previously threaded. The better the quality of the beads, the more beautiful and scintillating will be the effect.

Instead of threading the beads on to the silk by means of a fine needle, some people find it more convenient to join the cotton on which the hank of beads is threaded by means of a tiny knot to the silk. Then simply pass the beads on to the silk. The knot may prove a little tiresome if the beads are very small, but it is considered to be a quick method of threading beads. When the threading is completed, cast on to a knitting-needle forty-nine stitches, and work backwards and forwards on two needles. This number of stitches will make a bag large enough to contain a small handkerchief and a purse.

Knit one row plain with beads, simply passing the beads forward and knitting them, one bead at a time, with every stitch. For the second row, knit the silk plainly, without beads, then the third with beads, and so on for every alternate row, until the strip is of the desired size. Sew into bag shape, leaving the sides open at the top for about an inch. Finish at this point with a few loops of beads. For a gold and white bag, size 4½ inches by 4½ inches, 3,900 beads are used for the knitting. Good gold cut beads cost 10½d. a hank, four hanks being required for a bag of this size, including the fringe. When the knitting is completed, each bead should rest on the surface of the work.

For the loops through which to run a cord, crochet thirteen strips of plain chain, each one an inch in length, the silk having previously been threaded with gold beads, taking up a bead with every alternate chain-stitch. Sew these little strips about an inch apart around the bag, an inch from the top, to form loops. Run a double gold cord through them, so that the bag can be conveniently drawn up when it hangs on the wrist. For the fringe, a length of 48 inches of closely threaded gold beads sewn on the bottom in inch-deep loops must be allowed.

Some of the old beads on bags were threaded on "gut," but it has not stood the test of time so well as the more simple silk or cotton.

Whether knitting or crocheting is employed for bead bags and purses, it will prove interesting work.



KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches are dealt with in EVERY WOMAN'S ENCYCLOPÆDIA. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned :

Recipes for

Ranges	*Soups*	*Cookery for Invalids*
Gas Stoves	*Entrées*	*Cookery for Children*
Utensils	*Pastry*	*Vegetarian Cookery*
The Theory of Cooking	*Puddings*	*Preparing Game and Poultry*
The Cook's Time-table	*Salads*	*The Art of Making Coffee*
Weights and Measures, etc.	*Preserves, etc.*	*How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

THE GAME SEASON

How to Distinguish Young Birds—General Rule for Hanging Birds—Time-table for Cooking Game

THE advent of grouse on August 12 marks the beginning of the game season, and is a red-letter day in the kitchen calendar, for game of all kinds is much liked, and provides a pleasing variety to the menu.

Though young birds are best for roasting, old ones do excellently for salmis, soups, etc. In young birds—

The breast should feel firm and thick.

The legs should be smooth, with the spurs short.

The quill feathers should be short.

The under portion of the bill should snap across easily when bent backwards.

Length of Time to Hang Birds

As a *general* rule, hang birds for seven days before cooking ; but the length of time must depend on the weather and individual tastes. In damp weather five days will probably be long enough, unless the birds are liked very "high."

Useful Hints

1. Hang each bird in a muslin bag in a place where there is a constant current of fresh air.

2. Examine them carefully each day. Badly shot birds should not hang for long.

3. When plucking game, be careful not to break the skin.

4. On no account wash game; merely wipe the birds inside and out with a cloth wrung out in hot water, except in the case of snipe, woodcock, and plovers, which are never "drawn."

5. Tie a slice of fat bacon over the breast of each bird ; this will prevent them from drying.

6. Cook the birds either before a clear, bright fire or in a quick oven, keeping them well basted with butter or good dripping.

7. If the bird is very "high," it must be cooked very thoroughly; if not "high," it should be rather under than over cooked.

8. Serve each bird on a neat square of hot buttered toast.

9. Serve the gravy in a hot tureen ; never pour it over the birds.

10. Bread sauce, fried crumbs, and gravy should accompany all birds.

Time-table for Cooking Game

	Average Time.
Black game	45 to 60 minutes.
Capercailzie	45 ,, 60 ,,
Grouse	25 ,, 35 ,,
Partridge	25 ,, 35 ,,
Pheasant	25 ,, 30 ,,
Plover	15 ,, 20 ,,
Ptarmigan	30 ,, 40 ,,
Quail	10 ,, 15 ,,
Snipe	15 ,, 20 ,,
Teal	20 ,, 30 ,,
Widgeon	15 ,, 20 ,,
Wild duck	20 ,, 30 ,,
Woodcock	20 ,, 25 ,,

RECIPES

Roast Grouse—Fried Crumbs—Grouse Scallops—Game Cutlets—Salmi of Grouse—Zéphires of Game—Game Pie

Note.—The directions given in the following recipes apply to most game, but, as already mentioned, woodcock, snipe, and plovers are never "drawn"; also, the heads of woodcock and snipe are left on, and their long beaks are used in the place of a skewer when trussing them.

ROAST GAME

Required: A brace of grouse.
Two slices of fat bacon.
Butter or good dripping for basting.
Two slices of hot buttered toast.
(*Sufficient for six to eight.*)

Carefully pluck, clean, and truss the birds. Tie a slice of bacon over the breast of each, first slitting it once or twice to prevent it curling up. Roast them before a clear fire, or bake in a hot oven for about twenty-five to thirty-five minutes. For the last ten minutes remove the slices of bacon, so that the breasts of the birds may brown nicely. Keep them well basted. When the bacon is removed from the breasts, place the pieces of toast under the birds in the tin to catch any gravy that drips from them. Then lay the toast on a hot dish, place a bird on each piece, and, if possible, garnish the dish with a few sprigs of watercress.

Cost, from 3s. 6d.

FRIED CRUMBS

Required: About an ounce of butter.
Two or three tablespoonfuls of crumbs.

Melt the butter in a frying-pan; when it is quite hot shake in the crumbs. Turn them gently about in it with the pan over the fire until they are a bright golden brown. Then drain off the butter, spread the crumbs on a piece of kitchen paper before the fire until they are dry and crisp, and serve them on a lace paper.

BREAD SAUCE

See EVERY WOMAN'S ENCYCLOPÆDIA, Vol. 1, page 537.

GROUSE SCALLOPS

Required: About six ounces of cooked game.
Six tablespoonfuls of brown sauce or gravy.
Half an ounce of butter.
Browned crumbs.
Salt and pepper.
(*Sufficient for four.*)

Cut off all meat from the bones, put them and all rough bits in a saucepan with water to cover, and let them boil gently to make stock from which to make the sauce.

Chop the meat from the bones somewhat coarsely, and mix it with enough sauce to well moisten it. Season the mixture carefully. Have ready some well-buttered scallop-shells, either the natural ones, or those of fireproof china. Well butter them, put a rounded heap of the mixture in each, and cover the top with browned crumbs, with a few small pieces of butter here and there. Bake the scallops in the oven until they are hot through, and serve in the shells on a lace paper on a hot dish. Cost, from 1s. 6d.

GAME CUTLETS

Required: Half a pound of grouse, or any kind of cooked game, free from bone.
Two ounces of cooked ham.
One ounce of butter.
Half an ounce of flour.
One gill of stock.
One egg and one extra yolk.
Half a teaspoonful of chopped shallot or onion.
Half a teaspoonful of lemon-juice.
One teaspoonful of red-currant or rowan jelly.
Salt and pepper.
Breadcrumbs.
Half a pint of tomato or brown sauce.
(*Sufficient for six to eight.*)

Chop the ham and game. Melt the butter in a small pan, put in the flour and shallot, and fry them a light brown in the butter; then add the stock, and stir until the sauce boils. Put in the game, ham, jelly, lemon-juice, and the beaten yolk. Stir the mixture over the fire until the sauce is quite hot, but do not let it boil, or it will curdle. Season the mixture carefully, and turn it on to a plate to cool. Next shape it into neat little cutlets, roll them in crumbs; then brush them over with beaten egg, and again coat them with crumbs. Have ready a pan of frying fat; when a bluish smoke rises from it, put in the cutlets, one or two at a time, and fry them a golden brown. Drain them well on kitchen paper, stick a short piece of parsley stalk into the pointed end of each cutlet. Arrange a neat pyramid of mashed potato on a hot dish, mark it prettily with a fork; arrange the cutlets round the base, the pointed ends uppermost.

Cost, from 2s. 6d.

SALMI OF GROUSE

Required: Two or more grouse.
Three ounces of ham.
Two shallots or small onions.
A bunch of parsley and herbs.
One ounce of flour.
Three cloves.
Six peppercorns.
Three-quarters of a pint of stock.
Two teaspoonfuls of rowan or red-currant jelly.
A little lemon-juice.
A piece of glaze the size of a walnut.
Salt and pepper.
A few button mushrooms.
(*Sufficient for six to eight.*)

Though this dish should be made of *partly* cooked birds, excellent results may be obtained with remains of cooked ones.

Cut the birds into large joints, and pound the livers and hearts slightly. Cut the ham into dice, put it in a stewpan with the shallots, herbs, cloves, and peppercorns. Fry a pale brown. Then shake in the flour and fry that carefully also. Next add the stock, and stir until it boils. Then put in the grouse, lemon-juice, jelly, and glaze. Put on the

lid, and let the contents simmer very gently for about half an hour.

Pile the joints up neatly on a hot dish, and strain the sauce over them. Garnish the dish, if possible, with button mushrooms and "fleurons"—that is, fancy shapes stamped out of puff pastry and baked. These make a pretty finish.

Cost, about 5s.

N.B.—If more convenient the salmi may be cooked in a casserole in the oven; and, if liked, can be served in the casserole, pinning a clean napkin round it.



Zéphires of Game. For this any cooked game can be utilised

ZÉPHIRES OF GAME

Required: About half a pound of any game
Half an ounce of butter.
One ounce of flour.
One egg.
Three-quarters of a pint of stock.
Scraps of puff pastry.
Half a pint of tomato sauce.
Salt and pepper.
A gill of brown sauce.
A few button mushrooms
(*Sufficient for six persons.*)

Remove all flesh from the bones of the birds, and pound it in a mortar until it is quite smooth. Melt the butter in a stewpan, stir in the flour; then add half a gill of the stock, and stir this "panada" over the fire until it thickens and does not stick to the sides of the pan. Add it to the pounded game, pound them well together, stir in the beaten egg, and rub all through a wire sieve. Season the mixture carefully, and add to it about a gill of brown sauce, and, if liked, about half a glass of port wine.

It is advisable to test the consistency of the mixture before using; to do so drop a little in a little boiling stock or water. If it seems too firm, add a little more sauce; if too moist, use more panada. Well butter about eight zéphire moulds, fill them with the mixture. Put them in a shallow pan with boiling water to come half way up them, lay a piece of buttered paper over the top, and poach them gently for about twenty minutes; then turn them carefully out of the moulds.

Meantime, cut for each a narrow rim of puff pastry, bake these carefully in the oven. Place a pastry shape on each zéphire, fill in the space in the centre with a purée of green peas or spinach, and place a button mushroom in the centre. Strain the sauce round.

For the purée: Rub some cooked peas or spinach through a fine wire or hair sieve, put them in a small pan with a small lump of butter, and salt and pepper to taste. Heat the mixture through, and, if liked, add a little cream. Cost, about 3s. 6d.

GAME PIE

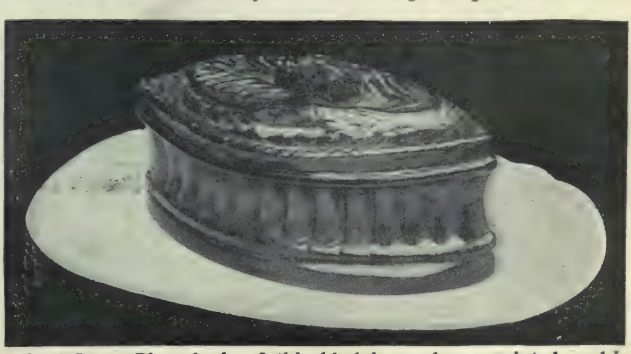
Required: One and a half pounds of flour.
Seven ounces of butter.
One and a half gills of milk.
Two yolks of eggs.
Raw game of any kind.
One pound of veal.
One pound of pork.
Two teaspoonfuls of chopped parsley.
Two tablespoonfuls of chopped truffle.
Two tablespoonfuls of chopped mushroom.
Three-quarters of a pint of stock.

Sieve the flour with a teaspoonful of salt into a basin, melt the butter, and add it to the milk. When these are hot, pour them into the middle of the flour, add the beaten yolks, and knead all into a smooth paste.

Grease a raised pie-mould. Roll out the pastry about one-third of an inch thick, and line the tin with it, pressing it well to the sides. Chop the veal and pork finely, and season them highly with salt, pepper, and grated nutmeg. Put a layer of this forcemeat all round inside the paste.

Fill in the centre of the mould with raw game of any kind, a mixture of different kinds is best, such as grouse, partridge, hare, and pheasant. All bones must, of course, first be removed. These bones should be put in a pan with cold water, salt, and a small onion, and be allowed to simmer for about an hour for stock.

In layers with the game put the truffle,



Raised Game Pie. A pie of this kind is much appreciated, and is eaten cold

parsley, and mushroom. Cover the top with the rest of the forcemeat. Brush the edges of the pastry with a little cold water, put on the lid of pastry, decorate it prettily with leaves of pastry. Brush the top and the leaves with beaten egg. Tie a greased band of paper round the mould to come three or four inches higher than the top of the mould. Bake in a moderate oven from three and a half to four hours. Then take off the mould, let the pie get nearly cold; then remove the centre ornament, add the melted aspic to the rest of the stock, and strain both into the pie. Replace the ornament, and leave the pie until it is quite cold.

Cost, from 5s.

THE ABC OF PAPER BAG COOKERY

Advantages of the System—How to Secure Success in Paper Bag Cookery—Rules to Observe—How to Close the Edges of the Bags

THE interest lately roused by M. Soyer's method of cooking various foods in paper bags has been so keen that some hints and recipes for the same may be helpful. There is no doubt that the system has great possibilities, combining, as it does, cleanliness with economy of time, labour, and the nutritive elements of the food.

Cleanliness, because the cooking causes no grease, dirt, nor even unpleasant fumes of cooking which render the atmosphere of the home objectionable.



Putting a small joint of lamb into the paper bag

Saving of time and labour, because there are no dirty or greasy pans to clean, no bespattered oven to scour, or basting to be done.

No waste of the nutritious elements of the food, because any juices extracted from the meat, fish, vegetables, etc., are not wasted and thrown away in the water, as so often is the case. Nor yet are these juices evaporated and dried up by the heat of the oven. All juices extracted into the tightly closed envelope of paper are retained by it, and poured out on to the hot dish when serving the food.

Every housewife has at some period of her career experienced acute vexation at the failure in appearance and flavour of some dish when served. Joints, game or poultry will shrink and dry in a marvellous manner, and delicate flavours be marred by contact with imperfectly cleaned pans and grease-coated ovens.

The average plain cook does not easily grasp the reasons for basting meat, and for the scrupulous cleanliness necessary in every detail. She is apt to regard such trivialities, as they appear to her, as fads of her mistress, and does her best to forget such petty annoyances.

Paper bag cookery is a boon in such cases, if the maid can be persuaded to forsake the traditions of centuries, and give the system a fair and honest trial. To accomplish this revolution will, however, need tact and infinite patience.

Every new movement has, of course, to be developed, and paper bag cookery is at present in the infantile stage, and yet awaits developments and modifications.

For instance, complaints have arisen that bags come unstuck with the moist heat, that the times quoted as necessary for perfect cooking prove insufficient, and that in some cases the flavour of certain foodstuffs is too strong. As a cook described it, "the fish is too fishy, and the meat too meaty"; and she "couldn't imagine what a high bit of game would be like shut up in a paper bag." And there is much sense in that criticism. Perhaps our palates have become depraved owing to generation after generation having so cooked their foods as to extract and modify the characteristic flavour of each; but, without doubt, the smoky taste of a dried haddock, and the slight bitterness of some vegetables, appear not only to be retained, but even accentuated by the paper bag method.

As regards the edges of the bags coming apart, they may have been faulty bags, or the oven not sufficiently hot when they were put in, or over-much liquid was used for the size of the bag.

To judge the times for cooking different articles of food needs experience and the exercise of common-sense. The same

difficulty will occur, no matter what mode of cooking is chosen, or how carefully worked-out may be the cookery book.

Although cooking, literally, in paper bags is novel, the principle of sealing foods in greased papers to cook them is not.



Placing a chop and slices of tomato in the bag

Mullet, cutlets, etc., were so treated many years back, and met with much approval. Instead, however, of ready-made bags of various sizes, chefs and their disciples used sheets of grease-proof parchment paper or greased foolscap, the former being considered preferable.

At first, pins were directed to be used to fasten the edges, but later proper paper clips, such as are now recommended, came into use in order to avoid perforating the paper. It is open, therefore, for those unable to procure the prescribed and handy bags to make their own envelopes wherein to cook various delicacies.

Certain hard and fast rules must, however, be observed when cooking in paper if success is to be ensured.

1. Select a bag, or make a case, of a size that will allow the food to be easily inserted and removed.

2. If the paper is not grease-proof, well brush it over inside with warmed butter. For meat, fish, and game, it is better to always butter the interior of the bags, no matter of what paper they are made.

3. If one of the patent bags is used, the open edges at the top must be folded and carefully secured with three or four paper clips after putting in the food; *or* if one or two sheets of paper are to be used, there will be either four or three edges to fold and secure, according to whether two sheets are required to make a large case, or one sheet folded over for a small one. Directions for folding and fastening will be found further on.

4. The oven must be very hot when the bag of food is put into it. A gas oven should be lighted about eight to ten minutes beforehand.

5. The bags must not be laid on a solid oven shelf, but on a shelf made of separate bars, like a gridiron. These shelves are usually described as gridiron shelves. A solid iron shelf prevents the free circulation of hot air round the bag. For this reason bags must not be laid upon or touching one another. If the oven does not contain a gridiron shelf, lay the bag on a meat trivet on the solid iron shelf.

6. After the bags have been in the oven for two or three minutes the heat should be decreased.

7. To find out if the food is cooked sufficiently the bags should not be pierced or opened, but the contents pressed with the finger. It is wiser to allow a little more, not less, than the time directed, until experience has been gained by practice.

8. When removing bags from the oven, it is best to gently slip them on to a flat tin or plate, not to try and carry them in the hand, as if a bag which is rendered brittle by cooking be roughly touched, it might burst, and thus cause perhaps a serious scald.



Removing the cooked chop and tomato from the bag. On the left is shown the bag containing the chop ready for the oven. Note the manner in which this is closed by paper-fasteners

How to Close the Edges of a Bag

Lay any open edges of the paper evenly together. Fold them over once, and crease down heavily with the finger or some blunt edge. This creasing down is a matter of great importance if the bag is to be made airtight. Fold the edge over a second time, and again crease down firmly; and, if liked, even a third fold may be given. Lastly, push the folded edges up between an ordinary brass or wire paper clip which will effectively keep them in place. At least three clips should be used to each folded side. The clips can be used over and over again. Be sure to lay the bags on the shelf of the oven with the folded edges turned uppermost.

RECIPES

Filleted Soles—Lamb Cutlets with Ham—A Roast Fowl—Cucumber in Milk

FILLETED SOLES

Required: One sole.
Half an ounce of butter.
A rounded teaspoonful of flour.
Half a teaspoonful of lemon-juice.
Half a teaspoonful of chopped parsley.
Half a glass of sherry.
Salt, pepper.
(*Sufficient for about three persons.*)

Wash, dry, and fillet the fish. Well butter a paper bag or some sheets of greaseproof paper, folding the latter so as to form a bag. Warm the half ounce of butter, dip the fillets into it, then dust each with flour lightly. Fold the fillets in three, with the skin side turned inwards. Sprinkle each fillet with a few drops of lemon-juice, a little parsley, salt and pepper. Slip the fillets into the prepared bag, pour in the sherry, close and fasten the end of the bag as directed above, and lay the bag in a very hot oven for about ten to fifteen minutes. When cooked, slip the fish on to a hot dish, and pour the juice round.

Cost, about 1s. 4d.

LAMB CUTLETS WITH HAM

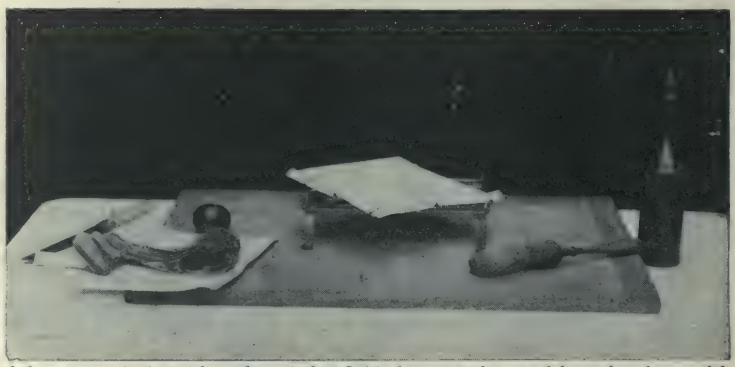
Required: One pound of lamb cutlets.
Two small slices of ham for each cutlet.
One small teaspoonful of chopped parsley.
A saltspoonful of grated lemon-rind.
One ounce of butter.
Salt, pepper.
(*Sufficient for about four persons.*)

Trim and cut the lamb into neat cutlets. Cut the ham into pieces as near the shape and size of the round portion of the cutlet as possible. Prepare the bag or bags. Slightly warm the butter, and dip each cutlet into it, first adding to the butter the parsley, lemon-rind, and a very little seasoning. Lay a slice of the ham on each side of each cutlet, and twist round a little cotton to keep it in place. Lay the cutlets in the bag. Fold and secure the end of the bag. Place it in a sharply hot oven for about ten to twelve minutes. When cooked, open the bag, turn out the cutlets, remove the cotton, arrange the cutlets on a hot dish, with any gravy from the bag poured round them. Hand a tureen of mint sauce when serving. Mutton cutlets can be used instead of lamb, if preferred.

Cost, about 1s. 4d.

A ROAST FOWL

Required: One young fowl.
One ounce of butter.
(*Sufficient for about five or six persons.*)



A home-made bag, the edges being folded over twice and kept in place with paper-fasteners

Have the fowl trussed neatly for roasting. Thickly butter the bag inside, and spread a little butter on the breast of the bird. Put the bird in the bag, and fold and secure the ends. Lay in a very hot oven, and cook for about forty minutes. Decrease the heat of the oven a little after the first ten minutes. Bacon, neatly rolled and threaded on a skewer, should be cooked in a second bag; it will take about eight minutes to cook. When the chicken is done, draw it out of the bag, remove any skewers or string, and lay the bird on a hot dish. Pour round the gravy out of the bag, and garnish with the rolls of bacon. Hand with the chicken a tureen of bread sauce and, if wished, some extra brown gravy.

Cost, from about 3s.

CUCUMBER IN MILK

Required: One cucumber.
Three-quarters of a gill of milk.
One ounce of butter.
Flour.
Seasoning.

Peel the cucumber, and cut it into large cubes. Roll these in a little flour mixed with

a dust of salt and pepper. Spread the butter over the inside of the bag, put in the cubes of cucumber, pour in the milk. Fold over and secure the edges of the bag in the usual way. Lay the bag in a hot oven for about fifteen to twenty minutes, then open the bag and turn its contents on to a hot dish. Arrange sippets of toast or croûtons round.

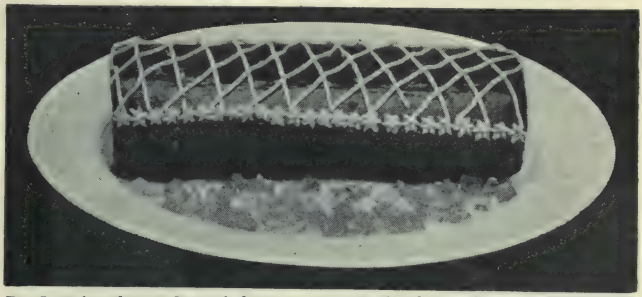
Cost, about 8d.

PICNIC HAMPERS

The Requisites for a Picnic Hamper—Packing the Eatables—Tablecloths and Napkins of Paper—The Carriage of Beverages—How to Pack Butter, Jellies, Creams—Condiments—The Boiling of the Kettle and Making of Tea

Now that English people are becoming more devoted to outdoor recreations and sports, it becomes necessary for the housekeeper to understand the satisfactory packing of hampers of food, no matter what the excuse may be for the *al fresco* meal in the open air.

Exercise and fresh air have a wonderfully stimulating effect on the appetite, and a number of unromantically hungry and healthy people require more substantial fare than frail sandwiches and cake. The recipes here given for both sweet and savoury dishes are easy to carry, and always popular.



Beef galantine, shaped into a neat roll, is both appetising and satisfying. The ornamentation may be omitted when intended for a picnic

FITTING UP THE HAMPER. The boxes of cardboard picnic sets of plates, dishes, etc., are most excellent and very moderate in price, usually from 1s. to 2s., according to the numbers contained in the box. Paper drinking-cups, with holders, cost from about 9d. per dozen, or many people prefer thin horn tumblers. These articles are far more convenient than taking the crockery and glass from the house, being lighter and unbreakable, both important points; also the paper sets are destroyed when done with, so no washing-up is entailed. It is better to avoid using good plate or cutlery, owing to the risk of loss.

Procure a good store of grease-proof paper, costing from 4½d. to 6½d. per quire, as it is invaluable for packing the food in. Pretty paper sets of table-napkins and cloths should be used, not damask, the former being made in the daintiest drawn thread and other designs.

Hot or iced beverages may be carried safely in the patent flasks now so much used, with the comforting knowledge that the soup or tea, iced coffee or lemonade will be found at just the correct temperature when needed.

Butter should be carried in a small cooler, or rolled into tiny balls, wrapped in a wet cabbage or lettuce leaf, and put into an empty, clean fruit punnet.

Jellies, creams, and all moulds should not be turned out, but carried in the moulds. Tin moulds are much lighter than earthenware, and will not break. If the moulds are *very slightly* oiled, the shapes will slip out without the aid of hot water, or, what is better is to pour in the mixture when just on the point of setting.

Bread or bread-and-butter and sandwiches should be wrapped in clean cabbage-leaves, and then in *slightly* damped table-napkins.

Cakes are best uncut, and carried in light tins or wrapped in grease-proof paper.

Salads must be cleaned, but not pulled into pieces, and wrapped up in clean damp cloths, the dressing being carried in a strong bottle with a well-fitting cork.

Meats, etc., should be wrapped in grease-proof paper.

Mustard can be taken dry, and mixed when needed.

Lemonade is in great demand, as a rule, and to avoid bulk and weight, squeeze the juice, strain it, add the sugar, and then bottle it, adding the cold water when needed. This is a simple matter if good drinking water is procurable at the spot selected for the repast. It is often possible to obtain mineral waters of various kinds at a cottage comparatively near to the picnic ground. This saves much carrying of heavy bottles.

In theory it is very delightful to gather sticks and boil kettles gipsy fashion, but experience advocates a tin kettle and spirit lamp, these rendering one independent of damp wood, lack of or too much draught, and smoky water. Boiling water, and even the requisite cups, can also be borrowed from a friendly cottager.

It is well to remember that a gloom has been cast over many a picnic by the absence of matches, salt, sugar, corkscrew, mineral water, bottle and tin opener, and the all-important tea itself.

When the picnic is all over, all papers and wrappers should either be returned to the now empty hampers or securely buried. The careless leaving about of bottles and pieces of paper has entirely closed many a charming spot to the public.

PICNIC RECIPES

Beef Galantine—Veal-and-Egg Pie—Fish Savoury Rolls—Carmelite Eggs—Vienna Sandwiches—Compôte of Fruit

BEEF GALANTINE

Required: One pound of raw steak or topside of beef.
One pound of lean bacon or ham.
Half a pound of fresh white breadcrumbs.
Two raw eggs.
One and a half gills of stock.
Half a teaspoonful of grated nutmeg.
Salt, pepper.
Glaze.
(*Sufficient for about sixteen persons.*)

Put the beef and ham twice through a mincing machine. Add to these the crumbs, stock, nutmeg, seasoning, and beaten eggs. Mix and knead these all together most thoroughly. Shape it into a neat roll, and tie in a dry pudding-cloth, just as if it were a roly-poly suet pudding. Boil it in the stock-pot for two and a half to three hours. Then take off the cloth and re-roll the pudding in it again tightly. Put the roll on a flat tin, with a second one weighted down on the top, and leave until cold. Trim a thin slice off each end, brush the roll, except the ends, over with warmed glaze, and, if liked, pipe it prettily with butter, as shown in the photo. This ornamentation is not, however, suitable for a picnic, but is necessary for all other cold collations.

Average cost, about 2s. 8d.



Veal-and-egg pies are easily packed, and are much liked at a picnic. They may be cut in half as here shown for convenience in serving

VEAL-AND-EGG PIE

Required: One and a half pounds of flour.
Six ounces of butter.
One and a half gills of milk.
One yolk of egg.
One teaspoonful of salt.
Two pounds of lean veal.
Three-quarters of a pound of ham.
Three hard-boiled eggs.
Half a pound of tongue.
One tablespoonful of chopped parsley.
One teaspoonful of grated lemon-rind.
One teaspoonful of powdered herbs.
Salt, pepper.
About half a pint of strong bone stock.
Glaze.
(*Sufficient for about twelve to fourteen persons.*)

Sieve the flour and salt. Heat the milk and butter till boiling, make a well in the flour, pour in the milk and butter, knead in a little flour, and then add the yolk of egg. Mix at first with a spoon, then with the hand when cool enough to handle. Add a little more milk, or more flour, until a smooth, pliable paste is made. It must be worked quickly, because, if it cools too much, it is liable to crack and will be difficult to mould. Slightly grease a raised pie-mould, roll out the paste to a little more than a quarter of an inch thick, and press and shape it into the mould. It is best to use about one-third of the paste at first, keeping the remainder warm. Line the mould as evenly as possible.

Cut the veal, ham, and tongue into large cubes. Shell and leave the eggs whole. Mix the meats with the parsley, herbs, and lemon-rind. Add a careful seasoning.

Pack this mixture well into the lined mould, placing the eggs in convenient places for slicing up the pie. Roll out the remainder of the paste for the lid, wet round the edge, fit on the lid, press the edges well together, and trim them neatly. Put a few pastry ornaments on the top. Tie a piece of greased paper round outside the mould, to come about three inches higher than the top. Make a hole in the centre, or edge of the pie, and bake in a moderately hot oven for about three hours. When about half cold, remove the mould; when nearly cold, pour in the stock. If the stock does not jelly well when cold, or if the weather is very hot, it is better to add about four leaves of leaf gelatine. If the pie is made too moist it will soak through the crust. When cold brush over on the outside with a little thin warmed glaze.

Cost, about 5s. 6d.

SAVOURY ROLLS (FISH)

Required: One pound of rough puff pastry.
Half a pound of smoked haddock.
A teacupful of well-boiled rice.
Two hard-boiled eggs.
Two tomatoes.
Two teaspoonfuls of chopped parsley.
Two ounces of butter.
Milk.
Seasoning.
(*Sufficient for about eight rolls.*

Remove any bones and skin from the fish, chop and mix it with the rice and parsley. Melt the butter in a saucepan, add the sliced tomatoes, and stew until soft. Next add the fish mixture, the shelled and coarsely chopped eggs, seasoning, and a little milk if necessary to moisten it, so that it does not

seem at all dry and crumbly. When cool, form the mixture into little rolls like small sausages. Roll out the pastry to rather less than a quarter of an inch in thickness. (For the pastry see page 396, Vol. 1, EVERY WOMAN'S ENCYCLOPÆDIA). Cut the pastry into pieces about 3½ inches long and 4½ inches wide. Place a roll of the mixture in the centre of each piece of pastry. Fold the pastry over so that the edges of it meet over the top of the little roll of the mixture, moisten, and press the edges down and flake them with the edge of a knife. Brush each roll over with a little beaten egg to give it a glazed surface, and bake them in a quick oven for about twenty to twenty-five minutes. Any fish can be used, but salmon or lobster are excellent for these rolls.

Cost, about 1s. 10d.

CARMELITE EGGS

Required: Four hard-boiled eggs.
One raw egg.
Breadcrumbs and frying fat.
Half a pound of lobster free from shell.
One ounce of butter.
One ounce of flour.
One gill of cold water.
Seasoning.
(*Sufficient for about eight persons.*)

Shell the eggs, and roll them in a little extra flour. Chop the lobster. Melt the butter in a saucepan, mix in the flour, add the water, and cook the mixture over a slow fire until it will leave the sides of the pan without sticking to it. Add the lobster and seasoning. Mix well, and spread the mixture evenly on a plate to cool. Divide it into even portions for each egg. Roll each egg up in the mixture, pressing and moulding it to take the shape of the egg. Brush each coated egg with raw beaten egg, then cover with crumbs. Heat the fat until a *very faint* smoke arises from it. Fry the eggs in it until a pretty, bright brown. If fried too quickly, the fish mixture is not well cooked. Drain the eggs on paper. Serve cut round in halves. Any fish can be used in place of lobster.

Cost, about 2s.

VIENNA SANDWICHES

Required: Three eggs; their weight in flour.
Castor sugar and butter.
One teaspoonful of baking-powder.
One grated lemon-rind.
Two tablespoonfuls of milk.
One gill of cream.
Two tablespoonfuls of ground almonds.
Two tablespoonfuls of any chopped nuts.
Sugar to taste.
Vanilla.
(*Sufficient for about two dozen sandwiches.*)

Line a flat baking-sheet with greased paper. Put the butter and sugar into a basin, and beat them to a soft white cream. Beat the eggs until very frothy, add them slowly to the butter and sugar. Beat well. Sieve the flour and baking-powder, mix it lightly with the butter, sugar, eggs, and grated lemon-rind. Add the milk. Turn the mixture into the prepared tin, spread it evenly over, and bake it in a quick oven for about ten minutes, or until it is a pale brown and feels spongy when touched. Then turn it brown side downwards on to a piece of sugared paper. Peel off the greased paper, and leave until cold. Then cut it across in half. Whip the cream, mix it with the ground almonds and chopped nuts, and add castor sugar and vanilla to taste. Spread one half of the cake with this cream filling, lay the second half on the top, and cut it up into straight fingers or fancy shapes.

Cost, about 1s. 6d.



Savoury rolls. Any fish may be used for these rolls, but salmon or lobster are specially excellent

COMPÔTE OF FRUIT

Required: Two pounds of any kind of fruit.
One pound of loaf sugar.
Half a pint of water.
One glass of Marsala.
(*Sufficient for about ten persons.*)

Put the sugar and water into a bright pan. Stand these by the side of the fire until the sugar is dissolved. Then boil the syrup until it forms a slight thread between the finger and thumb when tested. Keep it well skimmed during boiling. Prepare the fruit, lay it in the hot syrup, and either stew it until tender, if unripe, or leave it in the pan by the side of the fire to become well sweetened. If some ripe and some unripe kinds are used, stew the latter before adding the former. When nearly cold, add the wine. The compôte can be carried in a wide-mouthed jar with a screw top, similar to those used for bottled fruits.

Cost, from about 1s. 6d.

RECIPES FOR ICES

Continued from page 1973, Part 16

Coffee Cream Ice—Raspberry Water Ice—Three Vanilla Ices—Pineapple Water Ice

NOTE.—Full general directions for making ices will be found on page 1971, Vol. 3, of EVERY WOMAN'S ENCYCLOPÆDIA. The following are recipes for a variety of ices.

COFFEE CREAM ICE

Required: One pint of very strong coffee.
Quarter of a pound of castor sugar.
One and a quarter pints of cream.

Make the coffee, strain, and allow it to settle. Add the sugar and leave it until cold. Whip the cream slightly, add it to the coffee. Mix well, then put into the freezer and proceed as directed.

RASPBERRY WATER ICE

Required: One pound of ripe raspberries.
The juice of one lemon.
Two pounds of lump sugar.
One pint of water.



Coffee ices served in paper cases representing swans are a decorative item in the menu

Put the sugar and water into a perfectly clean copper or steel pan; let it stand until the sugar is dissolved. Boil quickly without the lid for about ten minutes, or until about as thick as the syrup in tins of preserved fruits.

Skim it constantly, and allow it to become cool. Rub the fruit through a hair sieve, strain in the lemon-juice, and pour in the syrup; add enough cochineal to make it a pretty colour; pour the mixture into the pot or freezer and proceed as directed.

Cost, from 1s.

THREE VANILLA ICES

No. 1

Required: Six eggs.
One quart of milk.
Quarter of a pound of loaf sugar.
Vanilla to taste.

Beat up the eggs, put the milk and sugar in a pan on the fire, bring it to the boil, let it cool slightly, then pour it on to the eggs.

Pour this custard into a jug, place it in a pan of boiling water on the fire, and stir it until it thickens, but on no account must it actually boil or it will curdle. Strain it into a cold jug, let it cool, then flavour it carefully with vanilla. Pour it into the freezer and freeze in the usual manner.

Cost, 11d.

No 2

Required: Half a pint of whipped cream.
Four eggs.
One and a half pints of milk.
Quarter of a pound of loaf sugar.
Vanilla to taste.

Beat up the eggs, put the milk and sugar in a pan on the fire, bring it to the boil, let it cool slightly, then pour it on to the eggs.

Pour this custard into a jug, place it in a pan of boiling water on the fire, and stir it until it thickens.

Strain it into a jug, leave it until cold, then add the cream and vanilla to taste.

Pour into the freezer, and freeze as directed. Cost, 1s. 8d.

No. 3

Required: One ounce of cornflour.
One and a half pints of milk.
Six ounces of castor sugar.
Vanilla.
A little saffron.

Put the milk and sugar in a pan on the fire, and bring it to the boil.

Mix the cornflour smoothly with a little cold milk, pour on the boiling milk, put the mixture back in the saucepan, and stir until it boils.

Cook it gently for five minutes, let it cool, then flavour it carefully, and add enough saffron to give it the tint of good custard.

Freeze in the usual way. Cost, 5d.

PINEAPPLE WATER ICE

Required: One fresh pineapple.
Two small lemons.
Two pounds of loaf sugar.
One pint of water.
A small pinch of cream of tartar.

Cut the top off the pineapple, and put it on one side. Next hollow out the inside, being very careful not to cut through the sides. Put the sugar, water, and cream of tartar into a bright steel pan; let the sugar dissolve slowly at the side of the fire, then boil it to a syrup over a clear, quick fire keeping it well skimmed. Pound the pineapple until it is in a smooth pulp, then add to it the syrup and the strained juice of the lemons. Next rub the whole through a sieve and leave it until cold. Put the mixture into the freezer and freeze it, but it should not be too hard. Serve the frozen mixture in the case of pineapple, with its top for a lid. Cost, from 4s.

The following are good firms for supplying Foods, etc., mentioned in this Section: Messrs. Brown & Polson (Corn Flour); International Plasmon, Ltd. (Plasmon); Samuel Hanson & Son (Red, White, & Blue Coffee).



Ices of contrasting colours can be served in pretty paper cases in various light shades to harmonise with the ices



THE WORLD OF WOMEN

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who	*Great Writers, Artists, and Actresses*	*Wives of Great Men*
The Queens of the World	*Women of Wealth*	*Mothers of Great Men, etc., etc.*
Famous Women of the Past	*Women's Clubs*	
Women's Societies		

WOMAN'S WHO'S WHO

H.R.H. PRINCESS VICTORIA OF SCHLESWIG-HOLSTEIN

THE third child of Princess Christian was the favourite granddaughter of Queen Victoria, and, as a young girl, was the close companion of Princess Alix of Hesse, now Empress of Russia, and of Princess Margaret of Connaught, now Crown Princess of Sweden. With all members of the Royal Family, however, Princess Victoria is exceedingly popular; while her kind heart, cheerful disposition, and numberless good and charitable deeds have won for her the regard of humbler folk living in the neighbourhood of Cumberland Lodge, Windsor Park, where she resides with her mother. Princess Victoria is an exceptionally accomplished woman—a talented musician, artist, and author. Her sister, too, Princess Marie Louise of Schleswig-Holstein, is an excellent musician, a linguist, and an enameller whose work has frequently been exhibited at the Bond Street galleries. Princess Victoria, who is known among members of the Royal Family as Princess "Thora," makes a special hobby of breeding cats. She was born in 1870, and is unmarried.



H.R.H Princess Victoria of Schleswig-Holstein
J. Russell

THE CROWN PRINCESS OF ROUMANIA

ONE of the most beautiful princesses in Europe, the Crown Princess of Roumania is credited with having been the favourite niece of the late King Edward. Eldest daughter of the late Duke of Edinburgh, she was born in October, 1875, at Eastwell Park, before her father succeeded to the throne of Saxe-Coburg Gotha, and, as Princess Marie, she spent a great deal of time in this country, where she made many friends. She married the Crown Prince of Roumania when only seventeen years of age, and although she has a daughter in her eighteenth year, still looks very handsome and youthful. Artistic to a degree, the Crown Princess has caused every room in her palace in the Roumanian capital to be decorated and furnished after her own design. She is very wealthy, the possessor of some magnificent jewels, and extremely fond of horse riding and violin playing.



The Crown Princess of Roumania
H. W. Barnett

MRS. HENRY FAWCETT

AS president of the National Union of Women's Suffrage Societies, a movement which is growing in strength every day, Mrs. Henry Fawcett is recognised as the leader of that section of women who are trying to secure the franchise for women by non-militant methods. Thanks to the indefatigable efforts of Mrs. Fawcett, this union now consists of over 200 societies, and when women "come into their own" they will have much to thank her for. Mrs. Fawcett, of course, is the widow of the Rt. Hon. Henry Fawcett, a noted Postmaster-General, and all her life has interested herself in the welfare of her sex. She is in continual demand as a speaker, and has been known to speak at meetings four or five times every week for six months. She has written a number of books, and finds chief recreation in needlework and music. Her literary work is wide in its range, comprising as it does political economy, biographies, and essays.



Mrs. Henry Fawcett
Ellis & Walery

MISS ETHEL SMYTH

THE first lady to occupy the conductor's stand at a Philharmonic concert, and the only Englishwoman who has composed a grand opera, Miss Ethel Smyth has established her position in the front rank of British composers. Miss Smyth—who, by the way, was the original of "Edith" in E. F. Benson's "Dodo"—from childhood has been deeply interested in music, and long before she composed a single bar was one of the most regular attendants at Covent Garden. She confesses to many disappointments and failures, her first success being a violin sonata, which was exceedingly well received. It attracted the attention of Tchaikovsky, who said: "Here at last we have a woman who is to be reckoned with, and who, I feel sure, will do something in the future." Miss Smyth did something. She wrote "The Wreckers," which was heard for the first time at Covent Garden in March, 1909, and aroused the enthusiasm of the critics. Miss Smyth has succumbed to the irresistible fascinations of golf, although her first love was hunting.



Miss Ethel Smyth
Kate Pragnell

A list of Miss Smyth's chief musical publications will be found of interest, and will serve to exemplify the wide range of her genius. They include two symphonies; overture to Anthony and Cleopatra; a Mass; chamber music; operas; Fantasio; Der Wald; Strandrecht; and songs with chamber music accompaniment, produced in London in 1907. As regards her musical studies, Miss Smyth was taught by Heinrich von Herzogenberg, late professor of composition at the Hochschule, Berlin, afterwards conductor of the Bach Verein at Leipzig.

MRS. BELLOC LOWNDES

AFTER spending her youth in France, this gifted authoress came to this country, and in 1896 married Mr. Frederic Sawrey Lowndes, M.A. She was then twenty-eight years of age, and seven years previously had published her first book, anonymously, which was an edition of the Life and Letters of Charlotte Elizabeth, Princess Palatine. It was not until 1904 that her first novel, "The Heart of Penelope," was published, and since then she has written eight others. Mrs. Lowndes is the sister of Mr. Hilaire Belloc, who has represented Salford in the House of Commons since 1906, and is himself an author of repute. Mrs. Lowndes is also descended through her mother from Joseph Priestley, of whom she possesses some interesting memorials, including the prism with which he made certain discoveries, and a curious contemporary picture of his house being sacked by a Birmingham mob. Mrs. Lowndes lives at Westminster, and is a member of the Writers' Club.



Mrs. Belloc Lowndes
W. H. Barnett

MISS DOROTHEA BAIRD (Mrs. H. B. Irving)

KNOWN to all playgoers as Dorothea Baird, Mrs. H. B. Irving, who married the famous actor in 1896, made her first appearance on the stage in 1894 with the Oxford University Dramatic Society, when she was nineteen years of age. And then, a year later, came her first great success, when she appeared with Sir Herbert Tree in George Du Maurier's "Trilby," for which she was specially selected by the author, who saw in her the realisation of his own sketches of the character. Since then Mrs. Irving has appeared with her husband in many plays. When not in London, Mr. and Mrs. Irving reside in a delightfully situated mill-house on the very summit of Borstall Hill, a few miles from Herne Bay. One of the few that now remain in Kent, the mill is a well-known landmark to mariners, and it is stated that on one of the floors Mr. Irving and his wife are accustomed to rehearse their new parts. A clever housewife, Mrs. Irving once made the interesting confession that, hearing her father remark, when she was a little girl of six, that he could never get a chop cooked properly at the club, she determined that when she grew up her husband should never be able to complain that she could not cook. "And although I have been married fifteen years, he never has," she says. Thus is disproved the ancient heresy that the artistic temperament is necessarily antagonistic to the cultivation of the domestic virtues.



Miss Dorothea Baird
Ellis & Walery

MISS JESSIE ACKERMANN

WITHOUT much fear of having the distinction disputed, Miss Jessie Ackermann may claim to be the world's greatest woman traveller. Altogether she has been six times round the world, covered nearly 350,000 miles in her wanderings, and has slept in 3,000 beds. An American by birth, Miss Ackermann has been breaking records ever since she began her travels at the age of twenty-four, though it is not easy to imagine this prepossessing, refined lady "roughing it" in remote corners of the world, out of the track of civilisation. The main object of Miss Ackermann's travels in many cases has been to study the condition of women in foreign countries, and her lectures never fail to attract large audiences. During her trips Miss Ackermann has met many of the greatest men and women of the day — Bismarck, Gladstone, Cecil Rhodes, Kruger, and Li Hung Chang being amongst her acquaintances. Miss Ackermann, by the way, has made a special study of the subject of "votes for women" in other countries, and finds that in Australia and New Zealand the vote is eagerly prized by the women of the working classes.



Miss Jessie Ackermann
Crown Studio, Sydney

QUEENS of the WORLD

A QUEEN IN EXILE

No. 12. Ranavalona III. of Madagascar

By SARAH A. TOOLEY

Persecution of Missionaries—A New Era—Burning of the Idols—The Young Queen—A Love Match—War—English Women Influence the Queen—How the Queen Lost her Throne—In Exile

"SHE has fulfilled all our hopes; her life has been blameless; and she has taken a deep interest in all religious and philanthropic work." Such was our missionaries' estimate of the Queen of Madagascar before she went into exile, and that estimate is retained to-day.

Those who have been intimately acquainted with the ex-Queen from her earliest years speak of her with deepest affection and high regard, and regret the complication of circumstances which have severed her from her people.

Madagascar is of special interest to English readers as being situated near our own colony of Mauritius, and from the fact that during the past hundred years it owes not only Christianising influences, but also much of its modern civilisation and industrial education to the efforts of the London Missionary Society and the devoted workers connected with it.

Queen Ranavalona is at the present day (1911) a woman in her prime, of sweet and amiable nature, fair education, and considerable refinement. She enjoys the esteem of all who come in contact with her either in Paris or in Algeria, where she alternately makes her home. While perfectly loyal to the arrangements made by the French Government for the administration of her country, she retains the deepest affection for her former subjects, and follows the history of her beloved land with unabated interest.

The life story of the exiled Queen teems with romantic and stirring incident. She was the Princess Rayafindrahéty, and was born on November 22, 1861, at a village a few miles from Antanànarivo, the capital of Madagascar. She belonged to the Royal tribe of the Hova, the most intelligent, civilised, and advanced of the Malagasy tribes, and the lightest in colour. The Hovas are believed to be of Arab descent, and have displayed great energy of character and capacity for ruling. The queens of the house have been remarkable in their way. Ranavalona I. was a cruel and despotic ruler, and the second of the name was distinguished as a wise and enlightened Christian monarch.

Ranavalona III., the heroine of this article, was brought up in a simple, primitive manner. Her native village was one of those groups of reddish-brown houses thatched with grass which dot the high, inland country of Imèrina, standing out like "red islands" amidst a "green sea" of rice-fields, as the Rev. James Sibree picturesquely describes the landscape. Her childhood was passed much like that of other native children. She knew nothing of palaces or castles or the etiquette of Court life, and enjoyed the free open-air life amongst the hills and the rice plains, wearing the minimum of clothing about her strong young limbs in play hours, and on State occasions the graceful *lamba* of white cotton, probably from Manchester, draped around her body and the end thrown over one shoulder.

She was born at a critical transition period in the history of her country. Missionary enterprise had done wonders for Madagascar in formulating its language, introducing printing, and instructing the people in arts and crafts, even in soap-making.

After the accession of Queen Ranavalona I., in 1828, came a rebound. She became jealous of the influence of the missionaries over her people, forbade the practice of Christianity, and a period of terrible persecution followed for our missionaries and their native converts.

The Queen of cruel memory died in 1861, the same year in which the subject of this sketch was born, and a better era opened for the country. The London Missionary Society re-established its beneficent work amongst the people, and was left unmolested by the new monarch, Radàma II., and his wife, Ràsohèrina, who in two years succeeded him.

Owing to this change in events the mission schools were reopened in the villages, and at one of these the future Queen, Ranavalona III., received her early education. She was not, however, wholly freed from the heathen influences of her native village until her aunt, Ranavalona II., the first Christian Queen of Madagascar, succeeded to the throne in 1868. At her coronation no idols were allowed to be brought out, and the Bible was placed at the Queen's right hand. She and her husband, the Prime Minister, instituted Christian worship in the Royal houses, and received religious instruction

from native pastors. Then came, in September, 1869, the wonderful episode known as the " burning of the idols " by the people of the Imèrina province. One can imagine the impression made upon the future Queen by this event, which occurred when she was a girl of eight.

A new era now opened up before her. She was regarded as the heir to the throne, and left her primitive village life to live with her aunt, the Queen, at the Royal house in the capital, where her education was continued under Christian influences. She learned to speak French and English, to play the piano, and to do the beautiful needlework for which the women of her country are famed.

When she was fifteen a romance came into the young girl's life, and she made a love match with Ratremo, a young man of the Royal tribe, who was reputed to be good and intelligent, and well fitted to be a worthy consort for the future Queen. Unfortunately, he died four years later, leaving his young wife childless and disconsolate. Many years of unhappiness would doubtless have been spared her had he lived.

As a young widow of twenty-two, she succeeded to the throne of Madagascar on the death of her aunt, in 1883, and assumed the name of Ranaválona III. Shortly afterwards she was persuaded to marry the Prime Minister, the husband of the late Queen, an all-powerful person in the country. The union proved unsuitable, and the young Queen suffered much unhappiness within the privacy of the Royal house.



Ranaválona, ex-Queen of Madagascar, who, as long as she retained her kingdom, was a wise and enlightened Christian ruler. The annexation of Madagascar as a French colony caused the deposition of Queen Ranaválona *Photo, J. Geiser*

The first two years of her reign were clouded by a war with France, which caused much bloodshed and misery in the coast towns of Madagascar. During that terrible war period the young Queen rose bravely above her private sorrows, and devoted herself to the care of the sick and wounded, visiting the hospitals and promoting schemes for the comfort of the soldiers.

The war was concluded by the Treaty of 1885, by which it was agreed that the foreign relations of Madagascar were to be controlled by France, while her domestic affairs were to be left in the hands of the Queen and her Government.

Loyally accepting the French protectorate, the young Queen now strove to administer the country for the welfare of her people. Following the good example of the late Queen, she became the patron of schools, hospitals, and orphanages, and encouraged the spread of Christian work, the promotion of education, and the circulation of literature. The native churches continued to spread in number and influence.

There is something very beautiful in a young Queen, herself rescued from a semi-barbaric life, devoting herself with such enthusiasm to the civilisation of her people and the spread of Western ideas.

Under her rule great advances were made in Madagascar. Banks were established, the telegraph introduced, and many of the rude huts in and around the capital were replaced by modern brick houses. The administration of justice and the punishment of crime were put on a basis more in keeping with European ideas, and the army was reorganised. The Queen, so far as her light went, had good and noble ideals for the advancement of her people. She was greatly aided in her efforts by Miss Herbert, a lady connected with the Friends' Mission in Madagascar, whose school the Queen attended as a girl. Miss Herbert conducted a Bible-class at the palace for the Queen and her ladies, and came to occupy the position of her Majesty's most trusted friend and adviser.

The Queen lived a secluded life, and her little Court was by no means bereft of the native element. Curious old customs survived somewhat incongruously along with the new elements of foreign introduction so rapidly gaining ground.

One of the missionaries of the London Missionary Society, then labouring in Antanànarivo, was occasionally invited to preach before the Queen in the Chapel Royal. The experience was unique. According to Malagasy etiquette, no one must occupy a higher seat than the Sovereign, so the Court chaplain for the time being found himself in the curious position of preaching up to the Queen and Court in their elevated seats.

When the Queen set the fashion of wearing European dress on public and ceremonious occasions, the native women thought it only

friendly to ask for any pretty thing worn by their English lady friends. The wife of one missionary had much trouble on one occasion to protect a lace collar from the insistent fingers of a Malagasy lady. Still more embarrassing was the experience of another English lady, who was startled during a prayer meeting by a native woman stealthily endeavouring to examine her under petticoats.

One of the most imposing of the old Court ceremonies, the Feast of the Bath, was observed by the Queen to the last. It took place on New Year's Day, when the chiefs of the various Malagasy tribes came to the palace to pay their homage. Miss Herbert and the missionaries and their wives were also invited to be present.

The Queen sat in state upon her throne, the Prime Minister by her side. The company squatted upon the floor. A temporary hearth composed of earth in a square frame of wood was placed in the centre of the floor, the fire lighted, and rice cooked in a bag.

Meantime the Queen retired to a corner of the room, and, shielded by her ladies, was supposed to take her bath. This usually occupied an hour. When her Majesty came out, a horn was filled with the water from her bath, and she walked up and down the apartment sprinkling the water over her guests. This was supposed to bring them good luck for the coming year. Cannon were fired as a signal to people all over the capital to follow the Queen's example and have a bath.

The Feast of Friendship followed, at which rice and meat (*zaka*) preserved from the previous year were served with honey on banana leaves and eaten with leaf scoops for spoons. After the repast, the Prime Minister made a speech to the Queen, expressive of loyalty, when the missionaries offered their congratulations. The auspicious day closed with a great parade of lighted torches in the capital and the surrounding villages, a relic, doubtless, of the ancient fire worship.

The following day all the families who could afford it slaughtered a bullock, and sent presents of beef to their friends. The Queen had a number of bullocks killed for distribution. Her Majesty must have felt some kind of kinship when she heard of our own King and Queen distributing the Christmas beef amongst their retainers at Sandringham. The festive season, with its mingling of heathen and Christian rites and ceremonies, does indeed make the whole world kin.

The reign of Ranaválona came to an abrupt conclusion by circumstances beyond her control. Some of her people were unfavourable to the foreign element so rapidly gaining ground, and rose in rebellion against the French protectorate. Loyalty to the Queen was held to be at the root of the disturbance, and although she took no part whatever in inciting the rebellion, the French Government believed it to be necessary to dethrone and remove the Queen in order to restore peace. When the Queen's flag was lowered at the palace the situation was quickly surmised. The people were told that the Queen had gone away from the capital for a little to Réunion, but they surmised that she would never be allowed to return. In 1897 Madagascar was declared to be a French colony, and no longer a protectorate.

The Queen was a sad and passive figure in the midst of this bloodless rebellion, by which her hopes and ideals were shattered. The French Government treated her with kindness and consideration. She was provided with a suitable allowance and a villa in Algeria. Her aunt and sister accompanied her into exile, and her old friend and adviser, Miss Herbert, in whom the French Government has great confidence, spends much time with the ex-Queen in Algeria and also in Paris, where she sojourns for part of the year and mixes in society. She remains a Protestant, and is much attached to the mission in Paris.

The ex-Queen has a very affectionate nature, and never forgets her old friends. When she made her sorrowful departure from her beloved home she desired to give some little memento to some of her English friends, but, alas! her departure from the palace had been so unexpected and hurried that she took few personal belongings with her to Réunion. To one lady to whom she desired to give a keepsake she sent a *lamba*, the graceful garment worn by the Malagasy ladies, and in sending it expressed regret that it was only a linen one, adding, "but I have nothing better left." Some of the *lambas* are of the richest materials and most beautifully embroidered with figures and flowers in silk, and the ex-Queen would have liked to send one of those handsome garments to her old friend.

Ranaválona has long settled down to her life in exile. Like most of the women of her race, she has a gentle, placid nature, and bows her head serenely to altered circumstances. After the first shock was over, she made no repinings for herself. Her one anxiety was on account of her people.

The results of the French annexation are observable on all sides. Carriage roads have been made all over the island, connecting the chief ports with the principal inland towns; the rivers have been bridged, and the forests pierced, embankments raised, and cuttings excavated. A railway has been constructed from the coast to the capital. The Christian churches in Madagascar, although they have had some opposition to meet, still retain a hold upon a number of the people. There are, in fact, more church members and adherents in Madagascar than in all the London Missionary Society stations in India and China put together. All this is of the greatest satisfaction to the ex-Queen. Still, three-fourths of Madagascar is still in heathen darkness.

Ranaválona leads a happy, peaceful life at her pretty villa in Algeria, busy with her private interests and charities, and is greatly beloved by her circle of friends.



WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal term and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA only the simplest and clearest language is used, so that readers may understand every aspect of the law with regard to :

Property	*Money Matters*	*Employer's Liability*	*Taxes*
Children	*Servants*	*Lodgers*	*Wills*
Landlords	*Pets*	*Sanitation*	*Wife's Debts, etc., etc.*

CONTRACT DEALINGS WITH TRADESMEN

Continued from page 2467, Part 20

Responsibility of the Buyer—Warranting Goods—The Buyer's Remedy—Implied Warranty of Title—Warranty During Sale—Goods Purchased in Shops—The Distinction Between Contract and Advertisement

THE general rule of law is that the buyer must look after herself ; people must make their purchases with their eyes open, and, where they can inspect and handle the articles for sale, must rely on their own judgment. It is also a time-honoured maxim that the tradesman is not obliged to "cry stinking fish" ; it is his business to dispose of his wares to the best advantage, and the mere puffing of them is not a fraudulent misrepresentation if he does not overstep the bounds of legitimate advertising.

Particular Purpose

But there are certain transactions when a warranty by the seller is implied, and this arises whenever articles are sold by a tradesman for a particular purpose of which he is well aware, and under circumstances which necessitate that the buyer should trust himself to the judgment or skill of the seller. For instance, if you buy a diamond bracelet of a jeweller, and he sells it to you as such, there is an implied warranty on his part that the bracelet is what it is represented to be. And the purchaser of a sewing-machine who is supplied with a defective article is entitled to have it exchanged for one which will work properly or to the return of her money. A man bought a hot-water bottle of a chemist and inquired if it would stand boiling water, and the chemist replied that it was meant for hot water but would not stand boiling water. A few days afterwards the bottle burst and scalded the man's wife who was using it at that time. The purchaser brought an action against the chemist on the breach of warranty that the bottle was fit for use as a hot-water bottle, and judgment was given in his favour.

Old Masters

In a case where two pictures representing respectively a sea-piece and a fair had been catalogued, the former as by Claude Lorraine and the other by Teniers, it was held that the seller had not warranted but merely expressed his opinion, because the artists had lived so long ago it was impossible for anyone to be sure whether the pictures were by them or not. But in a case where the seller described some pictures as "Four pictures, views in Venice, Canaletto, £160," it was held that the words implied that the pictures were painted by Canaletto.

Food

There is generally no implied warranty of fitness for human food in the sale of meat, etc., which the buyer inspects and selects herself ; but where a buyer orders articles of food to be supplied and trusts to the judgment of the seller, there is an implied condition that they shall be fit for the food of man.

In an Irish case a fishmonger was held liable in damages to a customer who became seriously ill through eating crabs which were

not fit for human food. But, apart from this, the tradesman who is guilty of adulteration or of exposing food which is unfit for human consumption renders himself liable to a fine and imprisonment.

Sample

In the case of a sale by sample there is an implied condition that the bulk shall correspond with the sample in quality, that the buyer shall have a reasonable opportunity of comparing the bulk with the sample, and that the goods shall be free from any defect which would not be apparent on reasonable examination of the sample. Manufactured goods must be of merchantable quality. There is an implied contract by a manufacturer who sells goods that they are of his own make, and a warranty of genuineness is to be implied from a trade mark or description or the custom of a particular trade. Where the vendor of a tin of disinfectant powder knew that it was likely to cause danger to a person opening it unless he were warned and special care was taken, it was held that, independently of any warranty, it was the vendor's duty to warn the purchaser of the danger.

Warranties

A general warranty does not extend to obvious defects, but if the defect, though obvious, is not of a permanently injurious character, it will be covered by a general warranty. A racehorse was sold with a warranty of soundness, though the horse was obviously suffering from a splint. But some splints cause lameness and others do not, and as it was uncertain what would be the result in this case, the warranty was held to extend to it. The expression "sound" in the warranty of a horse or other animal implies the absence of any disease which diminishes or will diminish its natural usefulness in the work to which it would ordinarily be applied. A temporary lameness has been held to be unsoundness, so has a cough.

Buyer's Remedy

A breach of warranty on the sale of a specific article does not entitle the buyer to reject and return it. His remedy is either to sue the seller for damages or to set off the breach when an action is brought against him for the price. If, however, the article is not in existence at the time of the contract, he may refuse to accept an article which is sent him and which is not in accordance with the description stipulated for. To entitle a purchaser to return the goods and rescind the contract, he must be careful not to make any further use of them than is necessary to give them a fair trial.

Warranty During Sale

Previous representations cannot be relied on as a warranty. A warranty must be given, if at all, at the time of the sale; what is said before the sale or after the deal is mere puff or assertion, and does not amount to a warranty. Thus, where a man the day before the sale of his horse assured an intending purchaser that he was perfectly sound and after the sale the purchaser found that the animal was unsound, it was held that the assertion formed no part of the contract of sale, and the same principle would apply to the purchase of a pedigree dog or cat.

Implied Warranty of Title

It is important for the buyer that in acquiring an article he should get a title with it, so as to remain in undisturbed possession of it; but the rule, which a learned judge referred to as pretty well "eaten up by the exceptions," was that on the sale of a chattel personal there is no implied warranty of title. The illustration quoted in "Shirley's Leading Cases" tells how a man hired a harp from a firm of music sellers, and then pledged it. As he failed to redeem it within the stipulated time, the pawnbroker sold it to another person. The transaction came to the knowledge of the music-sellers, who got back their harp from the second party, who, naturally enough, tried to recover his money from the pawnbroker, but without avail.

Bought in Shops

But goods purchased in a shop or a warehouse are sold with an implied warranty of title, unless the circumstances of the contract are such as to show a different intention. For example, where a forfeited pledge is bought of a pawnbroker. Persons who purchase articles from tradespeople in the ordinary way are not likely to have their bargains disturbed; but if it transpires that an article which you have bought of a stranger has been unlawfully dealt with, you may be obliged to return it to its lawful owner.

Contract or Advertisement?

A famous case illustrating the distinction between a genuine offer and a "bluff" is the following: A company advertised that they would pay £100 to anyone who contracted influenza after using a certain patent cure three times daily for two weeks according to the printed directions, and they stated that £1,000 was deposited at a bank, "showing our sincerity in the matter." A lady on the strength of the advertisement bought the cure from a chemist, used it according to the directions, caught influenza, and claimed the reward. The company tried to get out of the contract by urging that the lady had failed to notify an acceptance of this offer to them. But the Court held that the performance of the condition was sufficient. It was then argued that the offer was merely an advertisement, or "puff"; but it was held that the statement of the deposit was evidence that the offer was sincere, and the lady won her case.

To be continued.

FAMILY ARRANGEMENTS

Meaning of the Term Family—Valid and Invalid Arrangements—Parties to an Agreement—Support by the Court—Actions to Set Aside or Vary Agreements

A FAMILY arrangement is a transaction between members of the same family which is for the benefit of the family generally. Matters which would be fatal to the validity of similar transactions between strangers are not objections to the binding effect of family arrangements which tend to the preservation of the family property, or to the avoidance of family disputes and litigation, or to the saving of the honour of the family.

Family used in this sense has a wide meaning, including illegitimate members and persons yet to be born.

Valid Arrangements

The following are examples of family arrangements which have been supported by the Court. A settlement made by parents on the occasion of their child's marriage making provision for the mother, though outside the marriage consideration, on her giving up her right to dower in her husband's estate.

An agreement between father and son altering the limitations of a family settlement.

An agreement providing for payment of the son's debts in consideration of his giving up his interest in the family business.

A covenant to settle property on a nephew, alienated from his father by a marriage without his father's consent, in order to reconcile father and son.

A resettlement of the family property making provision for an illegitimate child.

An agreement between members of a family to divide equally whatever they obtain under the will of an ancestor.

An agreement between co-heiresses dividing the property between them.

Invalid Arrangements

The following are examples of family arrangements which cannot be supported:

Any dealing between parent and child, before the latter is fully emancipated, exclusively for the advantage of the parent.

A compromise of claim to estates founded on a mistake as to the title induced by misrepresentation of one of the parties to the compromise.

An agreement as to division of property where the heir gave up property to which he had undoubted rights without consideration, and where he was ignorant, a drunkard, and without professional assistance, though there was no evidence of fraud or undue influence.

An agreement as to family property not executed by all the intending parties to it.

Parties

Any members of a family may be parties to a family agreement. Agreements between husband and wife, parent and child, legitimate or illegitimate, uncle and nephews and nieces, co-heiresses, brothers, have all been supported as family arrangements. An arrangement is not implied from a mere course of dealing, although it is strong evidence of an agreement in existence. All parties must adopt the arrangement, otherwise it will not be binding even on those who have executed the document. Persons not parties to a family arrangement may benefit under it and be within the consideration of the contract.

Support of Court

The Court will support as a family arrangement any transaction between members of the same family which is generally for the benefit of the family estate or of all the parties concerned. The absence or inadequacy of the consideration is, as a rule, not inquired into, but the family arrangement must be mutual and reasonable. Any party being in an inferior position by reason of undue influence, drunkenness, ignorance, non-disclosure, or misrepresentation will render it defective or, at any rate, voidable.

Separate Advice

It is not essential that the various parties should have separate advice. Any party may be properly advised by the family solicitor, although it is obvious that there may be occasions when it is advisable for some of the parties to be advised by a separate solicitor or counsel, as, for example, when they are at a disadvantage through lack of education or of an inferior social position. It is not sufficient merely to read over the documents, the parties must be made to understand their effect.

Actions to Set Aside or Vary

The right to set aside or vary the terms of an arrangement may be lost by acquiescence, long delay, the acquisition of rights by third parties, or the impossibility of restoring matters to their former state. Slight differences from the intention of the parties contained in the document are no ground for cancellation, but only for ratification. An obnoxious feature may also be removed by the same means.

If all the parties have acted in good faith, no costs will be given on either side; nor are costs usually given if there has been considerable delay in seeking the assistance of the Court.



WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

In this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, among many other subjects, are included:

Famous Historical Love Stories
Love Letters of Famous People
Love Scenes from Fiction
Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many Climes
Proposals of Yesterday and To-day
Elopements in Olden Days, etc., etc.

TRUE LOVE-STORIES OF FAMOUS PEOPLE

No. 19. SIR RICHARD AND LADY BURTON

By J. A. BRENDON

THIS is a strange romance, uncanny, inexplicable. No novelist would dare tax the imagination of his readers with such a tale. In short, the story of Sir Richard Burton's marriage is like the story of his life. It would be incredible if it were not true.

He was a remarkable man, perhaps the most remarkable of modern times, certainly one of the greatest. His knowledge of the East was such as no other European has ever had. As an explorer, even Livingstone cannot take precedence.

And Lady Burton is no less noteworthy than her husband. Any woman might have won Sir Richard's love. No other woman could have kept it. But Isabel Burton did more than this. She became a part, an essential part, of her husband's very being. Hers was a wonderful personality, mediæval and mysterious. It is hard to believe that she lived in the exact and prosaic nineteenth century. Perhaps, therefore, heredity counts for something, after all, for by birth she belonged to one of the proudest and most ancient houses in all England. She was an Arundell of Wardour. And

> 'Ere William fought and Harold fell,
> There were Earls of Arundell.

And they were a fine race of men, too, these Arundells. Their valiant deeds, loyalty, and fearless courage claim many pages in the records of history and chivalry. But Isabel, perhaps, was the rarest flower of them all.

She was born in London in March, 1831, at a house in Great Cumberland Place, near to the Marble Arch. But as a child she was much like other children. Not until she was sixteen years of age was her mind able to develop along its own peculiar lines. She then left school, and went to live at her parents' country seat in Essex. Here she was free, free to gratify the love of adventure which was innate in her; free, moreover, to commune with Nature and to enjoy that sense of space for which she craved. And her mind developed rapidly. Isabel was no mere "tom-boy." She was a dreamer, a thinker. The spirit of the East was strong within her. She loved solitude. The occult and mystic had a curious fascination for her. Gipsies attracted her irresistibly.

"Wild asses," she declared, "would not have kept me out of the camps of the Oriental, yet English-named, tribes of Burton, Cooper, Stanley, Osbaldiston, and another tribe whose name I forget." And gipsies loved her. They regarded her as their child queen. Her particular friend was a certain Hagar Burton, a tall, handsome woman, to whom she rendered many services. The gipsy once cast her horoscope. It was written in Romany, but, translated, it reads as follows:

"You will cross the sea, and be in the same town with your Destiny, and know it not. Every obstacle will rise up against you, and such a combination of circumstances, that it will require all your courage, energy, and intelligence to meet them. Your life will be like one swimming against big waves; but God will be with you, so you will always

win. You will fix your eyes on your Polar star, and will go for that without looking right or left. You will bear the name of our tribe, and be right proud of it. You will be as we are, but far greater than we. Your life is all wandering, change, and adventure. One soul in two bodies, never long apart. Show this to the man you take for your husband.—HAGAR BURTON."

Chief Fault: £o. os. od.

But the gipsy had seen far into the future. For a while Isabel was destined to lead the life for which birth had qualified her. She had a place to fill in the world of society, and, in spite of her wild, imaginative nature, was not insensible to her duties. In 1849, therefore, she made her *début* in London. And the Duchess of Norfolk, who played the part of fairy godmother, had every reason to be proud of her *protégée*. She was a dazzling *débutante*, very different from the bored, artificial, husband-seeking girls around her. Isabel frankly enjoyed her pleasures; she had no thoughts of matrimony. And her beauty, wit, and originality assured her of success.

Her diary is full of interesting observations. For the men of London she had neither respect nor admiration. The little gods of society, for whom these other women pined, to her were merely playthings. "Mannikins," she called them; "animated tailors' dummies!" "'Tis man's place to do great deeds!" But, she wrote, "I met some very odd characters, which made one form some useful rules to go by. One man I met had every girl's name down on paper, if she belonged to the *haute volée*, her age, her fortune, and her personal merits; for, he said, 'One woman, unless one happens to be in love with her, is much the same as another.' He showed me my name down, thus: 'Isabel Arundell, eighteen, beauty, talent, and goodness, original. Chief fault, £o os. od. . . .' Then he rattled on to others. I told him I did not think much of the young men of the day. 'There, now,' he answered, 'drink of the spring nearest you, and be thankful. By being fastidious you will get nothing.'"

But Isabel refused to drink of the nearest spring. Her ideal was not to be found in this world of society. She would not join it, therefore. She was determined to marry the man of her imaginings, or nobody. Amid the whirl and gaiety of the season she described him in her diary.

The Ideal

He "is about six feet in height," she wrote, "he has not an ounce of fat on him; he has broad and muscular shoulders, a deep, powerful chest; he is a Hercules of manly strength. He has black hair, a brown complexion, a clever forehead, sagacious eyebrows, large, black, wondrous eyes—those strange eyes you dare not take yours off from—with long lashes. He is a soldier and a *man*; he is accustomed to command, and to be obeyed. He frowns on the ordinary affairs of life, but his face always lights up warmly for me. In his dress he never adopts the fopperies of the day. But his clothes suit him; they are made for him, not he for them. . . . Of course, he is an Englishman. His religion is like my own—free, liberal, and generous-minded. He is by no means indifferent on the subject, as most men are, and even if he does not conform to any Church, he will serve God from his innate duty and sense of honour. . . . He is a man who owns something more than a body. He has a head and heart, a mind and soul. . . . Such a man only will I wed! . . . If I find such a man, and afterwards discover that he is not for me, I will never marry. . . . I will become a sister of charity of St. Vincent de Paul."

But she found him sooner than she could have dared even to hope, and in appearance he tallied exactly with the hero of her visions. It was at Boulogne. The Arundells repaired thither at the close of the London season to economise. She saw him walking on the sea front.

"He looked at me," she wrote afterwards, "as though he read me through and through in a moment, and started a little. I was completely magnetised; and when we got a little distance away I turned to my sister, and whispered to her, 'That man will marry me.' The next day he was there again, and followed us, and chalked up, 'May I speak to you?' leaving the chalk on the wall. So I took it up and wrote back, 'No; mother will be angry.' And mother found it, and was angry."

The Real

A few days later they were formally introduced. The man's name was Burton. And then Isabel remembered the words of Hagar, "You will bear the name of our tribe, and be right proud of it."

Richard Burton was ten years older than Isabel, and already had served, and served with distinction, for several years in India, first in a regiment of native infantry, and later on Sir Charles Napier's staff. During this time he had devoted his energies unceasingly to the study of Oriental languages and Oriental customs, and in consequence was known throughout India as "the white nigger." In 1850 he returned to Europe on furlough, and, at the time when Isabel met him, was staying with his parents, who were then living at Boulogne for the very same reason as were the Arundells. In those days to sojourn abroad was a popular mode of retrenchment among impecunious gentlefolk.

Richard and Isabel, therefore, saw each other frequently. But—at any rate, outwardly—their acquaintanceship ripened slowly, and when, in 1852, the Arundells returned to England, they parted merely as friends.

But it was a sorry day for Isabel, this day of parting. Her ideal, the man of her dreams,

had taken shape. She had seen him, she had spoken to him, and now, without one word of hope or consolation, she was to leave him. It was very hard. She would have sacrificed anything to Burton. She recognised him as her affinity. And she could no more suppress her love for him than she could suppress her nature.

As the ship ploughed its way across the Channel, therefore, she saw her happiness fading into the horizon behind her. She might never meet Burton again. It was a terrible thought. How could she hope now to find pleasure in London and idle gaiety? And into her diary she poured forth all the anguish of her heart.

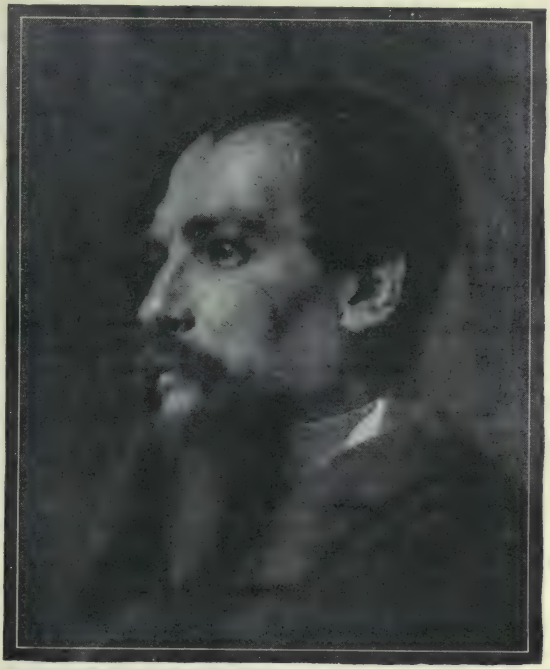
"Richard may be a delusion of my brain," she wrote. "But how dull is reality! What a curse is a heart! With all to make me happy, I pine and hanker for him, my other half, to fill this void, for I feel as if I were not complete. Is it wrong to want someone to love more than one's father and mother—one on whom to lavish one's best feelings? . . . I cannot marry any of the insignificant beings around me. Where are those men who inspired the *grandes passions* of bygone days? Is Richard the last of them? Even so, is he for me? . . . I could not live like a vegetable in the country . . . nor . . . marry a country squire, nor a doctor, nor a lawyer (I hear the parchment crackle now), nor a parson, nor a clerk in a London office. God help me! A dry crust, privations, pain, danger for him I love would be better. Let me go with the husband of my choice to battle, nurse him in his tent, follow him under the fire of ten thousand muskets. . . ."

But, poor girl, for the present she was forced to stifle these the hopes of her life, and, instead, to receive graciously the attentions of London dandies, to dance with them, to drink tea with their mothers, to talk scandal with their sisters. Oh, how she hated it! And for four long years she endured this life.

Burton, meanwhile, apparently ignorant of her devotion, was making his immortal pilgrimage to Mecca. Isabel sought eagerly for news of him, and chronicled his every movement in her diary. She was very proud of him. His name was on everybody's lips. She longed to welcome him on his return.

But he did not return. From Egypt he went to India, and from India to Somaliland. "A deadly expedition or a most dangerous one," wrote Isabel; "and I am full of sad forebodings."

And her forebodings were fulfilled. Burton was badly wounded and forced to return to England. But he did not stay long. Isabel did not even see him. In 1854, as soon as he had recovered. he set out for the Crimea. There he joined General Beatson's staff, and organised the irregular cavalry, the famous Bashi-bazouks.



Sir Richard Burton, the famous soldier, explorer, and student of Eastern lore, whose romantic love story recalls the vivid days of the Middle Ages
From the painting by Sir F. Leighton in the National Portrait Gallery

Isabel, too, longed to be at the seat of war.

"It has been a terrible winter in the Crimea," she wrote in her diary. "I have given up reading the 'Times,' it makes me so miserable, and one is so impotent. I have made three struggles to be allowed to join Florence Nightingale . . . I have written again and again . . . but the superintendent has answered me that I am too young and inexperienced, and will not do."

In 1855 Sebastopol fell. Then Burton returned to England. Isabel was wild with excitement. But days passed into weeks, and weeks into months, and still she did not see or hear from him. Had he forgotten her? Fear was added to her other sorrows. She knew that he was busy organising an expedition to Central Africa. But did this explain his silence? Had he no thoughts for her? Was her love in vain?

In the following June, however, among the crowd at Ascot Races, she saw Hagar Burton. Perhaps this was an omen. The gipsy recognised her immediately.

"Are you Daisy Burton yet?" was her first question.

"Would to God I were!" replied Isabel.

"Patience: it is just coming," said the gipsy; and then she was thrust from the carriage.

And two months later it came.

" One fine day in August I was walking in the Botanical Gardens with my sister." The words are Lady Burton's own. " Richard was there. We immediately stopped and shook hands. . . . He asked me if I came to the Gardens often. I said, ' Oh, yes ; we come and read and study here from eleven till one, because it is so much nicer than studying in the hot room at this season.' ' That is quite right ! ' he said. . . . We were in the Gardens about an hour ; and when I had to leave he gave me a peculiar look, as he did at Boulogne. I hardly looked at him, yet I felt it, and had to turn away. " Next morning we went to the Botanical Gardens again. When we got there he was there, too, alone, composing some poetry. . . . About the third day his manner gradually altered towards me ; we had begun to know each other, and what might have been an ideal love before was now a reality. This went on for a fortnight. I trod on air.

Burton's Proposal

" At the end of a fortnight he stole his arm round my waist, and laid his cheek against mine, and asked me, ' Could you do anything so sickly as to give up civilisation ? And if I can get the Consulate of Damascus, will you marry me, and go and live there ? . . . Do not give me an answer now . . . you must think it over.' I was long silent with emotion. . . . At last I found my voice, and said, ' I do not want to think it over—I have been thinking it for six years, ever since I first saw you at Boulogne. I have prayed for you every morning and night ; I have followed your career minutely ; I have read every word you ever wrote, and I would rather have a crust and a tent with you than be queen of all the world ; and so I say now, Yes ! Yes ! Yes ! '

" ' Your people will not give you to me,' " Burton said at length.

" ' I know that,' replied Isabel ; ' but I belong to myself—I give myself away ! '

" ' That is right,' he answered ; ' be firm, and so shall I ! ' "

But, in spite of this, they decided for the present to keep their love a secret. Opposition to the marriage was inevitable.

Burton was merely an interesting genius whom everybody liked, but whom nobody understood. He had neither means nor position ; his sole asset was a tremendous and fascinating personality. Would any mother dare to entrust her daughter to the care of such a man ?

Nothing, therefore, was to be gained by announcing the engagement until Burton should return from his expedition to Central Africa, three, possibly four, years hence. Indeed, by doing so, they would only mar the few weeks of happiness still before them, and would make life still more difficult for Isabel during her lover's absence.

Burton was to leave England on October 5, and he arranged to meet Isabel secretly on the 4th, to say " good-bye " to her. On the afternoon of the 3rd he called formally to bid the Arundells adieu. They asked him to join their party at the theatre that evening. He thanked them, and said that he would try, but that he was very busy, and might possibly be detained. Then he left. And Isabel did not see him again for three long years.

She had said " good-bye " to him that afternoon quite casually, even gaily, and had waved to him from the balcony as he passed down the street. On the morrow she would see him, at any rate. A secret place of meeting had been arranged already, and until then she would banish from her mind the awful thought of separation. The present was sweet. She tried not to think of the future. Besides, she would meet him again that evening. She was convinced that she would. When talking to her mother, Burton had been merely playing his part, striving to conceal his eagerness.

" I went to the theatre that evening," she wrote, " quite happy, and expected him. At 10.30 I thought I saw him at the other side of the house, looking into our box. I smiled, and made a sign for him to come. I then ceased to see him ; the minutes passed, and he did not come. Something cold struck my heart, I felt I should not see him again. . . . I passed a feverish, restless night. I could not sleep, I felt that I could not wait till morning—I must see him. At last I dozed, and started up, but I touched nothing, yet dreamt that I could feel his arms around me. I understood him, and he said. ' I am going now, my poor girl. My time is up, and I have gone, but I will come again—I shall be back in less than three years. I am your Destiny.'

" He pointed to the clock, and it was two. He held up a letter, looked at me long with those gipsy eyes of his, put the letter down on the table, and said in the same way, ' That is for your sister—not for you.' . . . I saw him no more.

More Than a Coincidence

"I sprang out of bed to the door into the passage (there was nothing), and thence I went to the room of one of my brothers, in whom I confided. . . . ' Richard is gone to Africa,' I said, ' and I shall not see him for three years.' ' Nonsense,' he replied, ' you have only a nightmare. . . . '

" I sat all night in my brother's armchair ; and at eight o'clock in the morning when the post came in there was a letter for my sister Blanche, enclosing one for me. Richard had found it too painful to part from me, and thought we should suffer less that way ; he begged her to break it to me gently."

Burton had left his lodgings in London at 10.30 on the previous evening. At 2 a.m. he had sailed from Southampton !

Surely this was more than a coincidence. Indeed, " there are more things in heaven and earth . . ." But this no man's philosophy could understand, much less Horatio's.

To be continued.

PARENTS *versus* LOVE

By " MADGE " (MRS. HUMPHRY)

Parents' Objections to Engagements—The Wilful, Headstrong Girl—How the Judicious Parent Compromises—Reasonable Causes for Objection—Lack of Means—Gentle Methods of Breaking Off Unsuitable Love Affairs

PARENTS may have many different reasons for disapproving their daughter's choice. Often these are connected with worldly considerations, such as want of means.

Frequently parents object to their daughters marrying in the least degree below their own station in society. Sometimes, though far more rarely, they disapprove of the girl marrying into a social stratum much above their own, fearing that the family of the suitor may object, and make things uncomfortable for their daughter.

Other objections are more selfish, such as the necessity for their girl to live in some far-away country, thus separating herself for life, with possibly but few intervals, from the parental home. Many fathers and mothers, too, dislike the idea of their girls marrying soldiers or sailors, but more particularly the former. A soldier's life means so many changes of residence, so many long absences when the husband is on active service, that they cannot believe their daughter will be happy in the circumstances. Reasons might be multiplied in various directions.

The Parents' Point of View

Parents look at the matter from an entirely different point of view from that of the girl herself. If she is very much in love, and the young man very much in earnest, the mother sometimes sympathises with the young people, while the father is the stern parent of fiction and the stage, often of real life as well. He is more likely to have forgotten the romance of his youthful days than his wife. Women retain more readily the recollection of the wooing and the wedding which meant so much to them when they were young.

What should parents do in cases where the daughter has set her heart upon some marriage distasteful to them? With a wilful, headstrong girl it is a mistake to be peremptory and dictatorial. The father and mother often forget that their children inherit, as a rule, their own characteristics, and an obstinate father is often surprised when one of his girls evinces an obstinacy equal to his own. It is a thing he cannot forgive, and yet it is the very quality with which, if he were logical, he should have most patience. He has handed on to her this characteristic, and should, therefore, make allowances for it. He very seldom does so.

Suppose a girl of this character to have resolved upon accepting the offer of an ineligible young man, ineligible either from financial circumstances, from indifferent health, from inherited tendency to mental disease, or some other of those terrible maladies which run in some families, or merely from their own personal dislike to the young man. The girl of firm will and strong purpose will be all the more set upon accomplishing her heart's desire. Compromise is the only course advisable. Say to such a girl: " You shall never marry that man," and something rises up within her which makes her more determined, if possible, than before on having her way. But the judicious parent will resort to compromise. He will suggest that for six months no engagement shall be entered into, in order that the young couple may learn to know each other more completely, and in his own mind he reflects that much may be done in six months. The girl's own constancy may be shaken, possibly that of the suitor himself.

In a case of the kind the father imposed the condition that a period of six months should elapse without the pair seeing or writing to each other, and a further period of six months before the marriage should take place. During this time they might correspond, but meet only occasionally. This worked very well in the instance referred to. The devotion of the young man cooled off in a surprisingly rapid manner, and the girl herself became less enamoured of the idea. But there are cases in which the more a young couple see of each other, the less they desire to marry. As a rule, it would be more judicious to allow them to meet as usual. Suppose that one of the parties is afflicted with a bad temper. Quarrels are sure to ensue, and the prospect of spending one's existence in company with a tyrannical, obdurate temper is sufficiently uninviting to make the other party repent of his or her choice.

Reasonable Causes for Objection

There have been cases when a girl, disappointed by the decision of her parents, has fallen into ill-health, and her state becomes so serious that the parents have been advised by her doctor to give in and allow the engagement to proceed. These cases are less frequent nowadays than they were before women found work and fresh interests in the world. They still occasionally occur, however. The parent who obstinately stands out for his own way in such circumstances must be described as callous, hard-hearted, even brutal, unless his disapprobation is owing to some circumstance which might make his daughter's life miserable were she to marry the man. Who, for instance, could hope for any happiness if married to a drunkard?

Some fathers have said: " I would sooner see my girl in her grave than married to that man," and there are indeed cases in which her death, so far as we mortals can see,

would be preferable. When one thinks of the miseries of a woman who nurses a consumptive husband through all the years of their married life, who sees her children develop, one after the other, symptoms of this disease which has for so many centuries been one of the curses of Great Britain; when one imagines her anguish as child after child fades away, at last leaving the home empty and desolate, one can but compare advantageously with such a life the peace and silence of the tomb.

The Blessing of Poverty

But the most usual objection on the part of parents to the fulfilment of love's young dream is the lack of worldly means. In many classes of society this is carried too far. Poverty—dire poverty is an objection indeed. Love itself is vanquished when real need oppresses the married pair, when children come for whom it is impossible to provide the care and tendance, even the food that they require. But the wealthy father who insists that his daughter shall not leave his home unless her suitor can offer her one of equal luxury is foolish in his generation. The need of working hard and of denying oneself in many ways during the first years of married life is no foe to true affection. On the contrary, the necessity for "doing without," for managing, the struggle to make ends meet, little devices by which money is scraped together for some special purpose, all these things are links between the married pair, drawing them closer to each other. They make for the future memories which are recalled with loving tenderness, and the two who build up by degrees a home and a competence are never happier than when reminding each other of some little incident connected with their days of comparative poverty.

"Do you remember the day when you bought me that wardrobe, after having saved up for it for so long?" the wife may say. And the husband may respond: "And do you remember the day the bookcase for my study came home? You had denied yourself a new gown and a new hat to pay for it, without saying a word to me." Such instances as these are hooks of steel wherewith to grapple hearts together.

A very wise father took his motherless daughter for a delightful tour half round the world when he found that her affections had been engaged by a worthless young man of whom he strongly disapproved. He did not tell his girl that he had any objection to the match, but, explaining that she was very young, and ought to see something of the world before she settled down, he carried her off at a few days' notice, telling the young man that they would be away for some six months.

At the end of that period the girl had so completely recovered from what must have been one of the illusionary attacks of the tender passion, that she begged her father to extend the trip to a journey round the world. "But," he said, "what about Robert?" Whereupon the girl explained, with many blushes, that she had written on that very morning to Robert breaking off the engagement. There are many gentle ways of cure such as this. Drastic measures are rarely successful.

There are, of course, cases where the love inspired by even the most objectionable of men is so deep and true that a trip to Mars himself would be of no avail. And it is one of the wonderful things in this wonderful world that very often the purest and best of women are attracted by men of exactly opposite characteristics.

LOVERS' SUPERSTITIONS

By LYDIA O'SHEA

Continued from page 1634. Part 13

Some Popular Flower-fancies—Woman's Love for Superstition—The Auguries of Birds—The Unlucky Dog and the Lucky Cat

THE old proverb says "Pride feels no pain." Evidently this is true of curiosity, for otherwise one would think a half-brick taken from the nearest churchyard was not a very comfortable thing to have beneath one's pillow in order to dream of one's lover. Shropshire lassies, however, do not seem to mind this, nor the fact that the brick must be obtained at the witching hour of twelve.

The "peaspod" wooing is so called from the following device:

If any girl in shelling peas finds a pod with nine peas in it, she must hang it behind the door, and the first young man who enters by that door will bear the same name as her future husband.

If one's apron-strings become unfastened of their own accord, it is a sign that one's lover's thoughts are busy with one. The same is believed when one's hair becomes loose and falls upon the shoulders, or the right ear burns.

There are also three popular flower-fancies. The flowering of a red rose in the garden early in the year is a sign of an early marriage for one of the members of the family, preferably for the owner of the tree if she be unmarried.

A second rose charm to be observed falls on June 27. The flower must be full-blown and as bright a red as can be obtained, also it must be plucked between three and

four in the morning, quite unobserved. The maid must then carry it to her chamber, and hold it over a chafing-dish or any metal bowl capable of holding charcoal and sulphur of brimstone.

The rose must be held over this smoke for five minutes, and then placed at once in a sheet of paper on which is written the name of the diviner, the name of her favourite lover, the date of the year, and the name of the morning star then in the ascendant. The girl must then seal up the paper with three separate seals, and bury the packet at the foot of the tree from which the rose was gathered. There it must remain till July 6, then be dug up at midnight, and placed beneath the pillow, and wonderful dreams will follow. The rose may be slept on three nights without invalidating the charm.

A Picturesque Belief

From this complicated charm we turn to a simple one, which ordains that any girl desiring to keep her lover true to her shall grow the beautiful "love-in-a-mist" in her house or garden. So long as she tends it faithfully, so long will her lover remain constant and loyal. But, pretty as this fancy is, it is undoubtedly her own true heart that makes and keeps him leal for aye.

Katherine Tynan's sweet verses breathe the beauty and strength of the love that in prayer watches over her sweetheart's path.

> Love-in-a-Mist, may the angels guide you,
> Safe from the death and danger beside you,
> Lead you home your unlighted path,
> To the love that's patient and yours till death,
> Love-in-a-Mist!
>
> Love-in-a-Mist, may the angels tend you!
> The eyes of God look down and befriend you!
> There is death in the valley, but up on the hill,
> The stars are shining—the night is still,
> Love-in-a-Mist!

As the conditions and environment of feminine life alter and develop, changes are naturally wrought. The woman of to-day, therefore, has, by force of circumstances, become more self-reliant, stronger in nerve, and infinitely broader in mind than her dainty and secluded grandmother. Yet deep down in her heart—that heart which is so delightfully unalterable in all ages—there still lingers a sincere affection for the quaint old beliefs which were so cherished by her ancestors.

Everyone knows that—

> To change the name and not the letter,
> Is to wed for the worse and not the better.

But only a few know the superstition that if a woman have both the initial and final letter of her Christian name identical with those of her lover, it foretells a happy union.

Birds and Superstition

Birds are responsible for many superstitions, particularly the cuckoo, the robin, and the cock.

One superstition, which originated in East Anglia, but spread practically over the entire country, bade a maiden listen for the first call of the cuckoo, and when its welcome note sounded over the meadow or coppice, run into the field, and drawing off her left shoe, look into it, because there she would find a man's hair of the same colour as that of her future husband.

Both in rural England and in Germany the cuckoo's first notes are counted, and the number of his "calls" is held to denote the number of years which will elapse before the maid becomes a wife.

In Denmark, as soon as the cuckoo is heard in the woods, each village Chloe goes out and kisses her hand to the grey-feathered visitor, saying:

> Cuckoo, cuckoo, when shall I be married?

And the bird foretells the waiting years.

The fair-haired daughters of Sweden have a pretty rhyme to the same effect:

> Cuckoo grey tell me,
> Up in the tree, true and free,
> How many years I must live and go unmarried?

In olden times a curious belief was rife that to obtain success in love one must hear the nightingale before the cuckoo.

Thus Milton wrote in his "Sonnet to the Nightingale":

> The liquid notes that close the eye of day,
> First heard before the shallow cuckoo's *bill*
> Portend success in love.

This idea was also current as early as Chaucer's time, and Wordsworth enlarged on it—

> But tossing lately on a sleepless bed—
> I of a token thought which lover's need.
> How among them it was a common tale,
> That it was good to hear the nightingale
> Ere the vile cuckoo's note be uttered.

Cats and Dogs

If the robin comes and sings on the window-sill much happiness in love is denoted. The same is augured if a pair of pigeons fly overhead.

If on a St. Valentine's Day a Derbyshire girl peeps through the keyhole of the hen-house door before opening the door, and beholds a cock and hen sitting quietly together, it is a sure omen that she will be married before the year is out.

In Russia, Chanticleer decides the maiden's fate. A party of girl-friends will repair to a barn or hayloft, and each will hide a ring under a little heap of corn on the floor. Proud Chanticleer is then brought in, and, after investigating his surroundings, he will turn his attention to the corn, the owner of the ring which he first discloses is regarded as the first bride-elect.

If anyone stumbles in preceding you upstairs, an early wedding is foretold; if, in rising from the table, your skirt catches in your chair and causes you to stumble or fall backward, your chance of marriage will be delayed. Two spoons in one tea-saucer denote a speedy union.

A curious and inexplicable superstition among the Highlanders forbids the gift of a dog between lovers unless they desire to court much ill-luck, but in the North Riding of Yorkshire black cats are much esteemed.



THE PROSCRIBED ROYALIST

There were anxious times during the great Civil War for many a maid, whose lover was paying the penalty of loyalty to the defeated King. The clutches of Cromwell's minions were far reaching. It was hard to escape them, and the scene reproduced above, from a painting by Sir John Millais, is full of meaning. Such incidents were of daily occurrence



WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

Woman's Work in Religion
Missionaries
Zenana Missions
Home Missions, etc.
Great Leaders of Religious Thought

Charities
How to Work for Great Charities
Great Charity Organisations
Local Charities, etc.
The Women of the Bible

Bazaars
How to Manage a Church Bazaar
What to Make for Bazaars
Garden Bazaars, etc.
How to Manage a Sunday School

THE MOTHERS' UNION

By SARAH A. TOOLEY

An Organisation that Unites Christian Mothers in all Parts of the Empire—How the Union Began—Queen Victoria the First Patron—The Sanctity of Marriage—Training of Boys and Girls—The Work of Lady Chichester—The Mothers' Union Abroad

THE Mothers' Union is exactly what the name implies. It is an organisation which aims at uniting Christian mothers in all parts of the Empire for mutual help and encouragement in the performance of their duties as wives and as mothers.

The home is the pivot upon which the well-being of a nation turns, and Nature and social usage combine to make the mother the centre of the home. In the words of the old song, "What is home without a mother?"

It seems but a truism to say that in proportion as the mothers of a nation are developed in spiritual, moral, and intellectual culture so will that nation rise to high and noble ideals of life. Society is awakening to this fact on all sides, and we hear of "schools for mothers," and of municipal councils organising classes and teachers for the instruction of the poorer women in the care and upbringing of their children; and of philanthropic people, like a Mayor of Huddersfield offering money prizes to women who keep their babies in health, so great is the sad total of infant mortality in many parts of the country.

Before these modern efforts were made for stimulating maternal responsibility, it entered into the heart of Mrs. Sumner to start in a little village in Hampshire a society for mothers in the district in order to awaken women to a higher sense of their duty towards their children.

This society, formed in 1876, was the germ from which the Mothers' Union sprang.

In 1887, the Jubilee Year of the revered mother on the throne, the Mothers' Union was established as a diocesan organisation, and Queen Victoria became its first patron in 1898.

In May, 1896, it was centralised under a president, council, and secretary, in offices in the Church House, Westminster, and a constitution was drawn up. The result of this centralisation surpassed all expectations and new branches were rapidly formed in all parts of the world.

The Mothers' Union is now working in every diocese in England, Wales, Ireland, and Scotland. It also is established in India, South Africa, Canada, West Indies, Falkland Islands, China, Japan, Madagascar, Lagos, United States, and Algiers. In 1910 seven new dioceses were added to the list—*viz.*, Gibraltar, Bermuda and Newfoundland, Nova Scotia, Saskatchewan, Qu'Appelle, Quebec, Tinnevelly, and an affiliated branch in the diocese of Mashonaland. There are now (1911) upwards of 6,000 branches and close upon 400,000 members and associates.

Mrs. Sumner, as first president of the Mothers' Union, had watched and watered

her grain of mustard seed to great purpose. In January, 1910, she resigned her position as president, to the deep regret of her fellow-workers, to whom she had been a continual source of inspiration.

Mrs. Sumner, who may be called the mother of the Mothers' Union, is the widow of the late Bishop of Guildford, who was a son of Dr. Sumner, Bishop of Winchester, and nephew of a former Archbishop of Canterbury. She was the youngest daughter of Mr. and Mrs. Heywood, of Hope End, near Ledbury, the beautiful house and park opposite the Malvern Hills, which had been the home of Elizabeth Barrett Browning. It is not often that a house is successively associated with a poet and a philanthropist, both of world-wide renown.

Mrs. Sumner's early married life was spent at Old Alresford, Hampshire, and there she began the experiment which developed into the Mothers' Union.

The scheme was first brought forward in the diocese of Winchester in 1885, when Mrs. Sumner was persuaded by Dr. Wilberforce, Bishop of Newcastle, to speak on the subject at the women's meeting of the Church Congress, at Portsmouth. Immediately after the meeting a committee was formed to consider and formulate the society and its work with the help, advice, and co-operation of Archdeacon Sumner.

In 1887, Mrs. Sumner had the happiness of seeing the Mothers' Union launched as a diocesan society, with the warm support of Bishop Harold Browne, of Winchester, who drew up a circular, which he sent to every clergyman in his diocese, expressing his belief that the Mothers' Union would be a real help in the work of the Church.

For many years, since her husband accepted a residentiary canonry at Winchester, Mrs. Sumner's busy life has been passed in her home under the shadow of the cathedral, in the beautiful close at Winchester, where she still continues to devote her life to the much loved work of the Mothers' Union.

Her mantle as president has fallen upon the shoulders of the Dowager Countess of Chichester, who has been so well known through her active and devoted work for the Church, and who was unanimously chosen to fill this important post.



The Dowager Countess of Chichester, President of the Mothers Union, who is widely known for her active devotion to work for others, and who was unanimously chosen to succeed Mrs. Sumner as President of the Union

Photo, S. Maud

The objects of the Mothers' Union are :

1. To uphold the sanctity of marriage.

2. To awaken in mothers of all classes a sense of their great responsibility in the training of their boys and girls—the future fathers and mothers of the Empire.

3. To organise in every place a band of mothers who will unite in prayer, and seek by their own example to lead their families in purity and holiness of life.

The society consists of members and associates. The members are married women who are mothers and belong to all ranks of life ; associates may be married or unmarried women belonging to all ranks of life.

The Union was organised and continues to work under the auspices of the Church of England, and all official workers engaged in the parochial, diocesan, and central work of the Union must be members of the Church of England or of the Church of Ireland. There is no such restriction as to ordinary members, provided they bring their children to Holy Baptism.

From its beginning the Union has particularly tried to influence the mothers of the upper classes, as it was felt by the foundress that through them public opinion was largely formed. That has been a great feature of the work throughout the twenty-five years of its corporate existence as a Union, and remains its policy under the new president. The interest of the educated mothers is maintained by meetings for discussion, and the branches in the Continent of Europe are under the direct patronage of H.R.H. Princess Frederica of Hanover.

The Scottish Mothers' Union has for its president Lady Aberdeen, and the president and convener of its Central Council is the Countess of Glasgow. In Ireland, the wife of the Lord-Lieutenant for the time being is usually patron of the Mothers' Union and the general president is the Dowager Marchioness of Dufferin and Ava. In Canada and in the Commonwealth of Australia the wife of the Governor-General is usually president of the Union, while in New Zealand, Lady Plunket, the wife of the Governor, was both patron and president.

In order to link more intimately the

Colonies and the Mother Country, a colonial committee is shortly to be formed. Each diocese beyond the seas is asked to nominate some lady at home to act as its representative. It is hoped that this will lead to the establishment of many "linked" branches. Already some linked branches exist. These branches select one special branch abroad with which they keep in touch by correspondence and make it a special subject of intercession in prayer.

This binding together of mothers in distant parts of the Empire was dealt with by Lady Chichester in her presidential address in 1910. "We know," she said, "that the genius of the Anglican Communion is that she holds herself responsible for every living being within a given area until they cut themselves off from her ministrations. The home and the family must always be the advance guard of civilisation, and our hearts go out with tender sympathy to the women of our race, living out their lives in the log-huts, the lonely cabins, or in the scattered townships of the new countries. They claim our missionary work. To them we should surely, through the agency of colportage and itineration, pour out our leaflets and magazines, and so pave the way for the coming of the bush brother and itinerating priest." Lady Chichester also advocated the educating of capable agents *on the spot*, to promote the work of the Mothers' Union in the Colonies, rather than sending out temporary delegates from home.



Mrs. Sumner, widow of the late Bishop Sumner, and founder of the Mothers' Union, of which she is now honorary president. This noble organisation binds together Christian mothers in all parts of the Empire for mutual help and encouragement

Photo, J. Russell & Sons

In this respect Tasmania has set an admirable example. Its council has appointed a diocesan woman worker, who visits all over the diocese, especially the outlying bush settlements. Amongst other things she has initiated a branch of the Mothers' Union for women at the lighthouses and amongst the inhabitants of Bass Island.

From many parts of the world comes news of the missionary influence of the Mothers' Union. In China, that vast and conservative country, now beginning to open its doors to westernisation, the Mothers' Union has planted its saplings. There is an up-country branch in Chinese territory, while Miss Storr's work is prospering at Kowloon City and Yau-ma-tie, where the monthly meetings are well attended. We are told that it is an inspiration to see the Chinese mothers gathered together to pray for their sons and daughters.

Though the Mothers' Union is a definitely religious society and the spiritual side of the work is always kept to the front, it aims at promoting the physical and mental well-being of its members. In Natal, for example, the Union includes active social work on behalf of the children, and promotes the training of girls in domestic economy and housekeeping. Through the Mothers' Union in Australia, religious instruction is given to the children in public elementary schools, and the wide interests of the members are shown by their support of the District Nursing Association, the Home of Peace for the Dying, the Children's Hospital, the Benevolent Asylum and Rescue Work and Homes. The annual service in the Cathedral at Sydney, when all branches are represented, is an inspiring sight.

At home the Union has realised its obligations in the matter of social legislation. Laws mean much to the mother in the home and she cannot be too close a student of the trend of legislative events. The Union sent three witnesses, the Hon. Mrs. Evelyn Hubbard, Mrs. Frances Steinthal, and Mrs. Church, to give evidence before the Royal Commission on Divorce and Matrimonial Causes, in June, 1910. They presented resolutions against any increase of divorce facilities signed by over 80,000 women of the working classes, and a petition signed by over 20,000 educated women.

The Union has not declared a policy regarding the political enfranchisement of women, and its officers and members number supporters for and against woman suffrage.

The organs of the Union are "Mothers in Council" and the "Mothers' Union Journal." The latter has a circulation of 140,000. There is a lending library at the Central Office, Church House, Westminster.

Opportunities for the members and workers of the Union to meet together are provided by the large conference held annually in the Great Hall of the Church House, and there is also a meeting for official workers held the same week, for whom a service is provided in St. Paul's Cathedral, while a large service for members of the London diocese is held every July in the cathedral.

The first central secretary was Mrs. Mathew. She was succeeded in 1909 by Mrs. Maude, who resigned her post as London secretary in order to devote herself entirely to the central work



THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world ; how she may study, and how attain success there. Authoritative writers are contributing articles on :

Art
Art Education in England
Art Education Abroad
Scholarships. Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc.

Music
Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice of Instruments
The Musical Education of Children, etc.

Literature
Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women Writers
The Lives of Women Poets, etc., etc.

THE SCHOOL OF ANIMAL PAINTING

By GLADYS BEATTIE CROZIER

Mr. Frank Calderon's School—Animal Models—Favourite Subjects—Canine Sitters—Life Classes—Arrangement of the School—Fees and Terms—The Summer Holiday Class

THE large and splendidly appointed art school for the study of animal painting which Mr. Frank Calderon opened at 54, Baker Street nearly twenty years ago, has long since become one of the most interesting of permanent London institutions. Since its inauguration many of our younger painters of repute have passed through the school, learning not only to depict every variety of domestic animal in its various moods and phases from the living model, but gaining the complete, intimate, and detailed knowledge of animal anatomy without which no animal painter's equipment is complete.

Mr. Calderon's wide range of outlook in



Mr. Frank Calderon and his students in the large ground-floor studio, posing an animal model. The horse stands upon a specially prepared carpeting of peat or tan, instead of being posed on the ordinary model throne

the choice of theme for his own artistic work—for he handles a scene at a country horse-fair or a highly imaginative painting such as "the Erl King," or "The Finding of Lancelot by the Four Queens" with the same easy and unerring skill—has made him world-famous as not only an extraordinarily painstaking, but also a delightfully broad-minded teacher, and many of his students come from such far-off lands as New Zealand and Australia, besides others from Sweden, Ireland, and France, to work under his direction.

While many of the students are, of course, studying to become animal painters, others are, perhaps, already experts in other branches of art, and are desirous of putting in a period of hard work at the painting of animals alone, in order to be able to introduce them when necessary into their portraits or landscapes.



A group of Calderon Art School students at work. Behind the students, who sit on the same floor level as the model, is a long, low platform on which other students sit or stand. Every student can thus obtain a complete view of the model

During term time the studio models are chiefly confined to horses, and donkeys, and every imaginable type of horseflesh visit the school in the course of a year, for Mr. Calderon makes a point of always selecting his models himself, and there are several large stables that he visits frequently to search for models.

The models chosen range from the sleek hunter, his muscles gleaming through his burnished skin, to the slightly built Arab with flowing mane and tail, the odd, hard-working rough coster pony, the cherished property of a street hawker, spared for a day, or some splendid cart-horse, posed, perhaps, with a child model—clad in the smock and cap of a farmer's lad—perched up upon his broad back.

A horse which has been partially clipped is another favourite choice of subject with Mr. Calderon, as affording splendid practice in the delineation of two widely contrasting forms of coat.

The largest studio on the ground floor, where the horse model poses four days a week, is arranged upon an original and most successful plan, for the model, instead of being raised upon a throne, is posed on the level of the floor on a specially prepared carpeting of earth-brown peat or tan, which is comfortable for his feet, and makes a harmonious setting for any picture which the more advanced students may be engaged in painting.

The first row of students sit on the same level as the model, their easels on the floor before them, and behind them is a long, low platform which forms a splendid vantage ground on which the rest of the class, with their impedimenta of easels and painting-stools, can sit or stand to paint or draw.

Thus arranged, every student has an equally good and complete view of the model, unlike the plan in vogue at many studios, where the best places are soon snapped up, and late-comers must perforce be content with some awkwardly foreshortened view of the sitter of the day.

Upstairs there are other good-sized studios in one of which a dog model daily poses, and here the most engaging of canine sitters are to be found perched up on a big model throne wide enough to afford ample accommodation for even a Great Dane sprawling at full length, though the sitter is provided with a special custodian, who sees to it that he keeps as far as possible to some special pose.

Dogs are one of Mr. Calderon's special hobbies during his leisure hours, and at least half a dozen prize-bred beauties are always at the studios in a specially fitted kennel-room down below, ready to act as models when required.

There is a keen contrast between the general atmosphere of serious and steady hard work which reigns amongst the students in the big studios downstairs where the horse model poses—keenly alive to a sense of his duty, and often standing almost as unmovable as bronze—and the lively animation which prevails up above, for the best of canine sitters frankly show their boredom at being kept sitting in some tedious position, and awake, for nearly an hour at a time, a boy chucking them under the chin should they show signs of relapsing into slumber on the floor, while energetic damsels, some with five or six lightning sketches of the model in different attitudes drawn on a single sheet, some with a serious study in oils of a single characteristic pose, try to recall them to a sense of duty by cries of "Hi!" "Here, boy!" or "Rats!"

Lightning Sketches

Working occasionally from a rather fidgety model is invaluable practice, however, for a would-be animal painter, and Mr. Calderon warmly encourages the practice of making a number of spirited sketches of a series of chance poses, any one of which can be afterwards worked up if required into a finished picture, the student meanwhile gaining a knowledge of her subject which the most elaborate painting of the model standing in one position for an hour could never give.

Classes for ladies only for painting the human figure from the nude are held on Tuesday and Friday afternoons from 2 to 4, while similar classes for men students take place on Monday and Thursday afternoons, and the whole school works in the costume and portrait painting class or in the composition class on Wednesdays from 10 till 4.

The cast-room is a large one, and contains a number of most valuable and interesting casts—many of them made specially for Mr. Calderon by a late member of the Royal Zoological Society, a former *confrère*, and ranging from snakes, monkeys, armadillos and sheep, and endless horses and dogs, to special parts, such as heads and paws of lions and tigers—as well as many anatomically set up animal skeletons and casts of partial dissections, made by an expert, of a horse and of a calf with the outside skins removed.

The school year is divided into three terms, commencing about the second Monday in Jnauary, the third Monday in April, and the first Monday in October respectively.

The school is open every day except Saturdays, from 10 till 4. Classes are held for drawing and painting from the live horse, the live dog, the human figure (both nude and in costume), and for composition.

Classes for drawing and painting from the live horse are held on Mondays, Tuesdays, Thursdays, and Fridays, from 10 till 4.

From the live dog on Mondays, Tuesdays, Thursdays, and Fridays, from 10 till 1.

From the human figure (nude), on Mondays, Tuesdays, Thursdays, and Fridays, from 2 till 4.

Costume and portrait class on Wednesdays, from 10 till 4.

Composition class on Wednesdays, from 10 till 4.

These classes are interchangeable, and the terms are as follows:

	Per Annum	Term	Half Term, or any six consecutive weeks
	£ s. d.	£ s. d.	£ s. d.
Five days a week ...	26 5 0	10 10 0	6 6 0
Four days a week ...	23 12 6	9 9 0	5 15 0
Three days a week...	21 0 0	8 8 0	5 5 0
Two days a week ...	18 7 6	7 7 0	4 4 0

Twelve lessons (not to extend beyond three months), £5 5s.

Students may join at any time during the term, proportionate charges being made.

One free studentship, admitting to all classes for one year, is awarded at the end of each term. Only those students can compete who have attended the school regularly during two whole terms.

Lectures and Sketching Parties

Each year, during the autumn or winter term, Mr. Frank Calderon delivers a special series of six evening lectures, for which the fee is a guinea, on the "Artistic Anatomy of the Horse," illustrating his text with coloured charts and drawings on the blackboard, and from an actual skeleton. Each student is provided at the first lecture with a plainly printed outline of a horse, and upon this, week by week, she superimposes an anatomical drawing on fine transparent paper—copied from Mr. Calderon's diagrams on the blackboard—of the muscles and sinews, taken layer by layer, thus learning their use and titles, all of which particulars are recorded on or beneath the chart, so that when the final lecture is completed each pupil has an invaluable series of anatomical drawings which, lifted up sheet by sheet, reveal every particular of a horse's anatomy.

Sometimes during the summer term sketching parties are formed for painting at the Zoological Gardens, but the new regulations, which authorise a charge of ten shillings a head to art students desirous of painting there, has made this too expensive for the average girl student.

Mr. Calderon's summer holiday class, with some picturesquely situated farm for its headquarters, is a very important affair. Artists and students who are not members of the school are also invited to join, and a large class, the girl members of which are under Mrs. Calderon's chaperonage, collects in rooms in some neighbouring village for five or six weeks of the summer vacation.

The best of the sketches are often afterwards sent in to the Gilbert Garret Competition, which opens in the late autumn of each year, and many are the prizes and awards which have fallen to the Calderon art student's share.

PRACTICAL HINTS FOR THE PIANIST

By Mrs. WEGUELIN GREENE

MEMORISING MUSIC

An Art that Can be Acquired by all Students—How to Begin to Learn—A Musical Sentence—Some Hints on How to Memorise—The Attendant Key Principle—Thinking v. Fumbling—What to Do when Memory Fails

There is a delightful sense of independence in being able to play by heart; indeed, to be without this power is to be only half a musician. Memorising is not entirely a matter of special talent, for it is an art that may be acquired, given the power of concentration and musical instincts.

As a first practical direction, six easy pieces should be selected—waltzes for preference, as their defined melodic character is best for the end in view. To play the first eight bars of these in turn is to make the same discovery in regard to each—namely, that the eighth bar shows a very marked stage of the melody. The next group of eight seems approaching another defined stage, the last of which clearly brings the theme to its middle portion. The third set of eight suggests a coming close which the fourth group confirms, bar by bar, the actual close coming at the eighth. At this point appears the double bar, after which there comes a new subject for the waltz.

All through this second part the same construction can be noticed in regard to the eight-bar model; and if there is a third movement, the same working principle is always to be found.

Now, four bars in music are known as a musical half-sentence. Eight bars make a whole sentence. To know this is of great importance in learning to play by heart. Before taking on any further instruction, various familiar waltz strains should at odd moments be hummed away from the piano, note being taken of what happens at the end of half and whole sentences. In a day or two the power comes quite easily of recognising certain stages of the melody at the eighth and sixteenth bars, and this not only in the first subject, but in any others.

During these first humming days, one of the waltzes should be practised at the piano as follows. Four bars ten times in succession, then another four. After this the whole sentence also ten times over, each half and whole sentence that follows being similarly treated.

To explain, there must be no haphazard bass, but, instead, every octave put in firmly and correctly, the brain acutely conscious of the notes. Accidentals from the first must be mastered, so that the ear is trained to expect certain sounds from them every time they occur.

Collect several waltzes or equally easy compositions that all show the same key or signature. An hour's quiet study of these will reveal the same accidentals occurring again and again in each. That every work in one key tends to a certain group of sharps or flats never occurs to the average pianist, hence the hopeless groping amongst the black notes when called upon to memorise.

Take, as a key for illustration, D major. The sharps belonging to it are F sharp and C sharp. As the melody proceeds, there come into it G sharp, C natural, A sharp, E sharp, and D sharp. Every time one of these is used, there is a momentary passing into the key it represents. The first belongs to A major, a fifth above the starting key; the second to C major, a fourth above; the third to B minor, the fourth to C minor, and the fifth to E minor. The last three keys are relative minors to the three first, and all the five are known as attendant keys to the original one. This scheme of attendant keys comes into every musical work, whether it be written in sharps or flats. Each key has its own set of chords, into which the accidentals are introduced, and any instruction book gives the chords under the name of preludes to the major and minor scales.

In the bass of any waltz or other composition, all these chords in change with octaves are used freely, on the attendant key principle. Further developments of the principle come into more difficult works, but with these a beginner is not concerned. My pressing injunction at this point is to give up all slip-shod playing of the chords in whatever passing key. Each must be put in firmly, the mind acutely conscious of every note in their composition. Only in this way can memorising be built up, for what is not clear to the brain can never come by heart.

When the first waltz has been practised several days on the sentence by sentence method, it is a good plan to lay the music on a chair just within the player's sight, and then to begin playing without it. At the first point that memory fails, the rule must be observed that there is to be no groping after the right notes. Such child's play as this would be the ruin of any chances of playing by heart at a blow. The right step at this critical moment is to think, not fumble. A glance at the copy may be taken to find out which accidental has to be recalled, and, the glance taken, the mind should dwell a little on the fact, and get an absolutely clear conception of what has happened in regard to attendant keys.

To beginners, this may seem a very cumbrous method of proceeding. Let it be realised, however, that as each of the six waltzes is dealt with, the instinct strengthens rapidly for the necessary changes.

FAMOUS BOOKS BY WOMEN

"ADAM BEDE"

By GEORGE ELIOT

THERE is a note about "Adam Bede" which one does not find so strongly in any other figure of George Eliot's books. Perhaps it is due to the fact that five of her principal figures were drawn from dearly-loved originals. Mrs. Poyser, the famous, the inimitable, was Mrs. Evans, George Eliot's mother. Adam Bede was her father, Seth her uncle, and Bartle Massey, the crusty, kind-hearted old schoolmaster, was her own dominie in childhood.

Nearly all great books are very simple when the plot is told baldly, and "Adam Bede" is no exception. The story is one of an enchantingly pretty, frivolous, kitten-like niece of a farmer. The strong Adam, a carpenter, is deeply in love with her, endowing her in his mind with all the virtues her beauty seems to suggest. But the young squire is no more insensible than most young men to her adorable prettiness, and from a light flirtation he drifts into a love affair which is much more disturbing both to his peace and Hetty's. Adam discovers what is going on, and insists on Arthur's breaking off entirely with Hetty. In spite of the difference in rank, the two young men have been friends since boyhood, and this is the first quarrel they have had.

The Tragic Note

Arthur goes away, and Hetty is as miserable as such a frivolous little thing can be when all her dreams are swept away at one blow. However, when Adam renews his suit she accepts him, in a miserable yearning for change of any kind. Time goes on, and they are within a month of their marriage, when Hetty, who has been growing more and more silent and serious, disappears. The next her friends hear of her is that she is in prison, charged with child murder.

She is found guilty, and goes to the gallows, and it is only at the last moment that Arthur gallops up with a reprieve.

But this is not all the story. All through the book, like a shining thread of gold, runs the character of Dinah Morris, the Methodist preacher. She was drawn from George Eliot's own aunt, and in her portrayal the author has surpassed herself. To show a girl who uses Biblical language in her ordinary speech, who is always praying and exhorting, and even preaching in public, who acts as the good angel of everybody's life, bringing peace and light wherever she goes; who has no wishes or passions or faults, and gives up her whole life to well-doing, besides being a poorly-paid hand in a mill, and yet to render her a thoroughly attractive figure, without one vestige of priggishness, is a notable achievement. Dinah is never irritating, not even when she is refusing to do things which we never hesitate about. Perhaps one of the principal reasons why, after its marvellous picture of emotions—for instance, Hetty's during her desperate flight—"Adam Bede" is a great book is that it gives us the picture of a saint, with all the attributes of sainthood—so unreasonable as we find them in ordinary life—and yet never for one moment puts us against her.

Sanctified Commonsense

Whenever anybody is ill or sorry, Dinah is certain to be on the spot; and one great feature about her is that she not only prays, but does household work and sews and makes people comfortable bodily before ever she expects them to feel devout. She does not want Mrs. Bede, for instance, sitting dirty, tired, and untidy in a disordered kitchen, grieving for the death of her husband, to fall upon her knees and pray until the room has been put straight, and the poor old woman has been washed and put into a clean cap and given her tea.

For a large portion of the book, Dinah drops out of the foreground, probably because no one is very unhappy; but so soon as Hetty is in trouble, Dinah appears again. She it is who alone can soften the sullen, defiant, utterly wretched child, for Hetty is a child. And when the poor little thing is sent away, it is Dinah who takes her place at the Hall Farm, and grows into everybody's hearts, even, after a long time, into that of Adam.

These are the central figures, but in thinking of the book one remembers many another—Mr. Irwine, the genial, good-hearted, not very devout rector, with his rather terrific and queenly mother, and his two plain sisters. Arthur Donnithorne, who cannot live without approbation, and is so free from any dread that he could do harm, that when he finds he has done it he hardly knows how to support his existence. Mrs. Bede, the loving, complaining, silly old mother; gentle Seth, whose heart is set on Dinah; Martin Poyser, the sturdy farmer, and his sturdy children; and, above all, Mrs. Poyser of the sharp tongue and the soft heart, with her memorable sayings.

Before ever "Chantecler" crowed to Paris footlights, Mrs. Poyser had said that Mr. Craig, the gardener, was like a cock that thought the sun rose to hear him crow, and that she had nothing to say against him, only that it was a pity "he couldna be hatched o'er again, and hatched different." But gems are studded thickly over Mrs. Poyser's speech, of which, thank goodness, she is never sparing. Her outburst of rage to the old Squire, who will never repair the farm, is alone worth reading the book. Its tenor may be gathered by its conclusion: "An' you may be right i' thinking it'll take but little to save your soul, for it'll be the smallest savin' y'iver made, wi' all your scrapin'."



WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes :

Practical Articles on Horticulture
Flower Growing for Profit
Violet Farms
French Gardens
The Vegetable Garden
Nature Gardens
Water Gardens
The Window Garden
Famous Gardens of England
Conservatories
Frames
Bell Glasses
Greenhouses
Vineries, etc., etc.

FLOWER CULTURE FOR PROFIT

By A. C. MARSHALL, F.R.H.S.

Author of "Small Holdings for Women," "The Farmers' Friend," etc.

The Whole Art of Digging—Hoeing and Spraying—The Question of Labour—Should Boys be Employed—Watering—Flowers that Pay to Grow

On the largest of our floral farms, where from forty to seventy acres are devoted to the cultivation of blooms for market, the land is first well broken with a light digging plough ; it is then rolled, to pulverise any clods of soil, and afterwards raked or harrowed over, horse labour entering into every operation. Women, however, who contemplate the raising of flowers for profit will not be likely to undertake either the acreage or the expensive equipment of such a vast holding.

They will resort to the more primitive method of working the land, and the spade or digging-fork will take the place of the plough. Now, to what lengths can a woman be expected to go when the question of digging arises ? There are many who declare that digging is no part of a lady's handiwork; but, at the same time, the writer has known many who could dig as truly and as thoroughly as any man. Candidly, digging to the experienced person is a very different matter from the same work to a greenhorn, for it is one of those tasks where knack has a considerable sway. The easy movement of a practised hand compared with the graceless efforts of a beginner, who wastes energy at every stroke, is most noticeable.



The correct position for digging, which, if adopted, will save backache and fatigue. The hands should be placed as illustrated and the spade should enter the soil at a slight angle

The first consideration of the lady who would dig and delve should be to cultivate the correct style, just as she would do for swimming or tennis. This is half the battle, and when the proper method has been acquired, the stiffness in the limbs and the pain in the small of the back will quickly disappear ; added to which, the actual physical labour will be greatly reduced.

The initial rule is to stand well up to the work, not exactly over the spade or fork, but close to it. Place the tool at the point where it is to enter the ground, not in a perfectly vertical position, but at a slight angle. The right hand

should be palm downwards on the handle of the tool, the left hand at a convenient point on the haft, palm inwards. The left foot should be on the left shoulder of the blade, the weight of the body being supported upon the right foot. Obviously, for left-handed folk, the positions are reversed, but it is advisable, where possible, to cultivate the right-handed position, for it is by far the easier and more comfortable of the two.

Now, with the foot and hands, force the blade of the spade or tynes of the fork to their full depth in the ground; it is of the utmost importance to dig deeply from a culture point of view, and there must be no careless shallow spits. Raise the tool with the soil upon it, turn the soil over, and, throwing it slightly forward, break up any clods as you level off. Move to the next spit, and proceed as before.

It will, of course, be understood that land in which flowers are to be raised is usually finer and in better heart than rough ground for the culture of the majority of vegetables, and for this reason it should be quite feasible for the accomplished lady gardener to do much of her own digging. Let her first thoroughly grasp the professional style, and she should be able to use her spade effectively for some hours at a time without undue fatigue.

Some land — the heavier class, as a rule —is better when dug with a spade, but the lighter staples may be turned with a fork, which is naturally the more simple tool. For sound digging, a fork with four tynes should be used, and flat tynes are better than round ones.

Next to digging, hoeing is of the utmost importance, and to grow flowers on a large scale, where the plants are set out in drills, frequent hoeing is necessary. The uses of the hoe are threefold. Primarily, it checks embryo weeds; secondly, it promotes healthy root action of the plants themselves; thirdly, it keeps the surface of the soil open and porous, thus assisting in the even supply of moisture.

The Uses of the Hoe

As a general rule, a draw hoe is used. It will be four inches in width, half-moon in shape, and it will be mounted on a swan-neck to set it at the required angle. When buying such a tool, one should order a four-inch, half-moon, swan-neck hoe, and the cost, including an ash handle, should not exceed eighteenpence. Another class of hoe employed is that known as the Dutch hoe. This is worked with a pushing motion, but it requires a good deal of experience to master the tool thoroughly. A four-inch Duch hoe would cost about the same as a draw hoe.

A Hand Cultivator

A tool now being much used in our flower-gardens is the "Buco" hoe. This is an implement of Canadian origin, consisting of three or five tynes, each pronged and mounted at the end of a long handle. It is drawn between the rows of plants, and its effect is like that of a cultivator used by our farmers. With a "Buco" an enormous area can be covered in a day, and the tool does its work most effectively.



A spraying machine that can be carried knapsack fashion on the back of the operator. By means of this machine insect pests and blight can be destroyed by chemical solutions

Another appliance in frequent use on every well-equipped floral farm is the spraying machine. As its name implies, its purpose is to distribute in the form of spray certain chemical solutions, with the object of destroying blight and other pests. The machine is carried knapsack-like on the back of the operator, who with one hand controls the nozzle, and with the other works the air-pump that generates the spraying power. Directly the presence of blight is suspected, the machine is brought into use, and many crops that would otherwise be ruined are saved by its means.

The cost, complete, of a spraying machine varies from about £2 upwards, but the writer need hardly mention that for a lady's use only a small machine should be purchased, as the weight of the appliance, when charged with liquid, is considerable. As for the spraying mixtures, they may be purchased from all dealers in agricultural goods, a more or less complete insecticide being kept for each form of blight, whilst there are also general solutions that may be used for the majority of pests that attack outdoor flowering plants. Full directions for use will be supplied with every tin or package.

Male and Female Labour

Labour is ever the bugbear of a small holding where flowers are grown, for wages will surely eat sadly into the profits. For

two or three ladies working in partnership, outside assistance should only be required at the busiest times of the year. The roughest of the work should be given to men who have sufficient experience to perform it, and in most country districts such labourers can be obtained for fourpence an hour. For the picking, bunching, and packing of flowers women have no equal, their nimble fingers going over the work in half the time men would need. In the Middlesex gardens piecework is the usual custom, the women receiving an agreed price for so many bunches, or, in cases where flowers are picked into baskets, such as pansies, so much per half bushel. Women labour at twopence or threepence an hour is also met with, that inevitable feminine perquisite, the cup of tea, being frequently added to the bargain.

The Question of Boy-helpers

Boys are useful in a garden—if you can only get the right ones. In these advanced days, however, youths are sometimes more trouble than they are worth, and boy labour usually needs a strong hand to superintend it. However, there are capable, trustworthy boys, perfect jewels from a gardening point of view, and if lady flower farmers can get such a lad and train him up, they have a prize indeed.

Watering is a serious matter among the flowers, and should be reckoned with when making a commencement. Standpipes and hoses imply an exhorbitant charge from the water company, and what usually happens is that the water-barrow is resorted to. Newly-bedded plants in particular must have moisture supplied to them during a spell of dry weather, and such thirsty subjects as sweet-peas will also require attention. With the aid of a water-barrow, costing from a guinea upwards according to size, and a watering-can without a rose, much ground can be covered quickly, and, where possible, clear rain-water should be used.

Flowers that Pay

Anemone fulgens. These bright, early spring flowers will usually sell well, and the writer has seen them growing in profusion under trees in a fruit-garden, where the shelter is of assistance to them. October and November are the best months for planting.

Anemone Japonica. This is a delightful subject, the varieties being of several shades of pink, though the white class is very popular. When once established, the plants need little attention, and may be grown in rows in the open ground. Seed may be sown during the early summer, or, if the plants are purchased from a nursery, March is the best time for bedding out.

Antirrhinum. There is a certain market demand for this flower, known popularly as the snapdragon, and it is worth cultivating. The dwarf varieties sell rather better than the taller sorts. The best plan is to obtain seed from one of the leading firms, and to sow in June, nursing the plants through the winter to flower the following season. The plants are finally bedded out where they are to bloom about a foot apart, and the bloom should be picked just before it is fully out. Amateurs often allow the plants to go on bearing for years, but the professional grower treats the antirrhinum as a biennial, sowing one season for bloom the next, and then destroying the plant.

Aquilegia. The long-spurred columbine is not often seen displayed for sale in our flower-shops, but there can be no reason why this dainty flower, with its long stem, should not find favour in the market. It is a perennial, the seed being sown in May, blooming first the following spring, and brightly coloured varieties should be grown.

Aster (annual). The China aster is one of the mainstays of a floral farm, and should be cultivated in variety and from first-class seed, so that the very latest types are secured. Asters nowadays are to be grown in a profusion of colourings, some with curved petals like a chrysanthemum ; the " Comet " is a favourite class.

The last week in May and the first fortnight in June are the three weeks usually selected for bedding out the plants which are half-hardy—*i.e.*, susceptible to frost. Showery weather is, if possible, chosen for the bedding out, and the plants are set twelve inches apart in the row, the rows being a simlar distance asunder. During the period of growth the ground must be kept free from weeds and well hoed, and when bunching the bloom for market, the colours must be put up separately.

The seed is usually sown in seed-trays in a light, rich soil during April, and if there is no greenhouse available, resource must be made to a cold frame. The seed should be sown as thinly as possible.

Aster (perennial). Somehow, one does not associate the Michaelmas daisy with the name aster, yet that is its botanical cognomen. It is a perennial that thrives in a rich soil in a sheltered position, and blooms at a time when there are few outdoor flowers. The clumps should be taken up and divided every third year at least, and there is a market demand for the newer and more showy varieties. March is the best time for planting and also for dividing clumps that have got out of hand. The difference between the small, old-fashioned lilac Michaelmas daisy and the newer kinds is marvellous, and it is only worth while growing of the best for profit.

This is a subject which thrives only in rich, well-manured ground in an open situation; and the clumps must be set out so that there is ample room between them, not only for gathering, but also to encourage satisfactory development. In the case of the extra tall-growing varieties stalking is advisable.

To be continued.

SOME MINOR GARDEN ACCESSORIES

The Value of Finish in Garden Work—"Cheap and Nasty" Accessories—The Advantages of Oak for Garden Structures—Labels and How to Make Them

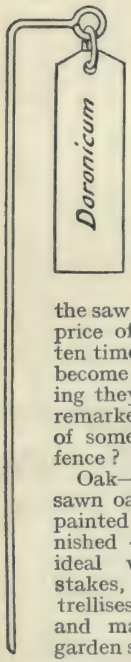
THAT quality in the garden which a great horticulturist has not inaptly termed "finish," is largely achieved by attention to minor details. "Finish" is not merely the antithesis to untidiness, but it implies also thoroughness.

Every garden accessory should be cunningly adapted to its purpose.

The gardener who is content to stake his rose standards with bamboo rods at three a penny will discover, to his cost, that they have rotted through at the soil-level before the next season has come round, and have bleached to a conspicuous whiteness.

Square oak rods, rough from the saw, may cost more than double the price of bamboos, but they will last ten times as long, and the older they become the more charming the colouring they will assume. Who has not remarked on the harmonious tints of some old park fence?

Oak—just plain sawn oak, neither painted nor varnished — is an ideal wood for stakes, arches, trellises, pergolas, and many other garden structures.



A neat and permanent type of garden label, made of galvanised iron wire and Willesden rot-proof paper

Do not be afraid of its yellow colour when new; that will disappear in a season, giving place to a silvery grey which is inimitable and ever in harmony with the flowers and foliage.

As regards labels, avoid those white-painted abominations usually sold in shops. You do not want to see a regiment of them staring at you from the flower borders. Here is something less conspicuous, more permanent, and, if made at home, more economical.

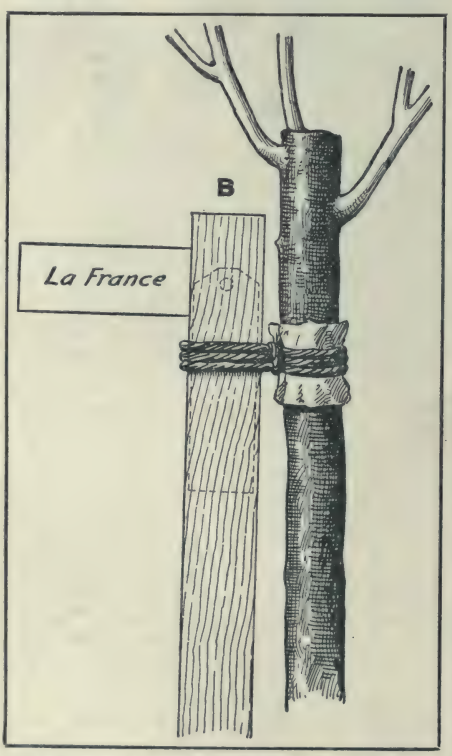
Buy some stout galvanised iron wire, and with the pliers make from it a number of skewer-like supports, as shown in the illustration A. Obtain some stout "Willesden" rot-proof paper, and cut up into labels, say, three inches by one inch. Perforate the ends, and attach them to the wire eyes with small brass curtain rings.

Such labels are inconspicuous upon the border, and have the merit of being very durable, especially if the plant names are written on with waterproof Indian ink.

Here is another label dodge for the rose standards. The same material is used for the labels. They are similarly shaped and perforated, and then attached behind the rose stake at the top by means of a copper tack driven through the perforation.

Never use iron nails for oak. They cause inky stains.

The name of the rose is written on the side adjacent to the stake, and, as a rule, will be eclipsed by the latter. As, however, the label hangs loosely, it may be raised with the fingers so as to stand out semaphore-wise whenever the rose-grower wishes to consult it. The rest of the time it is, as it should be, inconspicuous.



An inconspicuous and durable label for a standard rose. It is of Willesden paper and attached behind the rose stake by a copper tack driven through a perforation. It can be raised easily by the fingers in semaphore style, and should be inscribed in waterproof Indian ink

In illustration B the normal position of the label is indicated by dotted lines.

C shows a label cut from thin sheet lead with the scissors. The flexible tail may be bent aroundthe branch of a tree or shrub, and will give with the growth of the branch. It may be written on with any sharp steel point.



A label cut from thin sheet lead with scissors. The tail, being flexible, can be bent round the branch and will give with the growth of it. The inscription can be made with a sharp steel point



WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that when the Encyclopædia is completed the section will form a standard reference library on woman's recreation.

Sports	Hobbies	Pastimes
Golf	*Photography*	*Card Games*
Lawn Tennis	*Chip Carving*	*Palmistry*
Hunting	*Bent Iron Work*	*Fortune Telling by Cards*
Winter Sports	*Painting on Satin*	**Holidays**
Basket Ball	*Painting on Pottery*	*Caravanning*
Archery	*Poker Work*	*Camping*
Motoring	*Fretwork*	*Travelling*
Rowing, etc.	*Cane Basket Work, etc.*	*Cycling, etc., etc.*

HOW TO LEARN TO SWIM AND DIVE

By COLIN HAMILTON

Author of "Swimming for Women and Girls," etc.

Continued from page 2492, Part 20

How to Dive Feet Foremost—The Graceful "Swan" Dive—Diving Backwards—The Double Dive—Swimming Under Water—Fancy Swimming

THE method of diving feet foremost is certainly very safe and effective, especially if from any considerable height. The endeavour of the diver should be to drop into the water as upright as she is able, and to do this effectively the spring-board, edge of bath, or other place upon which one is standing, must be left with as little spring as possible.

The pose assumed should be a perfectly upright one, with the head held back, toes pointed downward over the edge of whatever one happens to be standing upon, knees straight, arms held stiffly to the sides. The diver then slips over the edge with the slight assistance from the toes, and holding her breath, drops perpendicularly into the water, which must be deep.

Any desire which may be experienced to spread out either the arms or legs must be resisted, or a serious accident may occur. When the diver has dropped into the water and sunk to a sufficient depth, the legs should be gradually opened compass-wise, with the knees slightly bent, and the arms also opened slightly from the sides, with the hands bent outwards, so as to check the descending motion. The diver will then slowly ascend to the surface, which operation may be facilitated by swimming a few strokes.

It should be mentioned that the breath must be held as soon as the drop is made, for if this is not done the water will be forced up the nostrils in a most unpleasant manner.

Another way of making the same dive is to lock the fingers together, with the arms stretched out to the fullest extent above the head, and this form is the one to use when diving from any considerable height, as, should the body tend to fall out of the perpendicular, this tendency can generally be counteracted by a movement of the arms.

The Sitting Jump

Another method of diving of a simple character is the sitting jump, in which the diver leans well out over the water, doubling up the legs to the body, crossing the feet, and locking the fingers just below the knees in front. The body thus enters the water in a sitting position, and generally makes a considerable splash, which is rather disconcerting to any spectators within a radius of fifteen to twenty feet. This form of dive should not be made from any great height except in deep water, as there would always be the risk in shallow water of the back striking the bottom of the bath or sea.

Next to the Tahitians and other South Sea Islanders, probably the Swedes are among the most graceful and accomplished of divers. The "Swan," or "Swedish," dive is a wonderfully graceful method of entering the water. The "Swan" dive, which is one of the prettiest of all, is accomplished either with a standing spring or a run, the latter being the more showy. Directly the body is launched into space, the head is thrown backwards, the back sharply hollowed, the legs are straightened out and closed, whilst the arms are flung out and fully extended in a straight line with the shoulders. This position is kept until the body is within a few feet of the water, when the arms are swung together with the hands touching, and the water is entered in the usual way as with other dives which have been described.

It may be said, however, that this dive is a difficult one, and should only be attempted after considerable experience of less complicated diving, and from a considerable height—say, twenty-five or thirty feet—because there will not otherwise be time during the falling of the body to make the necessary movements.

Another showy and pretty form of diving is the backward dive, in which the would-be diver, of course, stands with her back and not her face to the water, and bending over as far as possible, with her hands stretched to the utmost limit and hands and fingers close together, enters the water in a graceful curve. Provided this method of diving is not attempted at first from any great height, there is little difficulty in accomplishing it.



How to stand when about to perform the double backward dive. The divers can stand side by side or back to back, as preferred.

Photo, Clive Holland

The double dive is also a pretty and showy method. The two divers stand side by side, or back to back, with the right and left arm respectively round each other's waists, and the other right and left arm extended in front to the fullest extent, the dive being made in exactly the same way as we have described for the simple forward dive into shallow or deep water respectively.

The backward double dive is, of course, merely a reversal of this method. The triple dive is "showy" and graceful when well done.

One other method of swimming, which should be learned as soon as thorough proficiency has been attained in the ordinary methods, is that of swimming under water. It is a very useful accomplishment, and has been the means of saving a large number of lives of persons who have "gone down," or whose bodies have been entangled in weeds and dragged down. A warning, however, should be given (especially applicable to women and girls) against the growing practice of remaining under water the longest possible time, with the object of winning some prize, breaking some record, or reaching some definite distance. Over and over again serious accidents have happened through this foolhardiness, more especially when the swimmer has been in the river or the sea, where the current or tide has carried her to a point beyond that expected by the onlookers. Then, when something has happened by which consciousness has been lost through too lengthy immersion, diving for the body has frequently resulted in its not being found until too late.

Of other tricks in swimming, that of "feet foremost," using the hands as sculls, is one of the commonest; and another showy trick is what is known as "revolving on the surface." This may be easily learned when once the swimmer has mastered the art of floating. But one must be thoroughly proficient in this before there can be any hope of performing the trick properly. As a matter of fact, there is no swimming action used in it at all. The body is first of all brought into the position of horizontal floating, with the legs closed, the hands extended beyond the head, the thumbs locked together; and, when the floater is quite stationary, the lungs are deeply inflated and the revolutions can be commenced. One point that must be remembered (and this applies equally to most floating tricks) is that every movement must be gentle and gradual. The face should be slightly turned to the right or the left, as the case may be, and the muscular force of the right side so brought into play as to cause the body to turn over face downwards, and immediately this has been done,

the direction of the force is changed to the left side of the body, which naturally at once begins to turn round until the face is uppermost.

It is usually a considerable time before novices can do this trick neatly, but when once it has been mastered it is quite possible to do from twelve to fifteen revolutions without any pause between them. When once the turn has been made, the body seems somehow or other to keep going if the swing of the shoulder has been made regularly.

Swimming Like a Porpoise

Swimming like a porpoise is by no means difficult, and it is one of the most popular of tricks. The ability to float is not necessary, only swimming power and a knack are needed. The body is guided in its upward and downward motions by the arm movements, and by a backward and forward bending of the head. Speed is entirely controlled by the action of the legs, except during that portion of the trick when the swimmer is swimming under water. Then the ordinary breast-stroke should be used. The lungs, first of all, should be entirely emptied of air, and then the deepest possible breath taken, and as the chest begins to inflate the body should be sunk under water and the mouth go below the surface just as the act of breathing is completed. A couple of under-water breast strokes, with the head turned upward and a vigorous kick of the legs, makes the head emerge. While the body is rising the ordinary arm stroke should be taken, and then, as soon as the head appears above the water, the arms (which must have returned into the first position of the breast stroke) should be forced together downwards through the water from the level of the surface till they come close to the hips. This will cause the body to roll over.

As soon as the hands begin to come down towards the hips, the legs must be straightened by means of a vigorous kick, so as to force both head and shoulders out of the water again. Then, by quickly turning the head downwards towards the chest, the body will be assisted in its roll over, and the back and legs will in turn appear immediately the head sinks below the surface, the legs being the last to come down, a little to the rear of the place where the head disappeared.

The Secret of Fancy Swimming

As in most tricks in swimming, a matter of prime importance is deep breathing and the proper control of the breath. If this is seen to, the trick can be performed a number of times.

These are only a few of the many forms of fancy swimming which the thoroughly grounded swimmer will easily learn from watching her yet more expert companions.

THE ART OF SCULLING

Written and Illustrated by GLADYS BEATTIE CROZIER

A Delightful and Useful Accomplishment—Its Popularity—The Question of Passengers—A Suitable Kit for Sculling—How to Harden the Hands—The First Season—Holding Water—How to Backwater—Ship Sculls—The Rules of the River—Lock Etiquette

THE art of sculling well and gracefully is one of the most enjoyable of feminine water-side accomplishments. It can be acquired with comparative ease, provided that the beginner determines to acquire a good style from the very outset.

There are, besides, few acquirements more useful than to be able to manage a light skiff with ease and skill, for sculling is a popular and practical mode of travelling by water, and is equally suitable for either lake or river boating.

One of the great advantages of sculling is that it can be practised in almost any kind of weather; skiffs, too, are the first boats seen out on the river early in May, and, as a rule, are the last to leave it in late September or October.

On days when a stiff breeze is blowing, one sees at least half a dozen skiffs to every punt or canoe, and those who live by the water-side all the year round, to say nothing of the holiday visitors inhabiting the pretty rose-covered cottages and bungalows, with their gay, flower-decked lawns running down to the water's edge, not only visit friends living some miles away up or down stream, but travel to and fro in skiffs to all the local regattas, and even go to church in them on Sundays.

The more athletic feminine votaries of boating will enjoy handling the sculls themselves. The allied and indispensable art of steering a skiff must not be neglected, however, and may with advantage be made a matter of special study by girls who, though too delicate to row, are often in request to sit in the stern and "cox" a boat.

Passengers

It is a great mistake, where feminine sculling is concerned, to overload the skiff with passengers; the consequence is that the boat lies dead on the water, and strained muscles and blistered hands follow prolonged efforts to propel it. The most pleasant of all forms of sculling is undoubtedly that in which two are sculling, with another to steer, and many miles may thus be covered without undue fatigue in the course of a long day's outing.

Where a short journey is in question, however, two passengers might be taken in a single sculling skiff, and three, or even four, in a double-sculling one.

The question of a suitable kit is important

where feminine sculling is concerned, and it is absolutely essential that a stiff-brimmed hat of a moderate size should be worn which can be firmly fastened to the head without any chance of its flopping up and down. Flying ribbons and sashes and dainty muslin frocks are quite out of place when sculling is the occupation of the moment. Most girls wear a becoming yet workmanlike kit, consisting either of a simple linen or cotton frock in some attractive colour, made in some simple fashion, to allow full freedom to the arms, or of a blue serge skirt and well-fitting white lawn or muslin blouse with a neat stock collar.



To begin the sculling stroke the arms must be kept rigid while the sculler bends forward from the waist to lay hold of the water

Hardening the Hands

Sculling and blisters have a painfully intimate connection in the minds of most people, and the would-be sculler should remember to remove any rings before beginning to scull, or most painful blisters will result. It is an excellent plan, also, to harden the palms of the hands for a day or two before the first sculling lesson, either by rubbing them several times a day with powdered resin or by bathing them frequently in cold water in which alum has been dissolved. A little dry yellow soap rubbed on the palms of the hands before beginning to scull is another good preventive of blisters.

The best way for the novice to begin learning to scull is to hire a strongly built single-sculling skiff which will not upset, and persuade a competent friend to sit in the stern and steer and act as coach. When she has acquired the rudiments of pulling both sculls through the water equally, and of feathering them, she may learn how to step properly into a lightly built boat, and the sculling will seem easy.

For the first lesson, having made one's way to some unfrequented spot during the early hours of the day, when few other craft are likely to be about, it is best to tie up, or unship, the rudder, so as to learn to pull with equal strength with the two sculls, thus steering a straight course without outside help, as the constant use of the rudder necessarily takes some way off the boat; indeed, the less it is used the better. It should be reserved to assist in keeping an even course when negotiating the bends of the river, to help the oarsman to avoid collision with other craft, or to turn the boat. It should not be used to correct a zigzag course caused by uneven pulling at the sculls.

Having seated herself on the narrow central seat in the skiff, facing the stern of the vessel, the sculler must see that the footboard — or stretcher, as it is called — is in the right position, which is as short a distance from the sculler as is compatible with clearing the knees with the sculls during the swing of the body in the stroke.

Always sit exactly in the centre of the seat, and cause the "cox" to do the same, in order to "trim" the boat—that is, to allow it to float level on the water.

Sit square and straight, with back erect and feet pressed firmly against the stretcher, heels close together and toes wide apart. The head must be kept well up, and the eyes must look straight ahead when sculling.

The main part of the work in sculling is done by the legs and back. When the arms and body are well forward in striking the water, press hard against the stretcher with the heels, and the arms will pull the sculls towards the body until the legs are stretched full length and the hands are close to the chest. Remember to keep the elbows close to the sides, for nothing is so ugly as to see sculling done with squared elbows. Much power, too, is lost thereby.

The position of the hands upon the sculls is an important point. Hold the sculls in the fingers, curved to form a hook, with the thumb underneath; do not grasp them in the palms of the hands. Keep the wrists in a straight line with the hands throughout the pull of the stroke, and drop the wrist at the end of the stroke. Maintain this position during the outward push of the arms, thus causing the sculls to turn and "feather."

The sculls, when out of the water, will be found to overlap one another by several inches, and it is therefore necessary to scull with one hand uppermost, that they may pass each other during the pull of the stroke. The upper hand has slightly the advantage, and it is therefore advisable to form the habit of sculling with the *left* hand uppermost—this being probably the weaker—in order to equalise the strength of the two arms during the stroke.

To begin the stroke the arms must be kept rigid, while the sculler bends forward from the waist (not from the shoulders) to lay hold of the water. As the body passes the perpendicular during the pull of the stroke, and the hands begin to cross each other, clear the way by slightly lowering the one hand and slightly raising the other.

As the hands open out again after having crossed—but not before—begin to bend the arms simultaneously to exactly the same extent, keeping the elbows down and close to the sides, in order to bring the ends of the sculls well home to the chest. The utmost limit of the stroke having been reached, bring it to a finish by sharply dropping the wrist, thus turning the sculls on to the feather—that is to say, the flat surface of the blade is parallel with the surface of the water and raised slightly above it.

In the forward swing of the body the arms, with the wrists still dropped and sculls on the feather, are pushed forward to their farthest extent until the limit of the forward swing is reached, when the sculls must be turned off the feather and be allowed to enter into the water with what looks like one swift continuous movement, the blades being just submerged, but no more.

Swiftness in turning on and off the feather and in laying hold of the water is one of the chief marks of a really good sculler. It is excellent practice for the beginner to finish a lesson by practising the necessary movement of the wrists until they become second nature.

Another important point for the novice to practise is that of getting the longest possible backward and forward swing entirely from the small of the back, not the shoulders, in the course of each stroke, applying the propelling power equally and simultaneously with both legs.

When sculling in a double-sculling boat the sculler seated nearest to the stern is called "stroke," and she sets the time and length of the stroke. The other sculler (or "No. 1," as she is technically designated, all crews being numbered from the sharp end or fore part of the boat) seated behind her must keep her eyes fixed on "stroke's" back, dipping and feathering her sculls in unison with her, and keeping exact time in every particular.

Holding Water—that is to say, keeping the boat stationary when inclined to drift in a strong current or when in mid-stream, is performed by keeping the boat up against the stream and holding the sculls in the water as though nearly finishing a stroke, until it is found that the stream is taking the boat backwards, when a fresh stroke must be made. A slight downward pressure on the sculls must be made whilst holding water, to prevent them from sinking in too deep.

Backwatering is employed to reverse the direction in which the boat is travelling, causing it to travel backwards, stern first. It is an exact reversal of sculling, and is performed by means of *pushing* the blades of the sculls through the water and *pulling* them through the air.

To Ship Sculls

If only one person is sculling in an ordinary Thames skiff, the arms should go forward and downward, then, with a smart pressure on the rowlock, the scull will be unshipped, and will fall or be guided into the bow of the skiff.

If two are sculling, No. 1 should be told to ship first, then when it is seen that the boat has enough way on her, No. 2 (stroke) is told to ship, and this is done in the same manner as above described. It is often desirable to ship by lifting the handle of the scull out of the rowlock, allowing the blade to rest flat on the water, and then draw the scull on board, so that the blades will then lie towards the stern. This is also done when passing close to another boat and there is a chance of striking the sculls of the other boat. It is very simple, but it has to be learnt.

Paddling is sculling at about half power.



At the end of the stroke, drop the wrists sharply so that the flat surface of the blade of the scull is parallel with the surface of the water. This is called "feathering" the scull

Sprinting is performed by the sculler exerting herself to her utmost capacity while propelling the boat through the water to accelerate its speed for any distance ranging from a few yards up to a quarter of a mile.

Steering the Skiff

In order to steer, the steersman, or "cox," sits in the middle of the stern seat with the

rudder lines held one in either hand. If the lines are held firmly, the slightest extra strain on one or other of them will tend to alter the direction to the right or left. Any sudden action of the rudder tends to stop the way of the boat and disturbs the sculler.

By pulling the right or left line, the nose of the boat turns to the right or left respectively.

General alertness and good judgment are essential in a "cox," for it must be remembered that she alone can see ahead in the direction in which the boat is being propelled, and must be constantly on the look-out, not only to direct its course, but to give prompt directions to her crew in all emergencies. It is she who has the entire responsibility of piloting the boat, without loss of varnish and with due regard for the rights of the occupants of other boats, into locks and up to the landing stage on the return from an outing, giving the directions "Paddle" and "Ship sculls" at the psychological moment, so that the boat may glide into its appointed place.

In approaching a point which has to be rounded, the boat should take the turn in a steady curve rather than be jerked round at an angle. When guiding a skiff along the stretches of an ordinary river, the course should be steered by means of some landmark and according to the strength of the currents—the bows of the boat being, as it were, steadied or corrected by means of gentle touches of the rudder applied between the strokes.



The easiest method for ladies of shipping the sculls—lifting the handles of the sculls out of the rowlock, allowing the blades to rest flat on the water, and then drawing the sculls on board so that the blades lie towards the stern

It is important to master thoroughly both the ordinary rules of the river and also the etiquette to be observed in going through a lock before embarking on a sculling expedition. When travelling up stream a skiff keeps to one or other bank as far as possible, in order to avoid the current; but it gives way to punts travelling either up or down stream, these being always allowed to keep to the track closest to the bank, often the only part of the river where a punting bottom is to be found.

When travelling down stream a skiff keeps to the middle of the river, to avail itself of the full benefit of the current, giving way only to launches, whose only channel lies in the middle of the river. Should a skiff chance to be coming down stream along either bank, it must at once give way to skiffs, punts, or canoes, or dinghies, coming up stream, steering at once out into mid-stream to let them go by.

When approaching a lock, if the lock gates are already open, either make a spurt in order to enter as quickly as possible, and so avoid detaining the other craft already inside, or else indicate to the lock-keeper by a very definite *slacking* of speed or by stopping for a moment that the occupants of the skiff are not contemplating going through the lock for the time being.

Always enter a lock with enough way on the boat to carry her right inside and up to her appointed place, after the sculls have been shipped outside the lock.

If the lock is almost empty, steer the skiff up to the side, and hold her in by means of the chains which are provided for the purpose. If only the centre of the lock remains unoccupied, however, it is etiquette to ask permission to hold on to, or make fast to, the boat alongside. On leaving the lock, a strict order of precedence is maintained. Launches go first, next skiffs, and punts leave last of all.

"Rollers"

Often, however, the sculler will find it easier to avoid locks altogether and to transfer her boat from the one level of the river to the other by means of the "rollers" which almost invariably are placed by the side of the lock. "Rollers" consist of a series of circular pins which revolve as the boat is dragged over them, and therefore make it quite light and easy to pull.

First the boat must be brought to the bank, so that the passengers can land and the rudder be unshipped. Then, if one passenger pulls by means of the rope in the bow of the skiff and the others push at the sides, the boat will be found to travel over the rollers without any difficulty, and the time occupied will be much less than probably would be taken going through the lock.

In conclusion, a word of warning must be given cautioning scullers against the danger of weirs. This applies particularly to beginners, who, finding themselves pulling against a strong current, are apt to lose their heads. The experienced sculler has nothing to fear. And for that matter, nor has the beginner either, for large notices are always placed in the river in the neighbourhood of weirs, so that one has ample time to avoid the danger zone and steer down the channel either to the right or the left which leads to the lock and "rollers."



WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove of great interest to women, containing as it does practical and authoritative articles on :

Prize Dogs
Lap Dogs
Dogs' Points
Dogs' Clothes
Sporting Dogs
How to Exhibit Dogs
Cats: Good and Bad Points
Cat Fanciers
Small Cage Birds
Pigeons
The Diseases of Pets
Aviaries
Parrots
Children's Pets
Uncommon Pets
Food for Pets
How to Teach Tricks
Gold Fish, etc., etc.

DOG BREEDING FOR PROFIT

By E. D. FARRAR

Breeder and Exhibitor

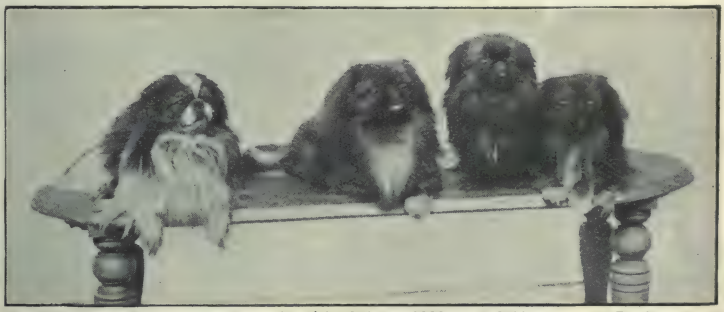
The Most Profitable of the Hardier Toys—A Suitable Puppy House—The Foundation of a Kennel—On Mating—The Importance of Honesty—The Question of Price

THIS article will deal exclusively with toy dogs, the hardiest and easiest to rear. The most profitable, certainly, are the Pekingese, Pomeranian, and Toy Yorkshire. I have named the three in their respective order of profit, though not of merit. This last point is one for each fancier to decide.

The site of the future kennel having been chosen, it is well to decide how the dogs are to be housed. Of course, the well-known firms who cater for dogs will supply every conceivable sort of puppy-house, but the writer has found a small, easily moved house preferable. It should be on castors, have its floor pierced with holes for drainage, with a removable zinc tray underneath it that can be covered with sanitary sawdust. It should also have a roof that will open at the top. It should be placed out of all draughts, in a sunny part of the room devoted to the dogs, and be kept as immaculately clean as the nursery of a human baby. The breeder should reproach herself if, for any preventible cause, she loses a single puppy. Large healthy litters of strong puppies are possible in these and kindred toy breeds, and are the only means of making any profit.

The exhibiting even of successful winners is attended with risk, and practically more honour than profit; indeed, from a financial point of view, it is only doubtfully useful as an advertisement of one's kennels. In this connection it is interesting to note that one lady, who is perhaps the most famous of breeders of Pekingese, never exhibits at all.

There is less risk in showing adult dogs than puppies, but in all cases there is risk. The dread distemper germ may be conveyed by those whose own dogs are clean, but who may have been in unconscious contact with a dog sickening for distemper, or with



A group of famous Pekinese dogs, Puck, Chu-êrh, Kudai, and Wong-ti of Alderbourne. Good specimens of this fashionable breed command high prices

Photos, Sport and General

infected kennels. Still, it is a short cut to fame, if a dangerous one, to exhibit a big winner, if only for a time, until one's reputation is established. The question is one for each fancier to decide; a warning only is given.

The next point to settle is how many



A beautiful litter of Pekingese puppies owned by Mrs. F. W. Lewis. These puppies are hardy, and can be reared quite easily under suitable conditions *Photo, Sport & General*

dogs shall form the beginning of the kennel. If the breeder is a novice, or one with a small purse, it would be well to begin with, say, two good bitches. I say advisedly bitches, for it is of the utmost importance to lay a good foundation this way. An indifferently bred bitch is always unsatisfactory. Buy the best bitch you can afford; a winning dog will be beyond you, and in any case would be a foolish investment at first. You can for a much smaller sum secure his services, and if you are not pleased with his puppies, make a change for your next litter. But a healthy, good-looking bitch from a well-tried strain—not necessarily at all a show specimen, but one that is the exact type desired—mated to a dog whose strong points will correct her weak ones, is the best road to successful litters. Puppies owe as much, if not more, as a well-known breeder asserts, to the dam as to the sire.

Successful Breeding

If preferred, a bitch that has already proved her worth may be purchased. But if her cost is beyond you, then a visit to a breeder of absolute integrity will secure a good bitch puppy and sound advice upon her mating. In the case of a Toy the dam should not be too small, hence a show bitch is often useless as a brood bitch. From too small a dam often results one enormous puppy or a litter of weaklings; at times the death of the mother.

It is often possible, too, to secure a good bitch on what are called "breeding terms." These terms are exactly what the parties concerned choose to make them. Often the one who owns the bitch lends her in return for her keep and a puppy or more. The writer has made this arrangement and found it to answer well. All depends upon whether the other party takes proper care of mother and pups.

In choosing a sire, let the record of the dog as such, rather than his show successes, be his passport to favour. One of the most consistent sires of winners amongst a certain breed of sporting terriers has never achieved signal honours in the ring, but—far more to the point—his progeny invariably do so. And do not be above seeking friendly and expert advice from a disinterested person.

Build up your kennel gradually. Remember as a golden rule that a few good pups are worth several indifferent specimens. Never be tempted to trade upon the ignorance of your clients; the most rigid honesty alone will secure you their custom. It is far better, even commercially, to lose at the time than either disappoint or deceive a client. At the same time be business-like, and allow no credit; nor, if avoidable, send dogs on approbation except to a trustworthy friend. Grudge no time, no trouble, and nothing in the way of good food. Even if a Toy should grow too big he is better as a healthy, intelligent companion than if he has been half starved to make him a trifle smaller. It is better to destroy a sickly puppy than try to patch him up sufficiently to sell to a tyro for a small sum; one loses in credit more than one gains in pocket.

Avoid most carefully trying for immediate profits, either by breeding from immature mothers or by overworking your matrons. Such a course is unwise, and worthy only of the lower ranks of dealers, and is both cruel and wasteful.

The Road to Success

Of course, a proper kennel-book should be kept as in other businesses. Every item should be entered, and with reasonable success and proper care the profits should, in a popular breed, outweigh the losses. But the margin is not always a wide one, and so there should not be the slightest waste. Buy the meat—the most expensive item—yourself, taking advantage of the market in every sense. Buy only the best of all foods, and measure quantities carefully. Be generous, but not wasteful. Value sanitation; dirt means infantile cholera and the like. Steep yourself in doggy lore that you may, as far as possible, dispense with a vet, yet grudge no medical

aid that you cannot yourself supply, and let it be the best.

For the first year, or longer, you will make slow progress, but by inflexible probity first, and the production of handsome and absolutely sound stock next, you will gradually forge ahead, and you will have the most delightful of hobbies.

Always be a little better than your word. Never promise the impossible, as that a puppy of a few weeks is a "certain winner," or that one of a month or so has "perfect house manners." If you can, try at first for the custom of the person who will pay a reasonable price for a pretty, healthy puppy of pure strain, and be as generous as possible in what costs you nothing, such as advice if the puppy needs it, a collar thrown in with a good bargain, or any similar friendliness.

As your stock increases you should certainly breed a "flyer," and then, if convenient, you may yourself have a good stud dog or two, whose fees will most materially increase your bank balance. But, as a rule, this will depend upon your initial efforts, and the way in which you have by patient care and skill avoided illnesses and reared sound stock, and perhaps refused tempting offers for a matron who is the support of your little kennel. Such an animal is indeed a treasure; keep her until you can afford her superior.

Finally, when you have a promising sire of your own, again prove yourself the soul of honour by keeping him fit. As in horse dealing, so in dog dealing, it is honesty that deserves and usually secures success in the end.

A last word as regards prices. Remember your fellow breeders, and charge fairly; do not undersell any more than overcharge. It is just, of course, as a sire becomes more fashionable, to increase his fee in proportion. Among Pekingese sires, for instance, fees vary from the modest four and five guineas up to the thirty guineas of a dog who is perhaps the most perfect of his breed extant. Common-sense and the trend of fashion in the dog world will guide you in this important matter.

GUINEA-PIGS

By F. J. S. CHATTERTON, Gold, Silver, and Bronze Medallist, Paris, 1910–11.

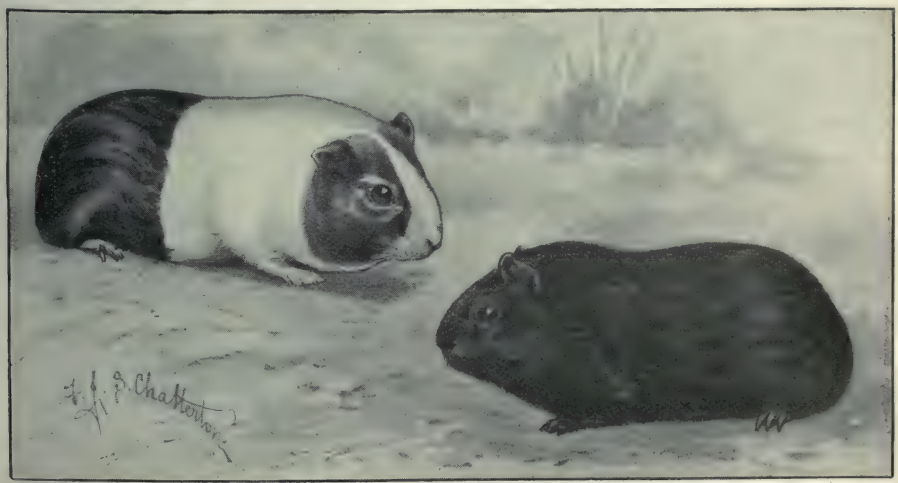
Specialist Breeder and Judge of Poultry, Pigeons, and Cage Birds; Judge at the Grand International Show, Crystal Palace; Membre Société des Aviculteurs Français; Vice-President Poultry Club; Hon. Sec. Yokohama Club; on the Committee of Middlesex Columbarian Society, Indian Game Club, etc.

Guinea-pigs as Pets—The Young Animals—How to Keep them Healthy—The Sleeping-boxes—Using Guinea-pigs to Keep a Lawn or Lawn Tennis Court in Order

For a great many years guinea-pigs have been the cherished pets of many a boy and girl, and capital pets they make. They are good tempered, strong and healthy, and will stand a good deal of handling, which other pets would not tolerate. They very seldom attempt to bite their owner, but when they get tired of being played with, and struggle to get away, they can give nasty scratches with their hind claws, which are long and powerful.

Why cavies are called guinea-pigs is a mystery, for there seems to be no record of their origin. At any rate, they do not belong to Guinea, but are natives of South America; neither do they resemble pigs nor are they related to them in any way. The general supposition is that the name is a corruption of Guiana pig.

They belong to the family of rodents known as *caviidæ*, and have four toes on the front feet, and three on the hind feet,

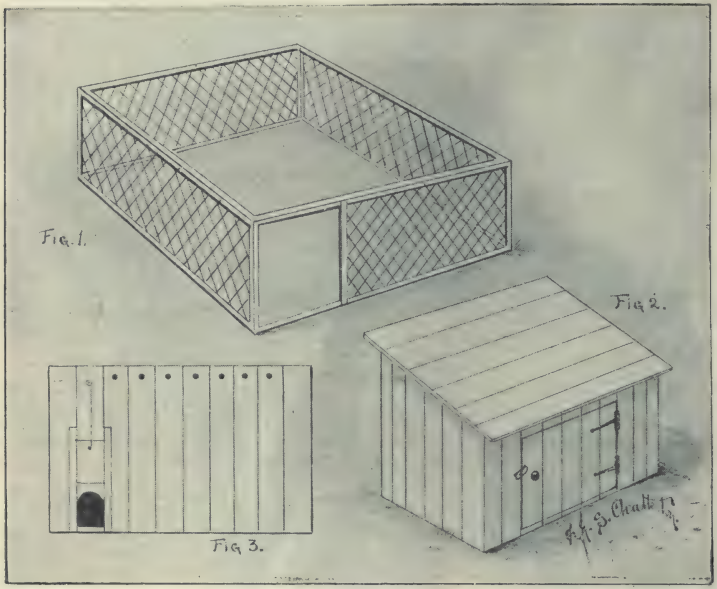


Smooth-coated cavies, or guinea-pigs. The specimen on the left is a Dutch marked cavy; that on the right a self-coloured black cavy. Cavies are healthy, good tempered little creatures, and make excellent pets for children

which are furnished with long, curved claws. One peculiar and well-known characteristic about them is that they have no tails. Some folks have remarked that they look like a rat without a tail, but I cannot see the resemblance. They are altogether of a shorter and cobbier build in head, body, and legs.

They are also often credited with being very stupid and senseless animals, but this is unjust. Certainly they are not so sharp and intelligent as animals of a higher class, but some of them are affectionate, and get to know their owner, and show many instances of intelligence.

Again, it is said that they are delicate, and will not stand cold; but it is surprising, if properly cared for, how hardy and free from ills they are. However, it is necessary that they should be bedded with hay, and provided with a dry sleeping-house, with plenty of ventilation, but free from draughts.



Cavies can be employed with advantage as lawn-mowers. The above designs show a good type of sleeping-house and wire run for them. Fig. 1 is a movable wire run, the top of which can be covered with netting as a protection from dogs and cats. Fig. 2 is the sleeping-house, which should be rat-proof. Fig. 3 gives an inside view of the front section of the house, showing the sliding door and ventilation holes

Nature and Habits

As a rule, quite a number of them will live very amicably together, and, with the exception of a squabble now and then, will not cause any injury to each other, except occasionally amongst old boars.

They are prolific animals to keep, and will start breeding at two months old, but this should not be allowed. The female, generally spoken of as the sow, will produce two or three litters in a year, the number of young at each litter being from two to four or five; some authorities state that the number of young at a birth varies from four to twelve, but I have never had or known of any fancier having such results.

The young ones are born with hair and teeth, and are, in fact, to all appearances similar to an adult guinea-pig in miniature. They are very pretty little things, and lively. They run about with their mother, and begin eating various kinds of food, even nibbling oats, on the second day of their existence in this world. They are suckled by their mother for about two or three weeks, and then are able to look after themselves.

The guinea-pig is a particularly clean animal, and is continually washing and arranging its fur coat, keeping it well groomed, so that it is smart and glossy.

Housing

So far as housing is concerned, if only one or two are kept, then hutches similar to those used for rabbits will answer admirably.

If, however, a number of cavies are required in order to keep the lawn in good order, then a different arrangement will be necessary. This consists of a house for them to sleep in and shelter during the day, and also a wire run, as shown in the accompanying illustration. The wire run is made with a wooden framework on which 1-inch mesh wire netting is fastened. There is an open space on one side which fits close up to the sleeping-house, and gives access for the cavies to and from the run. The run should be about 18 inches high, the width and length varying according to the size of the lawn. To prevent stray cats and dogs visiting the cavies, it will be necessary to cover the top of the run with wire netting. These wire runs, if made in sections, can be more easily moved about and will last longer than if made in one piece. Where there is no fear for the cavies from cats and dogs, a good plan is to erect a wire fence about 18 inches high all round the outer edges of the court, with openings leading to the sleeping-boxes for the cavies.

These sleeping-boxes should be rat-proof, and be supplied with a sliding door worked by a string to shut in the cavies at night, otherwise, if there are rats about, you will be liable to lose your guinea-pigs.

To be continued.

The following is a good firm for supplying Foods, etc., mentioned in this Section: Messrs. Molassine Co., Ltd. (Dog Foods).



An exquisite evening coiffure, specially designed for "Every Woman's Encyclopædia." See article on "The Art of Hairdressing," by M. Nicol, page 2633.



WOMAN'S HOME

This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with :

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting
Heating, Plumbing, etc.
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc.

Furniture

Glass
China
Silver
Home-made Furniture
Drawing-room
Dining-room
Hall
Kitchen
Bedroom
Nursery, etc.

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

THE TEA-TABLE,

Sutherland Tables—The Two-Tier Sheraton Model—Nests of Small Tables—Little Folding Tables—The Revival of the Urn Stand—An Antique Tea-Poy

HALF the fascination of the tea hour, perhaps, lies in the dainty array of tea-cloth and d'oyleys, the attractive display of china, the bright and shining kettle and teapot, all set out on a pretty table. It always seems the most restful meal of the day, when there is no inordinate hunger to satisfy, and we can enjoy to the full the pleasing paraphernalia of the repast.

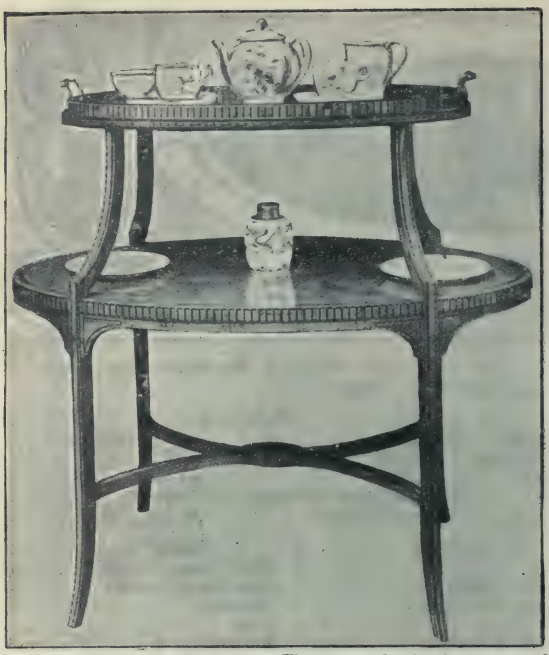
The Sutherland table, because of its folding legs and flaps, which enable it to be conveniently put away in small space when not in use, is the most popular form of tea-table. It is made of mahogany, either plain or inlaid, and is quite inexpensive, being obtainable in a small size from as low a sum as 17s. 6d. It is a mistake, however, to have one of these tables too low, as the top is more likely to get knocked and for things to be upset. At the same time a low table looks very pretty. Another very delightful model is an old Chippendale one of mahogany with a moulded edge. This is circular, and is also folding, and is made with a central tripod leg.



A "nest" of tables is a most convenient article of furniture, since every guest can thus be accommodated with a corner on which to place her cup and saucer

Of quite a different type are the copies of the two-tier Sheraton tables. These are found in either mahogany or satinwood, and have the effect of two oval trays one over the other. A loose tray of plate glass is made to fit the top, and the tea-things are brought in on this. These tables are rather high, but some people prefer this, and the lower tray makes a very convenient receptacle for plates and cakes.

To prevent the difficulty of holding cup, saucer, and cake or bread-and-butter, the little odd tables for



A charming two-tier Sheraton tea-table. The top tier is fitted with a loose tray of plate glass, on which the tea-things are placed. The lower tier serves as a receptacle for cake and plates
Photos. Messrs. Gill & Reigate, Ltd.

holding these things are considered most important in those houses where the guests are always made to feel that they are looked after with really thoughtful care and that the wish is that they should enjoy the acme of comfort.

The small nests of three or four little tables that fit one under the other are very popular. They are a revival of an old fashion, and the original old models are eagerly sought. They are generally made of mahogany with a little bead of black wood around the edge. They are also sometimes found in satin-wood, but these are rare, and are very greatly prized. However, we are fortunate in these days in being able to secure excellent reproductions at moderate prices of most of the good models that prevailed at an earlier date.

The tables in nests are straight-edged and long, but there are some little round ones, really a miniature edition of the folding tripod table, that are also extremely nice for guest tables. They are found in all sizes and qualities from about half a guinea each, though much more is paid for the best work. In the latter category would come a beautiful little model with a fret-cut edge, an example of the later Chippendale period. This raised edge gives security to the cups and saucers placed on the table, and though fragile looking it is very strong, as it is made of what is called laminated wood, consisting of three thicknesses of veneer.

Beyond the small guest tables extra accommodation is, of course, wanted for the plates of edibles. For these there are some two-tier Sutherland tables that are very practical as they fold up when not in use. Some quaint little, round, two-tier "dumb waiters" in mahogany in the old style are also used a good deal. Many people, however, like a portable stand for cakes, as it is extremely convenient. Especially is this the case with some new models that fold up quite flat, and can be put away in very small space. There are quite a variety of shapes and designs to be had, and, instead of the cheap materials in which they were formerly made, they are now carried out in good wood, mahogany, or walnut, sometimes inlaid with other wood.

The urn stand is a revival of a very charming old fashion. It is rather difficult to secure a genuine old piece of this kind, but, as usual, our needs can be supplied by a good reproduction. These tables have a tiny tray that pulls out in front on which to place the cup and saucer. They are, of course, more frequently used for a silver kettle than for an urn. In this case, however, it is essential to have the top fitted with a piece of plate glass to protect the wood, as a drop of methylated spirit would eat right through the polish and ruin it. There is no doubt that this little separate table for the kettle is very practical and convenient.



A folding tripod table with a moulded edge, a good example of the later Chippendale period. This is a very pretty and convenient form of guest table

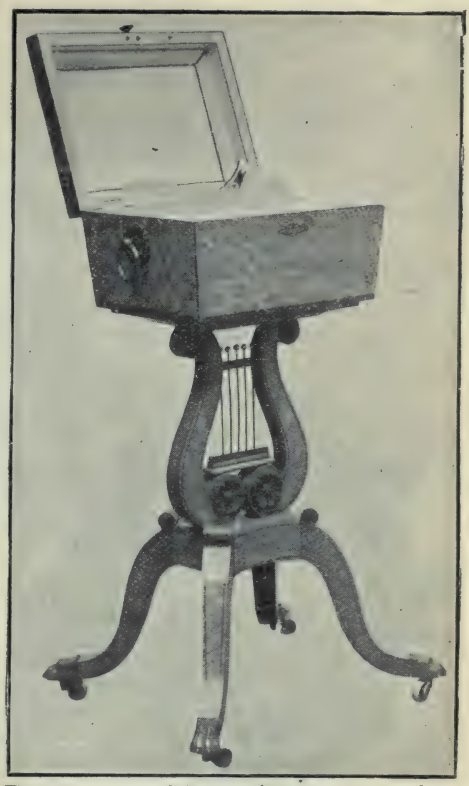
Another relic of former times is the tea-poy. This is a case rather like a large workbox of inlaid wood raised on legs. One very interesting example is lined inside with bright red velvet, and fitted with a couple of glass jars for the tea, and two cut-glass bowls for moist and lump sugar. Besides these there are two dozen silver-gilt spoons, and a pair of sugar-tongs. This is a reminiscence of the day when tea was so

expensive that the servants always had to bring the teapot into the drawing-room, to be filled by the mistress of the house, who doled out the precious leaves with great care. One also finds tea-poys of blue china, which have come down to us from the same period. The inlaid tea-poys are so rare as to be very costly, and as they are more interesting than of actual practical use there are no replicas.

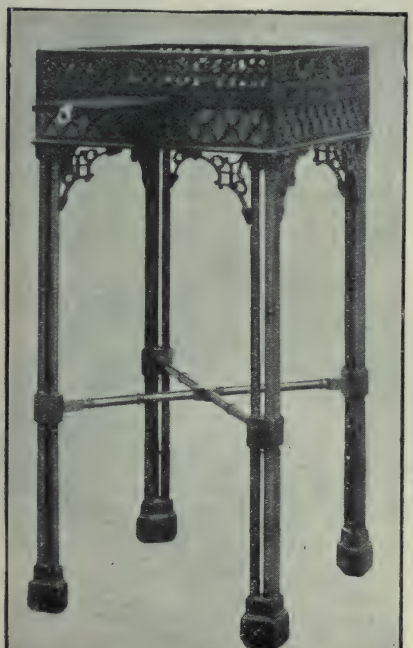
The dainty lace-edged d'oyley for the cake-stand, the elaborately embroidered or hand-drawn tablecloth, and the pretty tea-cosy, are all essential adjuncts to the modern tea-table, but as many pretty and useful ideas on these things are described in the Needlework Section of EVERY WOMAN'S ENCYCLOPÆDIA, the subject need not be touched upon here.

There is a tendency to return to the sit-down tea of our childhood in the highest classes in society. Amongst that fortunate section who possess perfectly appointed country houses the consumption of wafer bread-and-butter and sugar cakes has long been voted unsuitable and inadequate. Perhaps the very late dinner at half-past eight or a quarter to nine which King Edward favoured, perhaps the healthy and robust appetite in the Royal circle, where savouries of various kinds, as well as sweet cakes, were always served at tea, helped to revive the sit-up-to-the-table tea.

Whatever the influences, certain it is that now if the house-party is seated in the hall or the garden, two footmen bring in quite a substantial-looking table and a pile of plates, while tiny, specially made tea-knives are amongst the equipment. Piles of home-made scones, little rolls, and girdle-cakes soon disappear; and the old cut-glass dishes with dainty conserves of strawberry, apricot, or quince, are much in request.



The tea-poy is a relic of the days when tea was most costly. It resembled a workbox on legs, and was fitted with bowls for sugar, jars for tea, and often tea-spoons and sugar-tongs



The urn stand is the revival of an old fashion. It is provided with a pull-out tray for the cup and saucer. On it the kettle can be placed upon a piece of plate glass to protect the wood from injury by methylated spirit or hot water

As a rule, the guests wait on each other, and the meal is quite informal. They sit at the larger table, or carry plates and scones to smaller tables also prepared in different parts of the room where groups of guests may be sitting. A fairly substantial meal of bread-and-jam, when each are home products, and made to perfection, is certainly more suitable a meal than the old afternoon tea fare when one has been motoring and has a healthy appetite. Who has not recollections of some delightful country inn where crisp toast and blackberry jam is served, where the honey is "from our own hives," and the featherweight sponge-cake is above reproach?

The simple-life influence creeps in everywhere, and though few accept the more severe tenets of the cult, people of intelligence use the common-sense suggestions for comfort and homeliness which it brings.

THE ROMANCE OF OLD CHINA

JOSIAH WEDGWOOD AND HIS WARES

Continued from page 2507, Part 21

By MRS. WILLOUGHBY HODGSON

Author of "How to Identify Old China" and "How to Identify Old Chinese Porcelain"

The Story of a Great Table Service for the Empress Catherine II. of Russia—Wedgwood's Black Ware—Etruscan or "Encaustic" Ware—Jasper Ware—Wedgwood Contest with the Duke of Portland and How it Ended—The Beautiful Barbarini Vase—Wedgwood's Marks

IN the last article (page 2505, Vol. 4) were described some of the wares made by Josiah Wedgwood in his early days, the most noted being his "Queen's Ware," so called after Queen Charlotte had expressed her admiration for it, and had appointed Wedgwood "Potter to the Queen." This ware attracted great attention upon the Continent, where it became the rage.



A glacière of the famous Imperial Russian service ordered from Josiah Wedgwood by Catherine II. of Russia in 1770. It was completed in 1774, and consisted of 952 pieces of his celebrated cream ware, on which were painted no fewer than 1,282 views of British scenery. Above is a view of Milton Abbey, Dorsetshire
By permission of Josiah Wedgwood & Sons

The Empress Catherine II. of Russia had shown herself to be a generous patron of the ceramic art, and had lavished orders upon the factories of Dresden and Sèvres. This coming to the knowledge of Wedgwood and his partner, Bentley, they applied to Lord Cathcart to assist in bringing their wares to the notice of her Majesty. Services were supplied to Lord Cathcart and other English representatives in St. Petersburg, and these soon attracted the attention of the Empress. In 1770 she asked Mr. Baxter, the British Consul, to procure for her dinner and other services. Her nobles also vied with each other in sending orders to Wedgwood.

In 1773 Lord Cathcart was commissioned to open negotiations with Wedgwood and Bentley for the manufacture of a vast cream ware service for every purpose of the table, on which should be enamelled views of British scenery, for use at the "Grenouillière"—now part of the great Tsarskoe Selo palace near St. Petersburg. In addition to the quaintly worded order, instructions were given that upon each piece a naked child and a frog should be painted. The child was subsequently omitted, but a frog painted in green upon a shield appeared at the back or in the decoration of each article.

A Famous Table Service

In a letter to Bentley, written by Wedgwood, and dated March 23, 1773, he says: "I have no idea of this service being got up in less than two or three years, if the landskips and buildings are to be tolerably done, so as to do any credit to us, nor of its being afforded for less than £1,000, or £1,500. Why, all the gardens in England will scarcely furnish subjects sufficient for this sett, every piece having a different subject."

Later on Wedgwood wrote to Bentley suggesting that it would cost £2,000, and he considered that Mr. Baxter should be approached about this, and be asked "what expense he thinks it would be prudent to lay upon the service," adding that "it might run almost into any sum." In another letter the question is raised as to whether printing and painting should both be used.



An oval dish belonging to the Imperial Russian service made by Wedgwood On each piece was painted a shield with a green frog, symbolic of La Grenouillière Palace, for which the service was ordered
By permission of Josiah Wedgwood & Sons



Two fine examples of Wedgwood's Etruscan ware. The vase is in red and black, painted with figures, and the jug bears on a red ground cameo figures in black. Both pieces are of 18th century date
From the South Kensington Museum

And Wedgwood pointed out to his partner that if this were done each piece would have first to be sent to Liverpool to be printed, then to Chelsea to have its border painted, before it came into the hands of the artist who was to paint the view upon it. An interview took place between Bentley and Mr. Baxter, when the Consul gave it as his opinion that the service might be completed for a sum of £400 or £500. To this Wedgwood replied: "Which, indeed, it may; but not fit for an Empress's table, or to do us any credit at double that sum."

All through Wedgwood was exercised in his mind as to the price to be paid for this service. He was also not a little troubled by the fear that he might offend some possible noble patron whose home he might be unable to portray.

The Green Frog

In the Mayer MSS. it is asserted that the service was "ordinary cream colour, toned with a delicate sulphur." Twenty-eight enamellers were constantly employed, of whom seven were female hands receiving 12s. or 10s. weekly; men from £1 11s. 6d. to 10s. weekly; and about twenty-one male artists. Bakewell and Unwin painted landscapes. George Barret, the landscape painter, painted Lord Buckingham's house. Cooper painted frogs at twopence-halfpenny and threepence each. Linley painted fruit and flower baskets, and Glover the tea ware of the service.

No fewer than 1,282 views were painted upon the 952 pieces which comprised this service. The border was composed of oak leaves and acorns, upon which appears a small shield painted with a green frog, symbolical of the palace of La Grenouillière—the place of the frogs—at which it was to be used.

A Contemporary Criticism

When complete, in 1774, the service was exhibited in London, and from the pen of the garrulous Mrs. Delany comes the following account of it:

"I am just returned from viewing the Wedgwood ware that is to be sent to the Empress of Russia," she writes. "It consists, I believe, of as many pieces as there are days in the year, if not hours. They are displayed at a house in Greek Street, Soho, called 'Portland House.' There are three rooms below and two above filled with it, laid out on tables, everything that can be wanted to serve a dinner; the ground, the common ware pale brimstone, the drawings in purple, the border a wreath of leaves, the middle of each piece a particular view of all the remarkable places in the King's dominion neatly executed."

During the autumn of 1909 the remains of this service, which had recently been discovered packed away in a palace in Russia, were, by the gracious permission of the Tsar, again exhibited in London by the descendants of Josiah Wedgwood. So history repeats itself, and the interest evinced in this exhibition was even more marked than it had been in the days of Mrs. Delany.

It is believed that £3,000 was eventually paid for this wonderful service, but the exact sum was never disclosed. It cost, including the printing of the catalogue, insurance, and packing, £2,410 10s. 5d.



A magnificent piece of Wedgwood's jasper ware. The figures are in white upon a black ground. The body of this ware, in genuine old pieces, is of the finest texture, and smooth as satin
From the South Kensington Museum

Black Ware

Having perfected his cream and other early wares, Wedgwood turned his attention to those bodies with which his name is most commonly associated to-day. Black ware had been known in

the Staffordshire potteries for some time, but Wedgwood improved this, and called it "Black Basalts." It was an unglazed body, which, in the hands of this great potter, became absolutely perfect. The grain was fine, the surface smooth, and the tone rich. It was used for tea and coffee services, for urns, flower-pots, busts, intaglios, plaques, and vases, upon which the name Wedgwood is impressed.

Wedgwood Blue

Other makers copied this ware and the shapes and designs. They, however, never succeeded in making so fine and smooth a body. These copies may be unmarked, or bear such names as Adams, Mayer, or Turner impressed.

Black ware was also used as the basis of Wedgwood's "Etruscan," or "encaustic" ware, ornamented with unglazed colours in imitation of ancient Etruscan vases.

A red ware and a terra-cotta body were also made, the terra-cotta being of several colours. Cane, chocolate, bamboo, red with black reliefs, or black with these in red, buff, a grey, and a cream, may all be met with.

The lovely jasper ware, however, was the finest of all Josiah Wedgwood's inventions. He worked upon it for many years before he could at last write to his partner in London: "We are now absolute with the jasper." This must have been about 1787, for, in a catalogue issued that year, he introduces this ware in the following words: "As these are my latest, I hope they will be found my most improved works. Verbal descriptions could give but an imperfect idea of the delicacy of the material, the execution of the artist, or the general effect . . ."

Blue is the colour generally associated in the mind of the collector with jasper ware; and we hear a good deal about "Wedgwood blue," as if there were but one shade. In reality, there are eight, ranging from the palest grey to a rich dark blue. There is also a black ground with white reliefs, seven tints of green, pink, lilac, buff, and terra-cotta red. The reliefs are generally in white, but in many cases they will be found in other colours, and upon some pieces several colours are used. Upon early pieces of the best period the colour of the body can be faintly distinguished through the thin parts of the white reliefs with very pleasing effect. Medallions and cameos, plaques, busts, candelabra, inkstands, tea-services, coffee-pots, lamps, cabinet specimens, chessmen, and many other articles were made.

These were beautifully modelled by Flaxman, Hackwood, Tassie, and other artists. The figures and drapery were carved with the greatest delicacy, and were generally of a classic description. Some of the vases were of very large size, but these were not more delicately finished than those small intaglios and other jewels which became the rage, and which we may still find in private and public collections. These choice gems were mounted in cut steel, in gold or silver, and they were worn as jewels or set into patch-boxes, *bonbonnières*, tea-caddies, etc. Many of these jewels have been ruthlessly taken from their original chased or cut metal or ivory settings, and have been mounted in mid-Victorian machine wrought gilt metal devoid of artistic taste and feeling.

The Famous Barbarini Vase

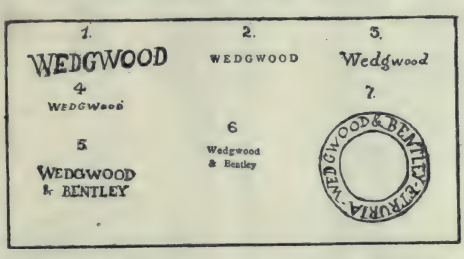
The collector must bear in mind that Wedgwood's jasper ware has been, and is still being, made by his descendants. The only sure test is the quality of the body and the workmanship. The body will be found, in old pieces, to be of the finest texture, smooth as satin. The reliefs are beautifully executed, sharp in outline, and perfect to the minutest detail. Later pieces lack this fineness of execution, the body is less compact, and the reliefs are chalky and show a



Wedgwood jasper ware. A circular pedestal, with a chequered pattern in olive and lilac, and a coffee-pot with white figures and ornaments in relief on a lilac ground *From the South Kensington Museum*

tendency to crack. It is a curious fact that, although his art found true appreciation in England, Wedgwood's most liberal patrons were the French collectors of that art-loving time—the Louis XVI. period. So great was the demand for his jasper ware, and so large the importation into France, that the Royal factory at Sèvres began to copy Wedgwood's vases, medallions, and plaques.

In 1786, at a sale of *bric-à-brac* collected by a Duchess of Portland, Wedgwood saw and determined to purchase the famous Barbarini vase. This wonderful work of art had been discovered, between the years 1622 and 1644, in a marble sarcophagus near Rome, supposed to be that of the Emperor Severus and his mother, who had been slain in Germany 235 A.D. It was of dark blue transparent glass, with white reliefs in semi-opaque paste. It had been bought from the Barbarini family by Sir William Hamilton, who in turn sold it to the Duchess of Portland. Wedgwood soon found that he had only one opponent in the bidding, the Duke of Portland himself, who, when the figure reached £1,000, crossed the room and asked why Wedgwood wanted the vase, and upon hearing of his desire to copy it in jasper, the Duke offered to lend it if Wedgwood would retire from the contest. This was agreed to. The Duke paid £1,029 for the vase, which Wedgwood took home in triumph. He says: "I cannot sufficiently express my obligation to his Grace for entrusting this inestimable jewel to my care, and continuing it so long—more than twelve months—in my hands, without which it would have been impossible to do any tolerable justice to this rare work of art."



Marks found upon Wedgwood pottery and china. The word "Bentley" signifies the partnership of Wedgwood and Bentley, and latterly the word "Etruria" was added. In the oldest marks the letter "O" is very round; in latter times it is narrower

Fifty original copies were made. They were all subscribed for at £50 apiece. Later on other copies were manufactured, but they do not bear comparison with the first.

The beautiful Barbarini vase is now in the British Museum, where it was, unfortunately, smashed to atoms in 1845 by a fanatic. It has been well restored, but it is grievous to contemplate the wreck of a beautiful work of art of such great antiquity.

In 1790 Wedgwood took his sons, John, Josiah, and Thomas, and his nephew, Thomas Byerley, into partnership. He died in 1795.

The principal mark is the name Wedgwood impressed in the paste. This was generally in capitals, varying in size from a quarter to one thirty-second of an inch in height. Sometimes the initial letter only was a capital. During the partnership with Bentley his name appears with Wedgwood, and during the latter days, before the death of Bentley, in 1780, the word Etruria is added. In the oldest mark the letter "O" is very round. In later times it is narrower. The marks "Wedgewood" and "Wedgwood & Co." do not belong to these works, but to another firm.



DRAWING-ROOM CHAIRS

By LILIAN JOY

Decorated Satinwood—A Useful Room—Walnut Chairs—Chippendale Models—Upholstered Armchairs—Coverings—An Economical Notion

THE drawing-room suite, consisting of a sofa, two upholstered and so-called "comfortable" chairs, and a set of four or six admittedly uncomfortable small chairs is a thing of the past.

In its place there are, as essentials, the Chesterfield, two or three thoroughly well made easy-chairs, and after that the seating capacity of the room may be supplied as the fancy of the individual dictates.

So much has period furnishing, however, done for the taste of the day that the nondescript chair, showing lack of taste and originality in the design, is not permitted. It is the desire of every woman who is really interested in her house to have each individual piece of furniture, even so small a thing as an occasional chair in the drawing-room, a thing of beauty in itself.

There is a strong feeling in this connection for decorated satinwood. An objection is sometimes raised that it is cold in effect. This, however, depends on the colour scheme of the surrounding decorations. One has seen satinwood furniture look lovely in a room carried out entirely in golden shades. The walls were a yellowish buff with a frieze above. The carpet was a soft yellow. Even the windows were shaded with pale golden gauze in the form of blinds. The whole effect was that gained when standing under an autumn-tinted tree on a sunny day. Of course such an experiment must be made with the utmost care, and the tones must be blended with the eye of an artist, or the result might very easily be disastrous.

An apartment of this type, or one furnished in the French style, however, is distinctly



An occasional chair in the Adams style. Such a chair should be used in a room decorated in the Adams period
Photos, Messrs. Druce & Co.

what might be termed a " drawing-roomy " room, and there is a strong feeling among many people of preference for something more comfortable and with an appearance of being lived in. This is a practical age, and we are loth to give up an entire room for the reception of guests. Moreover, we do not seem to have the time our grandmothers had to expend on " best " things in either furniture, china, or clothes. We like to get the greatest possible use out of what we have. Hence it is that a very useful " sitting-room " is in many houses taking the place of the drawing-room sacred to the use of guests alone. It is a room especially beloved of men, for in it there are no chairs in which they are afraid to trust their weight, or that they are begged not to tilt for fear a leg should give way.

Such a room may be decorated in quite light shades, but the furniture is of a more substantial character. And there is no need for us to go to other countries for our inspiration in matters of furniture design with such names as Chippendale, Heppelwhite, Sheraton, and Adams on the list of our own celebrated makers.

The Popularity of Chippendale

Chippendale is enjoying a special share of popularity now (1911), but there are also the delightful William and Mary and Queen Anne models of a period just previous to his time. They are largely influenced by the Dutch furniture brought over by the former Sovereigns, and marked a great change from the oak of the Stuart times, which had hitherto been used entirely. Queen Anne chairs look very well in a drawing-room and always seem to lend a good deal of character. The walnutwood of which they are contrived harmonises very happily with a grey wall-paper as a background, though grey is generally considered typical of the Adams style of decoration. It is also very fine with the beautiful, if somewhat unserviceable, mauve that is being used a good deal, or with rose colour.

Heppelwhite Chairs

There is nothing surprising in the appreciation with which Chippendale chairs are meeting, for, whether an original or a really good copy, such a chair is always a pleasure to the beholder. The designs of the great master are purely individual, and for the most part distinctly English in character, though the influence of his interest in the French styles is seen in the " cabriole " legs and " ribbon " backs with which we are all familiar. Later, when some of the beautiful old English gardens were being ruined by being turned into landscape gardens, as a result of Sir William Chambers's efforts to introduce the Chinese art into England, Chippendale also came under this influence, but pieces of that time are not considered nearly so fine as earlier examples of his art in its simpler and more characteristically English form.

The Heppelwhite chairs are often known by their heart or shield shaped backs, and are very graceful. The Sheraton patterns are frequently somewhat similar, though inclined to be more severe. The still later Adams period is also well represented in modern reproductions, and in drawing-rooms



Two or three large upholstered chairs, covered with printed linen, are essential to the comfort of a drawing-room. Such chairs are ideal for resting or reading

decorated after this manner any occasional chairs should be in the same style.

Apart, however, from these occasional chairs there must always be at least a couple of large upholstered chairs in either an old or new pattern. The worst of these chairs is that they often remain vacant because it seems selfish to annex such supremacy of comfort and leave others to be seated less luxuriously. Many people, however, really prefer an upright chair, especially for tea and conversation. What is considered a lady's armchair is very useful in a room; it is a small, high-backed chair of this type, well stuffed. There is something rather unsociable about the vastness of the larger pattern, in which the occupant seems shut off, and quite a long way away from those with whom she is conversing. Such chairs are indeed decidedly more suitable for reading. But the smaller, shorter-seated ones are equally convenient for reading or talking, and have the additional advantage that they take up far less room.



A chair of the Queen Anne period, with its seat covered with hand embroidery. Such a chair affords a most interesting opportunity for the clever needlewoman

This type of chair is now generally supplied with a loose down cushion, which adds greatly to its comfort. As regards the covering, printed linen is the favourite fabric. In this a greater softness of colouring is to be obtained than in either chintz or cretonne. The greatest care must be exercised in choosing a pattern, as it is used in such a mass that it results in either making or marring a room. The loose covers, though not so fashionable, must always remain with us on account of their convenience from the practical point of view of cleaning. Moreover, they can be made to fit so much more trimly now that they are secured by neat little press buttons instead of the tapes that were always betraying their presence, or the linen buttons that generally came off, and even if they did not do so, showed a gaping join.

With regard to the other kind of chairs described, those of satinwood frequently have cane seats and backs, which are sometimes supplied with loose brocade-covered cushions. The Chippendale chairs generally have a padded seat, also brocade covered. But the loose seats with which these chairs are sometimes fitted are far more convenient, as the seats can be taken out and re-covered with the greatest ease by the merest tyro. Copies of the original old Italian brocades, in lovely shades of red and green, are frequently employed for these coverings, and the astute housewife will pick up scraps at the sales for the purpose. Then, too, it is a delightful task to embroider a seat for a chair in either linen, or satin, or canvas, in the old-fashioned woolwork. These are especially appropriate and charming in the Queen Anne type of chair.

A very economical notion for anyone who feels the need of another "comfy" chair in a room, yet does not wish to incur the rather considerable expense of an additional padded one, is to have an ordinary wicker chair of good quality transformed by having a loose cover of printed linen made to fit and to entirely envelop it. If there are upholstered chairs or a sofa in the room similarly covered the effect is very good and these wicker chairs are always comfortable.

TABLE DECORATIONS FOR SEPTEMBER

By LYDIA CHATTERTON, F.R.H.S.

Autumn Foliage—The Use of Cactus Dahlias—Trails of Tinted Creeper—An Autumn Breakfast-table Decoration of White Heather

FLOWERS AVAILABLE :

Asters	*Heather*	*Potentillas*	*Violas*
Gaillardias	*Sunflowers*	*Carnations*	*Chrysanthemums*
Pentstemons	*Fuchsias*	*Geraniums*	*Sweet-Peas*
Michaelmas Daisies	*Marigolds*	*Poppies*	*Montbretias*
Gypsophila	*Pansies*	*Begonias*	*Phloxes*
Dahlias	*Spiræas*	*Roses*	*Schysotilis*
Tradescantias		*Various Foliage, etc.*	

THIS month brings us richness of colouring and mellow tints. Not alone have we beauty of blossom, but the rich colouring of foliage rivals the flowers themselves.

A table decoration of foliage without flowers is very effective, though very seldom seen. Trails of bright red Virginian creeper give as bright an effect as any blossoms, and, used in conjunction with well polished silver, leave little to be desired.

Twine it round silver candlesticks, and loop garlands of it from vase to vase. Fill silver *bonbonnières* with bright sweets and encircle them with creeper leaves. Arrange at each corner of the table a cluster of leaves tied with a bow of ribbon and use autumn leaf guest-cards.



A table decoration for which bright red cactus dahlias are used in combination with gypsophila. No other colour than that of the dahlias should be used. The effect of the scheme is brilliant, yet harmonious

Dahlias are among the most useful of table flowers, and they are very plentiful this month. In the illustration large cactus dahlias of a bright shade of red are used. These are very attractive in conjunction with gypsophila. At each corner of the table a circle of tiny sprays of gypsophila is placed, and there is a fine bloom in the centre of this.

A square of lace is used in the middle of the table with a row of blossoms at the edge of it, and others are placed outside the edge square, while from the centre rises a slender vase filled with some fine blooms and plenty of gypsophila.

Sulphur-yellow cactus dahlias, also, would be effective for this design, or those very popular large, bright majenta ones; the latter look brilliant by artificial light. Care must be taken, however, that other colours are absent from the table, as it is only white or the green shade of their own foliage that will harmonise with these dahlias.

The small pompom dahlias, though stiff in themselves, form a pretty table decoration with plenty of gypsophila.

Take a number of the dahlias and form lines with them from corner to corner of the table, crossing them in the middle, and using clusters of the wee white blossoms round each one of them. In the spaces between the lines stand white china vases filled with the same combination of flowers.

Roses are becoming scarce in September, and must be used sparingly. But these last roses of summer are very beautiful. Those of a pale pink hue look well in a specimen vase with only their own foliage. Four such vases would make a pretty decoration on a ribbon table-centre of pale blue satin, with garlands of the ribbon draped from vase to vase, fastened half-way up the stem with pretty bows.

Or three vases so filled could be placed in



A decoration for harvest time, consisting of wild or Shirley poppies and wheat in slender vases, placed upon squares formed of daisy heads

a triangle, with trails of tinted creeper forming the triangle on the cloth, and trails of it also draped from the tops of the vases. Then long trails of brightly tinted creepers might be carried to the corners, and other vases placed there.

A Harvest Decoration

A suitable decoration for the time of harvest is also shown. The table is covered with daisy chains formed into squares by crossing and crossing. Lawn daisies were not used for this, but the somewhat larger ones that are often found growing by cornfields. Five vases are used, and they are filled with poppies and corn. The effect is very pretty. The *bonbonnières* are in the form of autumn leaves and are filled with fancy fondants. The flaming red wild poppy is a happy contrast to wheat, and another pretty scheme consists of using Shirley poppies of every shade from white to deepest red. Poppy petal candle-shades should be used in a medium red shade, and sweet-cases to match.

An autumn breakfast-table decorated with heather is a pretty idea. In the one here displayed a handsome game-pie dish, with a design of foxheads and ducks, has been used. It is placed upon a fringe of heather, and filled with sprays of purple heather. A few lead supports are placed in the dish to keep the heather upright.

Sprays of purple heather are placed round the cruets, with a sprig of white heather at each place to bring "good luck" to the sportsmen.

Heather is very suitable, too, for luncheon parties, but is too dark and heavy by artificial light for dinner use.

The graceful fuchsia is most suitable for table use. Try it with sprays of pink ivy geranium in cut-glass vases, and mass some of the pink blossoms with some sprays of grey foliage round the base of each vase. Another pretty contrast consists of pink ivy geraniums and variegated maple leaves. Fill the vases with sprays of the leaves and then place the pink geraniums among them.

Low-shaped table-baskets, painted silver, form artistic receptacles for geraniums and foliage. Trim the baskets with bows of ribbon to match the geraniums, using either bright scarlet or pink blossoms.

Those who have kept their sweet-peas well picked will still have plenty of blossoms to gather. Use them on your table as follows: Cut out a large star in silver paper and place it on the table; edge the star with sweet-pea blossoms, and in the centre on the silver paper stand a rustic silver vase, filled with sweet-peas and their own foliage. From the top of this vase to the points of the star suspend garlands of sweet-pea blossoms threaded on to fine wire, and at each corner of the table fasten a cluster of blossoms and foliage tied with a bow of ribbon.

The blooms of the large sunflower make stylish table-centres; place four together, with a vase in the centre of them filled with small sunflowers and coreopsis. From beneath the petals to the corners and sides of the table place wide yellow satin ribbons, with a blossom at the end of each.



An autumn breakfast-table decoration of purple heather, placed in a handsome game-pie dish, resting on a bed of heather. A sprig of white heather is put by each plate. This pretty device is peculiarly suitable if a shooting party is present

HOME LAUNDRY WORK

Recipes for Soap Jelly—Hot-water Starch—Cold-water Starch—Bran Water—Gum Water—Useful Hints

For easy reference the following recipes are given in detail, although they have been mentioned as required in the directions for laundering the various items ordinarily dealt with in the home.

Soap Jelly

Shred as much soap as will be required, the quantity depending upon the number of articles to be washed. Do not cut up more than is necessary, as soap jelly rather wastes with keeping. Put the shredded soap into a lined saucepan, which should be kept for the purpose, and cover it with cold water. Allow this to melt slowly on the kitchen stove, or in the oven, until the soap is dissolved. Do not try to hurry the process, as the soap will very readily froth up in the saucepan and boil over. As soon as the soap is quite clear, and without lumps, it is ready for use. This will form a jelly when cold, and must always be dissolved before using. Any odds and ends of soap that are too small for washing purposes may be employed for the making of soap jelly, which should always be made the day before it is required, so that no delay may be caused by having to wait for it.

Hot-water Starch

Hot-water, or clear, starch is used for the stiffening of muslin, print, lace, table-linen, etc. It is less stiff, and gives things a clearer appearance, than cold-water starch.

For a moderate quantity, take three tablespoonfuls of dry starch, put it into a basin, and mix into a smooth paste with cold water. Then pour on fast-boiling water, stirring all the time, until the starch turns clear. A little shredded wax may, if liked, be added to make the iron run more smoothly, but if the iron itself is waxed or greased, this is scarcely necessary. Hot-water starch is seldom used in its full strength, but is diluted according to the material to be starched and the stiffness required. Common-sense must be used to suit the starch to the material. For diluting purposes, the water need not be boiling; in fact, it is more convenient to thin down the starch with cooler water. This starch will not keep long, and is better when used fresh.

Cold-water Starch

This is used for collars, cuffs, shirts, or any article that is required to be very stiff. The proportions are always the same:

Starch	2 ounces or 2 tablespoonfuls
Water	3 gills or 3 teacupfuls
Turpentine	1 teaspoonful
Borax	½ teaspoonful

Mix the starch with the cold water until there are no lumps left, and let it soak overnight. Then add the turpentine and borax, and the starch will be ready for use.

The turpentine is used to produce a gloss, and the borax to whiten and stiffen the linen. The starch must be well mixed up from the bottom of the basin before using, and, if any is left, it may be covered and kept for some days. The starch will form a cake at the bottom of the basin, and if the water on the top should appear dirty, it may be poured off, and the same quantity of clean water added.

Bran Water

This is used for the washing of fancy work, particularly wool and canvas work. The proportions are:

½ pint of bran
2 quarts of cold water

Put the bran into a muslin bag, leaving room for it to swell, and put it into a lined saucepan with the cold water. Bring to the boil, and let it simmer for half an hour, or even longer.

Then strain into a tub or basin, adding an equal quantity of cold water. Return the bag of bran to the saucepan, add more cold water, and boil as before, so as to get a second water.

Soap jelly may be added to the bran water if the articles to be washed are very dirty. Bran water, besides being very soft and cleansing, has certain stiffening properties, which, for wool work, will be found quite sufficient, without using starch.

Gum Water

The proportions are one tablespoonful of gum arabic to one pint of boiling water. Stir until dissolved, and then strain. Lace will require this strength, but for silk it may be thinned down considerably. If liked, the gum may be dissolved in less water, and kept corked in a bottle, to be used as required.

Useful Hints

Carefully sort the clothes before the washing is commenced.

Keep a look-out for stains and spots when sorting; once set by suds, a stain is difficult to remove.

Do not be economical with the rinsing waters.

Hang tablecloths, towels, sheets, etc., evenly across the line; if dried out of shape, stretching and pulling them straight is apt to injure the fabric.

Stockings should be dried wrong side out.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Thomas Keating (Keating's Powder); Price's Patent Candle Co., Ltd. (Clarke's "Pyramid" Night Lights).



WOMAN'S BEAUTY BOOK

This section forms a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents:

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure
The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods
Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure,
etc., etc.

BEAUTIFUL WOMEN IN HISTORY

"LA BELLE HAMILTON"

By PEARL ADAM

We hear of the Gay Gordons and the Wild Beresfords, and another family traditionally distinguished by an adjective is that of the Handsome Hamiltons. For generations this great family has produced in England, Scotland, and Ireland, to say nothing of its French branch, a succession of beautiful women and handsome men. In Ireland the word "handsome" has almost become part of the name, so that even to the cardriver and the man in the street they are known as the "Handsomehamiltons."

The tradition goes back a long way. In the reign of Charles II. we find "La Belle Hamilton" at Court; a perfect paragon of beauty and discretion, whose husband, one of the flightiest men in France, adored her, and whose brother ransacked the dictionary for words of praise for his sister.

La Belle Hamilton

She was a granddaughter of the first Earl of Abercorn, and the daughter of Sir George Hamilton of Donalong. Her mother was the first Duke of Ormonde's sister, and the Butlers are another of those Irish families in which beauty descends from generation to generation as much as a matter of course as the family lands and title. The family were ardent supporters of the Stuarts. Elizabeth was the eldest of three daughters, and had six brothers, of whom one was the famous Count Anthony Hamilton, who afterwards wrote the "Memoirs of the Comte de Grammont." And another was George, who chiefly distinguished himself by marrying a sister of Sarah Jennings, Duchess of Marlborough, and then dying, leaving her free to become famous as "the lovely Duchess of Tyrconnel."

The Hamilton family loved France and the French, and, like most other Stuart partisans, spent the time of the Commonwealth with the exiles in France. There the children were brought up. At the Restoration there came flocking back all the beauty and gallantry of the three kingdoms, with perfect French accents, and full of French notions of enjoying themselves. The English Court soon outdid the French in its laxity, and it became a commonplace that its members had no decent feeling or behaviour about them. After the rigidities of the Puritans, the English who had remained in England were ready for a reaction, and before long the Court of the Merry Monarch became the proverb it has remained ever since for thoughtless, heedless gaiety, and a lack of any moral discipline. People lived as children do—they snatched what they wanted at the moment, and then cried for another toy.

A Credit to Her Sex

Into this Court came the Hamilton girls, the eldest of whom speedily became the wonder and admiration of all. Her beauty was transcendent, her virtue unimpeachable, her wit biting, her high spirits infectious. It was said of her that "she seemed to have been placed in Charles's Court purposely to redeem the credit of her sex."

She was allied by birth to all the illustrious families of the British Isles, so she took by right a place in the very highest rank, and

was a huge favourite at Court. The Queen and the Duchess of York were absolutely devoted to her. She threw herself heartily into the amusements of life at Court, so far as her principles would let her. Evidently she was no prig—only, almost alone in the whole of England, she held to the ideals of what a woman should be. Irishwomen have ever been at the top of the rank for their modesty and virtue, and La Belle Hamilton was worthy of her country.

She was tall, with a full, elegant figure, " the finest neck and loveliest hand and arm in the world " (as her husband and brother together wrote twenty years later in the Memoirs). Her forehead was fair and open, her hair dark and luxuriant, arranged with exquisite taste but quite simply. As for her complexion, in an age when paint was as much a matter of course as soap or water is to us, she did not make up. Her own lovely bloom needed no aid, and she refrained from giving to artifice the credit that belonged to Nature. Her eyes were sparkling, and full of expression; her mouth was charming, though it could be very haughty. She was neither of the " languishers " nor the " sparklers," did not indulge in the vapours, and was never pert. She was dignified, but she could play a prank with the best of them, and her wit was a delight to all who heard it, and a terror to those who incurred it.

Her Suitors

The Duke of York fell in love with her, and followed her about, ogling her. Elizabeth snubbed him as much as she dared, but it was not enough. He began to make her conspicuous, and the Court gossips began to watch their looks. At this juncture the Duchess of York stepped forward, and made so much of Elizabeth, reposed so much trust in her, took so many opportunities of testifying not only friendship but warm affection, that all tongues were silenced. One can imagine with what gratitude Elizabeth looked on the Duchess, who was a daughter of the famous Lord Clarendon.

Then the Duke of Richmond came along, and besought her to marry him. He was the first match in England, and his possessions might well have dazzled her, for she was far from wealthy herself. He was head-over-ears in love, and even enlisted Charles in his service, who interceded with her for the Duke. The King told her he would portion her nobly if she married her importunate suitor, but Elizabeth merely replied that a gambler and a sot should never be her husband.

The next was Jermyn, invincible wherever he went. When it was seen that he was a captive of La Belle Hamilton, everyone said that at last she had met her match. Not a bit of it! Jermyn retired discomfited. Then she refused Arundel, afterwards the Duke of Norfolk, with £30,000 a year; and the elder Russell, and then his nephew; and the rich, witty Earl of Falmouth, who was a friend of the King and the Duke of York. These were only the important ones, the smaller fry must have numbered hundreds.

A Successful Wooer

Now there appeared on the scene a Frenchman, brave, gallant, good-looking, a younger son, penniless, banished, entirely dependent on the gaming-table for his subsistence, bearing the historic name of de Grammont, He had been banished from France for making love to the wrong lady, and to ease his wound he picked out the loveliest woman at the English Court to flirt with. This, of course, was Elizabeth Hamilton, the proud, penniless beauty. Philibert, Comte de Grammont, distinguished her with his attentions in an ardent but quite careless manner, according to his custom.

Never was man so taken aback! Elizabeth remained quite indifferent. She did not seem to mind whether he was present or absent, whether he flattered her or someone else, whether he languished or wooed, or was chilly and reserved or moody and jealous. He could not make it out. No other girl had ever failed to twitter and flutter when the handsome, gay count approached her. The result was inevitable. De Grammont plunged into a sea of love, drowned in it, gloried in the drowning, left the gaming-table to be with her, braved ridicule for the sake of his worship. Elizabeth smiled gently and gravely, and remained unflustered. The King took a hand in the game, helping de Grammont to many opportunities of being with his lady.

One of these was on the occasion of a masquerade, when de Grammont was told by Charles to escort Miss Hamilton. When the time came, to everyone's amazement, the Count turned up in ordinary dress. He made his explanations to the King before the assembled Court. He had sent to Paris for a French costume, and the valet had but just arrived, saying the clothes had been stolen from him on the road.

" I should have killed the man," remarked de Grammont, " but I was afraid of making Miss Hamilton wait."

And after that she had the heart to go and stay in the country, and forbid him to visit her on any pretence whatever!

Twenty years afterwards he dictated his memoirs to Anthony Hamilton, and says that when he met Miss Hamilton at a ball for the first time, he " knew he had seen nothing at Court till this instant."

He was twenty years older than the lady, and had a European reputation for marvellous clothes and daring flirtations. When he went to Madrid to fetch the Infanta to marry Louis XIV. he rode through France and Spain in flame-colour. But he had met his fate at last. He stayed perforce in London while she was away, thinking of her all the time; and when she returned he rode out to meet her with her brother.

"Miss Hamilton being in his eyes ten or twelve times more handsome than before her departure, he would have purchased with his life so kind a reception as she gave her brother."

But Elizabeth was no longer insensible. Like so many other women of the past, and the present, and the future, she fell a victim to a man who had not only looks and charm, but the other virtues of being penniless and a light-hearted rascal.

So they became engaged at long last, and as soon as he had her promise he cooled down. When he heard that he was recalled to France, he started off on horseback at once without her. At Dover two extremely polite horsemen overtook him—Sir George and Count Anthony Hamilton. "Count de Grammont," said they, "have you forgotten nothing in London?"

"Yes," said he immediately, "I have forgotten to marry your sister." And turning his horse, they rode back together.

They spent most of the rest of their lives in France. She was not very popular there; she was too reserved, too dignified, and held notions about personal conduct which were extremely out of place in the France of the period. Her wit, too, was biting, and she never hesitated to sharpen it on those she disliked. She became a quiet, stately woman, without a trace of high spirits. She was Dame du Palais to Maria Theresa, and the Memoirs say she was the chief ornament of the Court. Madame de Sévigné liked her, and so, oddly enough, did the King.

Her husband adored her, although the Ethiopian could not change his skin, and he never settled down to a useful career. He had the makings of a fine soldier, but his frivolity prevented his ever rising.

They had two daughters, one of whom married the Earl of Stafford, and the other became an abbess in Lorraine. The Memoirs abound with praises of her beauty and disposition. They were written when de Grammont was an old man of eighty-five. He died in 1707 at the age of eighty-six; and in the following year La Belle Hamilton, now a handsome, stately, dignified, quiet woman of sixty-seven, followed him to the grave.



Elizabeth Hamilton, daughter of a house famous for the beauty of its members, and generally known as "La Belle Hamilton." She married the Comte de Grammont and was distinguished for her transcendent beauty, lively wit, and high spirits

From the painting by Lely in the National Portrait Gallery

HOW TO OBTAIN A GOOD FIGURE

Continued from page 2515, Part 21

Some Exercises to Develop the Bust—The Value of Good Corsets—Massage—A Warning Against Drugs—How to Reduce the Size of the Bust

WHERE special treatment is required for bust development, gymnastic exercises are good, since there are special muscles of the chest fallen into disuse. Care must be taken never to overdo such exercises. Regard them merely as a stimulus. For this reason there is much to be said in favour of Swedish drill.

A special exercise for the expansion of the chest is to breathe deeply whilst sitting in a chair, the hands grasping the seat. In this way, the shoulders are held down and the chest drawn up. Exercise before dressing in the morning, and rest awhile afterwards. Increase the daily number of exercises from two or three "breaths" to ten or fifteen. Then, when dressing, leave plenty of room for good breathing by avoiding tight bands or a heavy droop of clothing from the hips.

Corsets and their Value

Here a word on corsets from a beauty culture point of view will be helpful. The corsetless figure is ugly. It droops, becomes shapeless, and is hard to dress becomingly. On the other hand, tight corsets, by restricting the stomach, court a bad complexion and the red nose of dyspepsia; whilst, by restricting breathing, they make the chest flat and hollow, induce "salt-cellars," scraggy necks, thin arms, and curved backs. At the present day it is possible to obtain a well-made corset which constrains and supports the figure without unduly compressing it, at a moderate price. A high corset, by pressing the bust, spoils, and finally banishes, graceful curves. Another point, useful to the matron, is that a corset cut to reduce the apparent size of the hips obtains this effect by straight lines at the waist, which is thus skilfully allowed another inch or so without its apparent size being increased. Great strides have been made in the skilful cut of the corsets.

Electrical Stimulation

Massage is of great use in the development of the bust, this part of the figure responding very quickly to treatment. It is well to bear in mind that where the lactic glands are immature there is a physiological as well as an æsthetic value attached to treatment which will develop them, and the five or ten minutes spent daily in massage is time well spent. Use linseed or olive oil, and as much as will be taken up by the skin at one time. Apply with a gentle, circular movement (taken upwards), and continue as long as the skin becomes dry under the friction.

Stimulation by means of a small electrical apparatus is to be recommended, and the taking of frequent and small doses of oil is an important part of the treatment. Cod-liver oil is often used, but olive oil is of such efficiency in beauty culture that it becomes a necessity, especially to the thin woman. Steep raisins in olive oil and eat them at any time—constipation is one cause of thinness of the bust, and raisins in oil are mildly aperient—drink warm milk, and, if treatment is systematic, a good effect ought to be seen in about a month or six weeks. The oil must be used warm for massage, and, to give tone after, bathe in cold water. Any good skin food, as well as olive, linseed, or almond oil, may be used for outward application, the object being to supply the fat wanting for plumpness. Dr. Anna Kingsford advised linseed oil and *Lait Virginal* mixed in equal parts, and a somewhat similar preparation is composed of

Oil of sweet almonds	100 grammes
Balsam of tolu ..	2 grammes
Simple tincture of benzoin	2 grammes

Perfume with a few drops of any essence.

Singing as an exercise helps bust development.

Drug-taking is to be avoided, and amongst the medicines offered for the purpose of bust development have been found such things as calomel, opium, and belladonna, drugs securing, perhaps, a quick but not lasting effect as required, and all kinds of disastrous after-effects to the general health not anticipated.

Reducing the Figure

To reduce the size of the bust, general treatment for obesity is the safest. Astringents, while partly successful, leave the skin discoloured, wrinkled, and old-looking. But a treatment given by Kirsch is here recorded:

"In the first place, the breasts must be covered with a pomade of iodoform:

Pure iodoform deodorised	1 part
Pure vaseline	30 parts
Essence of peppermint ..	11 drops

"The breasts are then covered with hot cloths steeped in the following solution:

Alum	1 part
Sugar of lead	15 parts
Distilled water	1,000 parts

"Over the cloths apply waterproof paper, and allow them to remain twelve hours. This treatment (both the ointment and the hot cloths) must be repeated morning and evening and continued during several weeks." It may be mentioned that iodoform has an unpleasant smell under any condition, and because of this, iodide of potassium has been put in its place, with probably as good, or nearly as good, a result, the rest of the recipe, in this case, standing as it is given.

THE ART OF HAIR-DRESSING

(SEE COLOURED FRONTISPIECE)

By DAVID NICOL, Diploma of Honour at the Paris Exhibition. Coiffeur by Appointment to H.M. The Queen

The Front and Back Dressing of the Coiffure—Typical Styles and Their Variations—Careful Study Required to Suit Individuals

Most subjects, when considered in a scientific manner, fall naturally into certain well-defined groups of which there may be variations. So it is with the art of hairdressing.

In hairdressing the first wide distinction is between the front and the back dressing of the coiffure. These have to be considered quite separately, as it does not necessarily follow that because the front is arranged in a certain fashion that there is a given style for the back hair which has come to be associated with it by a law of universal custom. Indeed, with most of the various modes of arranging the front hair practically any of the many possible adjustments of the coiffure at the back of the head may be equally appropriately combined.

Considering the first of these primary divisions of the subject we find that it quite as naturally divides itself again under about four heads or subdivisions.

Typical Styles of Hairdressing

In the dressing of the front hair there is first of all the typical set centre parting that demands the classical aquiline type of features in its wearer. Then there is the typical set side parting. Thirdly we have the soft and becoming Pompadour style, with the hair raised above the face and innocent of any parting at all. The fourth style is the Louis XV., and it was with this that I took my diploma in Paris. It consists in arranging the hair in a series of breaks or ridges across the front.

The variations of the Pompadour coiffure may again be subdivided under many heads. First of all, this coiffure may be arranged with a division near the centre. This is a different thing from the parting, which is made by passing the comb through the hair in a perfectly straight line, so that the skin is exposed, whilst for the division the hair is waved, and combed back from the face à la Pompadour, and then the fingers are run through it so as to cause it to divide in a perfectly natural manner, which is very attractive.

A second style is a division with a front dip bringing the hair down over the centre of the forehead in a curve. For this the division should come fairly well in the middle, as otherwise it makes the dip take an ugly straight line across the forehead, looking more like a swathe. The three-pouf style is another expression of the Pompadour that is becoming to many. The front hair is parted so that it can be taken back in three separate pieces. The divisions thus formed on either side are sometimes filled in with bunches of small curls. Again, a mode known as the Réjane, is a picturesque outcome of the Pompadour coiffure. There is a pouf on either side of the front, and then above each ear a cluster of curls. It is for the petite brunette of the type of the French actress herself that one would recommend such a style.

The Principal Aim in Hairdressing

All through, the special type of the wearer must never be lost sight of. Indeed, the most important thing always to be considered in choosing a style of hairdressing is that it should be becoming to the individual. That is the principal aim of my work, the one point that comes before all others.

Even in deciding such a matter as whether the side parting should come on the left or the right, a careful study is needed, as the two sides of the face frequently differ very considerably. One side will sometimes be extremely pleasant and the other quite



Coils and twists are largely used in the hairdressing of 1911, the hair being lightly waved across the forehead and over the ears



A soft arrangement of the hair, with a division slightly to one side of the face. A ribbon threaded through the hair is also very becoming
Special designs by David Nicol, 30, Haymarket, London

severe. The Pompadour style of dressing suits a pretty face with regular features, and after that any kind of physiognomy whatsoever. Whether or no a division is becoming is again an individual matter, but it is not nearly so severe a test of regularity of feature as a defined parting. There is a wider variety of styles now than there ever has been, so that every type of face may be suited; indeed, the art of manipulating the coiffure puts it, in these days, in the hands of any woman to enhance her appearance to a remarkable degree by a due attention to this the most important part of the toilette.

The various types of back hairdressing are regulated in the first place by the manner in which the hair is primarily handled. Nowadays there is a great vogue for dividing it and arranging it partly in one way and partly in another, combining twists with curls, and so on. Broadly speaking, however, the preliminary processes include plaits and coils or twists, the latter being used to a very large extent at present (1911). Then there are torsades and swathes. A torsade consists of a switch of hair divided evenly in two parts. These are each twisted separately, and are then twisted again around and around each other. A made-up torsade for supplementing the natural hair will sometimes have curled points, which are left loose and give a charming finish to the coiffure.

Most of the styles in hairdressing are revivals of old fashions, but the swathe really is a complete novelty. I have never come across it in any of the old prints. It has, however, become familiar to all of recent years. It is merely a switch, or tail, of hair taken and laid flat against the head, often bound around it as though it were a ribbon. In the latest modes there is only a short piece of it showing as when a ribbon is threaded through the hair.

Then caps of curls are another vogue. They are put on the head as though actually they were a cap. Also, the Marteau poufs, which are a series of small rolls made by twisting the hair round the fingers, contribute to some very attractive coiffures.

In future articles I intend to give some coiffures in which these various styles are exemplified, with exact directions as to how they may be carried out and other points of interest to readers.

To be continued.

THE TOO THIN WOMAN

Some Causes of Leanness—The Meaning of Age—A Caution re Diet—Avoid Extremes—The Elixir of Life—How to Grow Old Quickly

THE trials of the too stout are well recognised, and as it is comparatively easy to cure obesity, the course open to the woman with too much adipose tissue is fairly straightforward. Not so with the thin woman who may not find so readily the cause of that "state of an Individual in which the flesh allows the form and angles of the osseous framework to be seen."

Many thin women by observing the obverse of the stout woman's medal thereby find a cure, but not all. Indigestion is not always the primary cause of thinness, though certainly it is true that the thin woman is thin because her food does not yield sufficient nourishment. At the same time there is a constitutional leanness not incompatible with health, when the physique is vigorous and the mind strong and courageous.

But the thin woman is often the unhappy possessor of nerves, and is, therefore, robbed of the sunshine of life, and forced to grow old early. The constant trouble then of the too thin woman is that her will makes big demands upon her vital force, which, badly fed by the nerves, is soon depleted.

Age—the thin woman grows old sooner than her stouter sister—is a diminishing of the proportion of water contained by the organs of the body. Now, two-thirds of the human body is water, and five-sixths of the weight of fat is water, so that if the thin woman discovers how to avoid diminishing the water she learns how to keep herself young. "Wakefulness dries up the body,"

said an old writer, "and sleep restores it." The thin woman, therefore, should get as much sleep as she can, and rest as much as possible. Trouble, worry, violent emotions, and "nerve-storms," by exciting the brain, cause the whole mechanism of the body, so to speak, to go at an increased pace, so that as much vital force is expended in a week as should have served the body's needs for a fortnight.

Avoid Extremes

Avoid extremes of all kinds. This is advice the thin woman finds difficult to take, because of her temperament. One extreme she will often fall into when apparently following the advice given her on diet, for she will deliberately run the risk of a disordered liver and bilious attacks by partaking of all kinds of rich food. But, should she succeed in acquiring flesh—in spite of indigestion, it will be of that order called "flabby" and not good to look upon. Moreover, her eye will be yellow and complexion muddy, so that the total result is loss from the beauty culture point of view. If possible, milk and dishes of a farinaceous type should be taken freely, but as a concession to the digestion, as well as to further the work of flesh building, extract of malt should be taken after every meal, whether stout be added to the diet or not.

Flesh-producing food always should be chosen—red meats, potatoes, rusks, biscuits, bread-and-milk as often as it can be digested. A tumblerful of good milk warmed, and with just a *soupçon* of finely grated suet added to it, if taken at night, is an excellent sedative as well as flesh-former. Poultry, white meat, light wines, and aerated waters must be left to the too stout woman. Liquids must be taken sparingly, and not with the food. It may be noted that a "cure" for obesity is hot water drunk freely.

The whole of the advice of a famous doctor to the thin woman used to be "keep warm." In avoiding extremes of heat one avoids a condition which makes directly for age, since heat dries the skin and causes the system to lose too much moisture. But an extreme of cold is probably worse. Cold paralyses the vasomotor nerves, so that they cannot control the muscular walls of the arteries; the arteries becoming loose, the circulation of the blood becomes poor. Poor circulation is the thin woman's worst enemy; it means that the whole body is being insufficiently supplied with nourishment, and waste matter is not being expelled. The too thin woman needs to specially study hygiene.

In the majority of cases she is "nervy," and as this state is destructive of good looks in women, be they stout or thin, it is well for anyone wishing to cultivate beauty to understand the importance of the nervous system. A woman whose nervous system is, so to speak, able to generate sufficient nerve force, not only to supply the daily demands upon it, but also to create a reserve force, is bound to be good-looking, and able to get the best out of life.

Broadly speaking, the nervous system begins with the brain (hence worry and anxiety are disastrous to good looks), continues down the spinal column (this accounts for many thin women's backache), and then branches all over the body. To quote Herschel, the nervous system "is a galvanic battery in constant action whose duty is to provide a certain and continuous supply of its special fluid within a given time." The particular temptation of the thin woman is to overtire herself. She overdraws her account at the bank of health, finally becoming bankrupt. She has to remember that the moment she touches her reserve vital force, she touches the source of her good looks; after that, though she may for a long time get through her duties of life in a proper manner, her appearance begins to "go off."

Nerve Food

Science still searches for this "food of the gods," and is probably very near to success in its search. But so thought the old "alchemists" and metaphysicians.

Nature gives a little of this life force with fresh air, sunshine, flower perfumes, and fresh foodstuffs. Hence the value of the "simple life" to too thin people.

"Nervy" people are greatly influenced by their environment, and cannot endure people, places, or incidents which scarcely disturb the phlegmatic temperament. Now, this sensitiveness is nothing more than the nerves crying out to be fed, and the wise woman will immediately take advantage of the fact. She will speedily feel the benefit of a change of air, of massage, of electricity, of sleep, of tonic baths, and of good blood-forming diet. But as there are many cures and many symptoms, it is not wise for any woman to undergo any course seriously without consulting her doctor. It might be interesting to give her some rules "wrote sarcastic" by Hufeland. They are rules for "quickly attaining an appearance of old age":

"1st. Endeavour by every art, physical and moral, to attain to maturity as speedily as possible, and waste the vital power with as much profusion as possible.

"2nd. Begin very early to expose yourself to the utmost fatigue. Forced journeys of several days, continual dancing, sitting up all night, and shortening every period of rest, will, in this respect, be of most service. By these means you will accomplish two objects—that of speedily exhausting the vital power, and that of making the vessels soon hard and brittle.

"3rd. Drink abundance of wine and strong liquors. This is an excellent prescription to desiccate the body, and to make it become shrivelled.

"4th. Care, fear, and sorrow are extraordinarily well calculated to bring on very early every characteristic of old age."

These quaintly worded rules hold much food for thought for the too thin woman.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. T. J. Clark (Glycola); De Miracle Chemical Co. (Superfluous Hair Destroyer); Antipon Co. (Obesity Cure).



CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned :

The Baby	Education	Physical Training	Amusements
Clothes	*How to Engage a Private Governess*	*Use of Clubs*	*How to Arrange a Children's Party*
How to Engage a Nurse	*English Schools for Girls*	*Dumb-bells*	*Outdoor Games*
Preparing for Baby	*Foreign Schools and Convents*	*Developers*	*Indoor Games*
Motherhood	*Exchange with Foreign Families for Learning Languages, etc.*	*Chest Expanders*	*How to Choose Toys for Children*
What Every Mother Should Know, etc.		*Exercises Without Apparatus*	*The Selection of Story Books, etc.*
		Breathing Exercises	
		Skipping, etc.	

HEALTH-GIVING GAMES FOR SMALL CHILDREN

Utilising a Child's Instinct for Play—Games that Cause Deep-Breathing—The Good Effect of Bubble-blowing—Hoop-bowling Races—Three-year-old Children May Learn to Use a Golf Club—Regular and Systematic Play

IT requires perhaps some actual knowledge of the growth and development of the human brain to understand how the child's instinct for play can be utilised for health and educational purposes.

In one sense, children, like kittens and puppies, play naturally, instinctively, with that *joie de vivre* which we never recapture in after life. On the other hand, mere instinct will not teach a child what type of play is best, most healthful, and most beneficial. The child's play-time can be wasted, not utilised for ultimate good. By the wise choice of play, by organising the hours devoted to play and recreation, by teaching the child directly how to play, a great deal of good can be done by the intelligent mother or nurse.

It goes without saying that outdoor play, other things being equal, is better from the health point of view, but when nurseries are well ventilated and kept fresh and wholesome, there is a good deal to be said in favour of play in the nursery. For one thing, the children are not subjected to chill on damp ground, and during the winter months, at least, nursery play will be probably all they can get on many days.



Chasing a mechanical butterfly is an excellent exercise and one that is not attended by over-strain or undue exertion. The butterfly, when wound up, remains in the air for some time

In the first place, let parents remember that children are very imitative. They do as their parents do. They follow the rules of a game, and adopt methods that are

fair, or otherwise, according as they are taught in the first instance. Character is brought out by games, and character can be made or marred according as children are taught to work and play in the early years. A child's brain is impressionable, very receptive. A child has less power of concentration than an adult, and tires more quickly of work or pleasure, so that one of the main ideas should be to associate the idea of enjoyment and pleasure with whatever play or work is adopted. But play also must be combined with discipline, because the will has to be trained and the child's character developed in part through play.

The Game Spirit

The force of suggestion is a very powerful one in dealing with children. A child will consider his play dull or delightful according to the amount of enthusiasm which can be aroused in him by suggestive teaching. Compare the old idea of dull, uninteresting drill lessons with the modern view that children must have variety, interest, enthusiasm for any form of physical culture they take up if it is to do them real good. A play spirit must be cultivated, and to this end the teacher, whether mother or nurse, must be enthusiastic and interested, and the child will follow her lead.

What special types of exercises can be utilised for health and educational purposes for the child?

There are innumerable games to be played with a soft ball which the very tiny children even can enjoy and profit by. Catching and throwing is just the sort of exercise that is good for them, in that it raises the arms, expands the chest, gives them a little running exercise, and yet is not productive of strain. Strain is the one thing which must be avoided when play is organised for the small children, and it is with the little ones we are dealing in this article. Teach a child to catch and throw a ball from various distances and points, and you are developing dexterity of eye and hand, co-ordination of different parts of the brain, and the power of judgment. Teach children to throw a ball properly, and you are educating the various groups of muscles, and developing the "muscle sense." Watch a cat jump from one height to another, and you cannot fail to observe what a magnificent "muscle sense" it possesses in noting its power of judging distance and space. Now, it is this "muscle sense" that can be developed in the child by throwing and catching a ball, brick building, or the arrangement of boxes of assorted sizes one on top of the other. This type of play is very suitable for nursery amusement on wet afternoons.

But a child's playtime must include such games as cause him to run and use his limbs freely if real health benefit is to be derived. Rounders is a game which will do this, and is very beneficial for the child so long as care is exercised that he is not over fatigued and over strained. When a boy becomes cross and irritable, or shows signs of lassitude, that particular game should be stopped until he has had a definite rest. For small children, an excellent way of making them run and jump is by utilising the automatic butterflies or modified aeroplanes, which can be bought in any toyshop. These huge butterflies "wind up" by twisting their large antennæ, and then they fly off and remain suspended in the air for quite a time,



Blowing soap-bubbles is a simple pastime and a useful exercise for inducing deep breathing

to the great enjoyment of the children, who immediately give chase.

Deep Breathing

So many children suffer from chest ailments, and are liable to weakness of the lungs and chest, that play which can be used to develop the respiratory apparatus is exceedingly valuable. To this end an excellent exercise is blowing soap-bubbles. Some clay pipes, a basin of water, and a piece of soap to make a lather, can very easily be obtained, and most children love the proceedings intensely. Teach the child to take a deep breath and then blow the bubbles carefully through the pipe, and, when this is done in the sunlight, the effect of coloured light on the soap-bubble is an added joy and interest to the child.

Another exercise of the same type consists



Blowing feathers. This is an invaluable aid in developing the lungs, and is excellent for children with weak chests or a tendency to round shoulders

in blowing feathers about a room or out of doors. Note the boy in the picture. The child's head is kept up, his shoulders well back, the muscles of the abdomen and chest are exercised, and the breathing power is tremendously affected.

Little competitions can be organised amongst the children, and prizes given for successful feather-blowing and skill at the making of soap-bubbles.

Hoop exercise is suitable for both boys and girls, but some form of competition is almost necessary in this play, as the child very soon finds the occupation of hitting a hoop somewhat monotonous.

Organise a race, with the older children handicapped with regard to distance, and interest is immediately revived, and all the children soon become skilful in steering their hoops along rapidly.

The Agile Child

Jumping exercises are excellent for making children more agile, more quick and deft. At the same time, they develop the thigh and leg muscles better than almost any other exercise, and the children become exceedingly keen on their score. Small prizes add to the interest, and the sporting value of this play is quite evident. In Scotland, parents who are keen on golf initiate children as young as three years by teaching them to putt and drive, and in a remarkably short time the baby golfer has quite a professional swing, and the love of golf implanted at this early age provides interest and pleasure which may last him till the eighties. Even the babies can be taught putting wherever there is a little strip of grass and a small flower-pot to put in a hole.

The training of the senses is another bye-product of playtime. The eyes and hands are working in unison, and such training serves in good stead in after life.

Lastly, teach the children that unless their play is regular and systematic, they cannot expect to excel in what they are doing. Concentration and regularity make for self-discipline and character. The healthy mind and the healthy body both can be acquired by the proper teaching and education of children in the art of play.

The introspective, nervous, highly strung child who does not like play should be encouraged gently, and made to take up games which do not require the expenditure of a great amount of skill or strength. Play will improve his physical health, and that in itself will make his mind healthier, and counteract any morbid tendencies to solitude and shyness. These qualities are most frequently evinced by the "only" child, who requires, more than any other, to be encouraged to play and romp and enjoy himself if he is to develop healthily.

A certain amount of noise is inseparable from play, and the mother who prides herself upon her children being "so good and quiet" should try to see that the natural child is not quiet, and that excessive goodness is often a sign of lack of energy and health.

Some Health Hints

Too much excitement during play is not a good thing, and the children who get excited, over-heated, and fatigued, may have to pay the penalty in restless nights and lassitude next day.

For this reason, exciting games should not be played at bedtime, because a child's brain is very sensitive and easily upset, owing to its instability compared with the adult brain. But the clever mother will recognise these points, and will learn from experience to regulate play, and organise games so that the children will derive the maximum benefit with the minimum fatigue.



Children of very tender age can be taught golf with advantage. Not only is the swinging of the club a splendid exercise for the muscles, but the training of hand and eye thus acquired is also invaluable in after life

NATIONAL DANCES FOR CHILDREN

Continued from page 2516, Part 21

By MRS. WORDSWORTH

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2. SCOTCH

National Character in Music and Dances of Scotland—Many Varieties—The Significance and Uses of Music—Scotch Reels—War Dances, Strathspeys—Some Characteristic Steps

EVERY national dance exerts a certain influence over the minds and spirits of the people. Beyond all others, the history



Fig. 1. The "Cutting-up" step. This step is common to most reels and to the schottische. The knee of the foot when raised should point sideways, not forwards, and the opposite hand should be also raised
Photos, Martin Jacolette

of dancing in Scotland coincides with that of the country. It illustrates the marked influence of their French connections over the Scots, from the time of Perival, when the Scots Guards—as in the days of Louis XI. —played a conspicuous part in the joint histories of the nations. The Scotch, as a nation, are lovers of dancing, and readily learned anything they could from their French relations when the two Courts were established in Scotland—as in the regency of Mary of Guise, and the reign of Mary, Queen of Scots.

King James was a great lover of dancing, and in his "Book of Sports" included dancing as a lawful recreation. At that time the Calvinists esteemed dancing a sin, but the Scottish natural aptitude for it was unconquerable. A century later, in 1728, the Town Council of Glasgow appointed a salaried dancing-master to "familiarise the inhabitants with the Art." This gentleman received the magnificent remuneration of £20 a year! Dancing was soon regarded as a very necessary article of education. Bagpipe and Highland fling competitions became features of national gatherings and holidays. Reels were first favourites, and had the graver significance of religious exercise at wakes and weddings, when sacred hymn tunes were used to accompany them. This provides a further illustration of the nation's propensity for relieving its feelings by dancing.

At fairs people gave themselves up to the national pastime. A favourite measure for competition—rivalry has always played a



Fig. 2. The first "Fling" step. The foot is extended sideways with a spring, then raised below the knee. It is placed behind, in front, and again behind. The other foot is then used. The original foot repeats the step and the dancer turns round once, using the opposite foot



Fig. 3. The first "Fling" step, turning, showing the dancer's position when doing so. Both hands are now raised

large part in Scotch dancing—was the Salmon dance. In this peculiar measure the dancers simulated the leapings of the fish. Vigour, in an unusual degree, characterises all the antique dance measures of Scotland. Highland flings, such as the Marquis of Huntly's Fling, and reels like the Reel of Tulloch, or Tulloch Gorum, are complicated evolutions of a classical and studied order. The national dances of Scotland, while calling for a wholehearted use of limbs, energies, and muscles, also demand thought and brain power—wherein lies their almost unrivalled excellence.

The Reel—the genuine national dance of Scotland—is presumably of Celtic origin. It is the Danish national dance as well as the Scotch; though to which nation it first belonged history does not relate. The Sword dance, common to all warlike nations, is a survival of the military dances of the Greeks and Romans, in honour of the god of war. This warlike dance, with terror-striking accompaniments, has long been practised by Highlanders under the name of Killie Kallum, or Ghillie Culum.

An interesting feature of this Pyrrhic leaping dance and its cousin the Ghillie Callum (the dirk dance) was an imposing warlike ballet, vigorously illustrating the evolutions of attack and defence. This was a far more melodramatic exhibition than the modern feat of gracefully "flinging" and "reeling" over and around a brace of claymores crossed on the ground, without touching or displacing them. The Sword dance is the most exciting of all Highland measures. And in olden days it contained an element of real danger, for if the dancers touched the blades of the sharp weapons over which they were leaping, a wound inevitably resulted—to say nothing of instant disqualification in competitions. Loud exclamations, warlike howls, waving of arms, and cracking of fingers are characteristic accompaniments of this dance, by which the performer stimulates his own exertions, amid the fierce skirling of the pipes.

The Strathspey, a common variety of Scotch dance, is another form of the reel. It was christened after the place of its adoption, the valley of the Spey. In a strathspey the rhythm is slower and more grandiose than that of the reel, alternating with quick motions demanding spirited execution. The affinity between this measure and the Ossianic heroic metre is so marked that Burns compared the stately metre of heroic poetry to the old strathspeys.

Scotch dances stand in a category of their own, to which ordinary canons do not apply. They are sometimes very effective, and capable of considerable artistic development. But their style is peculiarly their own, and cannot be treated with full justice unless it has been thoroughly mastered. Even then, it takes a Scot to perform his national dances



Fig 4. "Toe and Heel." The toe and heel are alternately placed on the ground with a spring, dropping as near the stationary foot as possible

with anything like style and conviction. The strange springs, leaps, "cuts," and "shivers" of these dances, also their quaint rhythm and frequent changes of tempo, are beyond the powers of other nationalities. The rugged northern races possess national dances brimful of national spirit, and therefore a sealed book to other countries.

The original Highland dances—the Schottische, Ghillie Callum, etc.—were essentially martial, and women were not supposed to take part in them. Early descriptions are very meagre, but it seems a fairly accurate supposition that the steps and figures have changed very slightly during succeeding eras. Many clans possess their own special fling or reel, and from generation to generation these are handed down as heirlooms.

The Highland Fling is a medley of steps used in all Scottish dances. It is usually performed to the music of the Strathspey. The term "fling" expresses the kick which characterises the step. The Highland dancer stands on each leg alternately, and "flings" the other in front and behind. The first place in popularity must be accorded to the Reel, which dance has been frequently performed —from the Restoration onwards—by rich and poor alike.

It is interesting to note that the pentatonic scale is greatly employed in Scotch music, and also by some of the Asiatic nations.



Fig. 5. "High Springs." After dancing toe and heel with the right foot, the dancer takes four high springs forward, shivering each foot in the air in turn. Toe and heel follows with the left foot, and four high springs backwards



Fig. 6. "Rocking" step. With hands locked, the dancer rocks from one foot to another, proceeding straight forward or turning in a circle

The principal instruments of the Scotch—the harp and the bagpipes—are both to be found in Central Asia. Music plays an important part in Highland dancing, though reels are sometimes danced to vocal accompaniment, shouts, and finger cracking, when bagpipes are not available. The rhythm is very peculiar and most fascinating. Many of the Scotch airs, though lively in an unusual degree, possess a strange underlying melancholy, which is such a prominent feature of the national temperament. Monotonous to a certain extent, these tunes are written in phrases of 8 to 16 or 32 bars, seldom longer. This necessitates much repetition, which adds to the strange power and purpose of the dances.

The Reel is a gliding dance usually performed by two couples. The movements differ according to the locality, but the principal point—*the circular form*—is the same in all. When performed by two couples the reel is styled a foursome; by three, a sixsome; by four, an eightsome. It is advisable to dance as much on the points of the toes as possible, for a Scotch dance is light above everything, and possesses many rapidly "dotted" steps, performed only with the toes. The Reel of Tulloch is the most characteristic of the strathspey tunes. It was popularised by Neil Gow and his sons, by whom it was first played on the violin.



Fig. 7. The "Strathspey" step. This consists of a spring sideways, a dotted step and a rock, the whole step being repeated in the opposite direction

It is impossible to illustrate every Highland step, or any particular dance, in its entirety, as they vary according to clan and locality. But illustrations are given of a few of the most prominent steps from the Reels, the Fling, and the Strathspey.

FIGURE 1. CUTTING-UP STEP. This step is to be found in most reels, and in the schottische. Beat 1. The dancer extends one foot sideways with a spring. Beat 2. The same foot is "cut" to the opposite knee. This is repeated once more with the *same* foot, and afterwards with the opposite foot. Care should be taken to turn the *knee* well out, and extend the foot on a line with the stationary foot, so that one leg is at right angles with the other. In every reel step the knee of the foot that is raised should point *sideways*, not forward. The opposite hand is raised in every case.

FIGURE 2. 1ST FLING STEP. The first "fling" step is the same as the *5th reel step*. Beat 1. Foot extended sideways, with a spring. Beat 2. Foot raised below knee, and placed behind, in front (see illustration 2), and again behind. The opposite foot is then used, and the hand changed. The original foot repeats the step, and then the dancer turns round once, using the opposite foot.

FIGURE 3. 1ST FLING STEP, TURNING. This picture illustrates the dancer's position when turning, with both hands raised. The dancer is "flinging" her left foot behind, in front, and behind her right leg, while she turns.

FIGURE 4. TOE AND HEEL. This step occurs in the fling and the reel, in a slightly different form. The 1st fling step is repeated *once* with the right foot, followed by "toe and heel." The toe and heel are alternately placed on the ground with a spring, dropping as near the stationary foot as possible.

FIGURE 5. HIGH SPRINGS. This is another fling step. The performer, after dancing toe and heel with the right foot, takes *four high springs forward*, shivering each foot in the air in turn. Toe and heel follows with the left foot, and *four high springs backwards*.

FIGURE 6. ROCKING STEP. This occurs in the fling and in several reels. The dancer, with hands locked, "rocks" from one foot to the other, proceeding straight forward or turning in a circle.

FIGURE 7. THE STRATHSPEY STEP. This step—the most prominent of the strathspey steps—consists of a spring sideways, a dotted step (see illustration 7), and a rock, the whole step being repeated in the opposite direction.

FIGURE 8. SPRINGING PAS DE BASQUE. This occurs in the Reel of Tulloch, the Sword dance, and many others. It is an ordinary pas de Basque danced with a spring, the feet being placed *toe to toe* at beat 2, instead of flat on the ground.



Fig. 8. "Springing pas de Basque." This is danced with a spring, the feet being placed toe to toe at the second beat instead of flat on the ground



WOMAN'S WORK

The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include:

Professions	Woman's Work in the Colonies	Little Ways of Making Pin-Money
Doctor	*Canada*	*Photography*
Civil Servant	*Australia*	*Chicken Rearing*
Nurse	*South Africa*	*Sweet Making*
Dressmaker	*New Zealand*	*China Painting*
Actress	*Colonial Nurses*	*Bee Keeping*
Musician	*Colonial Teachers*	*Toy Making*
Secretary	*Training for Colonies*	*Ticket Writing,*
Governess	*Colonial Outfits*	*etc., etc.*
Dancing Mistress, etc.	*Farming, etc.*	

SHOPKEEPING FOR WOMEN

By ALFRED BARNARD

Author of "Every Way of Earning a Living," "Our Sons and Daughters," etc.

Continued from page 2528, Part 21

FRUITERERS

Attractive Appearance of a Fruiterer's Stock—Experience Necessary—Selection of a Shop—Competition to be Met With—Arrangement of Stock—Buying Fruits in Season—How the Various Fruits are Sold

THE very appearance of a fruiterer's establishment, if it be well kept, is attractive; the rosy, clear-skinned apple, the golden orange, the quaint banana stalk of rich canary yellow tipped with green, the delicate grape with its cloudy bloom, and a dozen other luscious fruits of all shades, brilliant colours and sizes make up a show that is good to see, that imparts the idea of an attractive business in which to be engaged.

It is one thing, however, to admire an establishment as already conducted by someone else, and another thing to conduct such an establishment oneself. As we have seen already, there are many questions to be asked before deciding to open a shop, no matter what the trade, and certainly the considerations to be borne in mind when contemplating a fruiterer's business are not less than in any of the others.

In the first place, the question of experience must not be put lightly aside. Really, in this trade, at least some actual experience is necessary. How shall that experience be obtained? Well, much depends upon the circumstances. A young girl of fifteen, whose aim later in life is to start in this trade, could with little difficulty get a job as shop assistant in a fruiterer's establishment, where, whilst getting a small wage, she would be learning the ins and outs of the business, so that in a few years she would be quite competent.

But then, of course, there is the case of a woman who for some reason or another does not know that she wants to start in this trade until her age would make it difficult for her to get a post where she could gain experience. Such a woman may pick up a lot of information, if she be of the right temperament, by making judicious inquiry, and she may buy an established business where the former proprietor will for the first few months give her all the information and assistance that is necessary. In fact, each woman wishing to start in this business will make ways and means of getting information; but this cannot be too often repeated—her chances of success are greater for some practical experience. It may look easy to sell apples, for example, but much knowledge is wanted before one may know where and how to buy them.

Selecting a Shop

Supposing, then, the young woman who is embarking on a shopkeeping career as a fruiterer has gained from one source or

another some knowledge of the trade and is prepared with, say, £100 capital.

The first task before her is to find a suitable shop, which must, in addition to being suitable in itself, be in a neighbourhood where a fruiterer's is likely to succeed. If she choose a middle-class suburban district she must take into account the various forms of competition to which she will be subjected. Her greatest trouble—a form of competition which she cannot really fight against—will be the street hawker whose shop is his barrow, from which he will sell fruit at a price with which the shopkeeper can scarcely hope to compete.

Then there will be the competition of grocers and greengrocers, the former, nowadays, in addition to selling dried fruits, stocking fresh apples, oranges, figs, and so forth.

So far as possible a shop must be selected where the force of such competition will be felt as little as possible. The shop-front—a window is not desirable—should be spacious and fitted with a sloping, divided tray upon which fruit must be displayed. Ten pounds should be sufficient to fit out a shop with all necessary shelving, and the new shopkeeper should secure the right to display goods on the pavement outside.

According to the district selected, the young fruiterer may combine flower-selling (see article, page 2052) or greengrocery (see later article), but for the moment we will assume that her prospects are such that she will be able to make a living from fruit alone, and that she proposes to try conclusions with fortune in the one branch only.

With a rental of £60 (rates included) for the shop, a boy to sweep up, take goods out and so on, at five to seven shillings, her expenses will not be heavy, and if she has chosen her district well, she should have no difficulty in turning her venture into a success.

Buying Stock

The first stock, that with which she will open her store, is a matter of the greatest importance, for, when set out, her display must succeed in attracting those she would make her clients. The stock will vary according to the neighbourhood, and a great deal of her future success will depend upon her seeing what the people require. But before we set down here some of the leading lines which she will need to purchase, we have to decide the question—who shall go to market?

Covent Garden will be the market for the London suburban fruiterer, and our shopkeeper will have to travel there in early morning to buy. This buying is in no sense exclusively men's work, as a visit to Covent Garden will show. Here, in the small hours of the morning, women will be found buying fruit, flowers, and vegetables with as much keenness as any displayed by men. Buying in this line, as in every other, is largely a matter of keeping a sharp look-out, and getting a first-hand understanding of "what things are." From the table below

TABLE OF VARIOUS FRUITS, SHOWING HOW EACH KIND IS SOLD IN THE MARKETS, AND THE TIMES OF THE YEAR WHEN SEASONABLE.

Fruit	Season	How sold in the market
Almonds, Jordan	December to March	In 106 lb. to 108 lb. bags.
„ Barbary	September to March	
„ Valencia and Sicily	December to February	
Apples, Australian	May to August	In 120 lb. barrels and 40 lb. boxes
„ Ontario	November to March	In 144 lb. barrels
„ Nova Scotian	November to March	In 120 lb. barrels
„ Californian	November to February	In 50 lb. cases
„ English	August to November	In 28 lb. and 56 lb. baskets
Apricots, English	May to July	In boxes of 1 to 5 dozen
„ French	June to August	In boxes of 1 dozen to 25 and cases of 8 dozen
„ Cape Colony	June to August	In boxes of 2 to 3 dozen
Bananas, Canary	All the year	On "stalks" containing 12 to 20 bananas, and in crates containing 1 and 2 stalks
„ Ceylon		
„ Jamaica		
Blackberries, English	September	In baskets containing 6 lb. to 28 lb
Cherries, English	April (forced) to June	In baskets containing 12 to 28 lb.
„ French	April to August	In 2 lb. to 5 lb. boxes, and 9 lb., 10 lb., 18 lb., and 20 lb. baskets
Chestnuts, English	November to January	In 80 lb. and 120 lb. bags
„ French		
„ Italian		
Coconuts, Ceylon	June to November	Separately, or in 50 lb. to 100 lb. bags
„ Indian		
„ African		
„ South American		
Currants, English	June to August (red and black)	In 5 lb., 12 lb., and 28 lb. baskets
„ French	June and July (black)	In 6 lb. to 8 lb. and 20 lb. to 24 lb. baskets
Dates, Fez	October to February	In 80 lb. boxes
„ Tunis	August to January	In cases of fifty 1 lb. boxes
Figs, Smyrna	August to January	In 2 lb. to 5 lb. boxes
„ Malaga	August to January	
„ Valencia	January to October	
Gooseberries, English	May to August	In 6 lb. to 28 lb. baskets, and better varieties in punnets containing 1 lb.

Fruit	Season	How sold in the market
Gooseberries, French	May to August	In 12 lb. to 15 lb. baskets
Grapes, English	August and September; also specially forced at high prices sometimes throughout the year	In 8lb. and 10 lb. baskets
„ Cape Colony	February and March	In 10 lb. boxes
„ Lisbon	August to November	In 50 lb. to 55 lb. cases and barrels
„ Malaga	August to November	In 50 lb. to 55 lb. cases and barrels
„ Denia	August	In 12 lb. boxes and 26 lb. barrels
Lemons, Australian	September and November	In cases containing 200 to 360
„ Messina	November to August	
„ Naples	March to October	
„ Palermo	November to August	
Melons, English	March to October	In baskets and boxes containing 2 to 6
„ French		In crates containing 4 to 24
„ Italian		In baskets containing 12 to 18 and in cases containing 24, 36, and 48
„ Spanish		
Nuts, Hazel (English)	December to March	In 128 lb. bags
Oranges, Almeria	November	In cases containing, as a rule, 420, 714, or 1,064 oranges
„ Australian	July to September	
„ Brazilian	August and September	
„ Denia	November to July	
„ Florida	September and October	
„ Jaffa	October to February	
„ Messina	October to February	
„ Malta	December to March	
„ Murcia	July and August	
„ Naples	May to August	
„ Palermo	October to February	
„ Seville	January to March	
„ Valencia	November to July	
Peaches, English	June to September	In boxes containing 12 to 36
„ French	July to December	In boxes containing 12 to 15, and also in 14 lb. baskets
„ Californian	July to December	In boxes containing 48
Pears, English	September to November	In boxes of various quantities
„ Canadian		In 160 lb. barrels
„ Californian		In 60 lb. to 80 lb. boxes
„ South African		In cases containing 20 to 50
Pineapples, South American	June to February	In cases containing 1 dozen
„ West Indian		In cases containing ½ dozen and 1 dozen
„ Ceylon		
Plums, Californian	September to March	In 28 lb. and 30 lb. cases
„ French		In 20 lb. baskets
„ English		In 12 lb. to 28 lb. baskets
Raspberries, English	June to August	In 1 lb. to 12 lb. baskets
Rhubarb, English	April to July	In bundles
Strawberries, English and Scotch	May to July	In 1 lb. to 12 lb. punnets and baskets
„ French	May to July	In 5 lb. baskets
Tomatoes, English and Scotch	All the year in hothouses	In 6 lb. to 12 lb. baskets
„ Channel Isles	June to August	In 12 lb. baskets
„ Canary	December to February	In 12 lb. to 16 lb. boxes
„ Valencia	July	In 7 lb. to 9 lb. boxes
„ Lisbon	August	In 40 lb. crates
„ French	June to August	In 24 lb. crates

readers will see what fruits are in season in the different months, and also the quantities in which they may be bought in the markets. It would be useless to give here prices, because they vary according to supply and demand, and other economic conditions unnecessary to mention.

As an illustration, however, of what the first morning's marketing might be, the following list of fruit purchased for a shop opening in January or February will be instructive:

	To retail at	Costing		
One 120 lb. barrel apples	3d. lb.	£1	1	0
One bushel English cooking ditto	4d. lb.	0	11	0
One 40 lb. case dessert ditto	5d. lb.	0	16	0
One large case oranges (714)	6d. dozen	0	15	0
One small case ditto (420)	9d. dozen	0	12	6
One dozen boxes Tangerines	9d. dozen	0	8	0
One stalk of bananas	1s. dozen	0	8	0
One basket (say, 6 lb.) best hothouse grapes	2s. to 2s. 6d. per lb.	0	9	0
One barrel (36 lb.) green grapes	6d. lb.	0	10	0
Six dozen stewing pears	4d. lb.	0	12	0
100 lemons	1d. each	0	3	0
		£6	5	6

So we see that in securing a small stock of the principal items over £6 has been spent. In addition to the above, there will be nuts of various kinds, figs, almonds, and pine-apples, all of which must be purchased in quantities according to the district in which they are to be sold. Probably £10 altogether will be laid out on the first morning, and the stock will thereafter be replenished with an outlay of £2 or £3 every second or third morning whenever it is necessary to go to market. Fifty per cent. should be added to all cost prices. Waste will make serious inroads on her returns. With 50 per cent. put on to cost prices the actual gross profit made, after allowing for waste, will not exceed 35 to 40 per cent.



HOSPITAL ALMONERS

By A. FREDERIC WHITE

Author of "Business Talks to Young Men," "Straight Talks to Employers," etc.

A New and Not Overcrowded Profession—The Growing Necessity for Hospital Almoners—Duties of the Office—An Opening for the Educated Woman—The Training Required—How to Train—The Fees Required—Prospects when Trained

THE profession of hospital almoner is a comparatively new one, for, although it is now sixteen years since the Royal Free Hospital appointed the first lady to this position, it was not until a few years ago that such appointments became at all general.

The establishment of a Hospital Almoners' Council for the training of candidates, in 1907, gave a great impetus to the movement, and there are now thirteen London hospitals, including some of the largest, such as St. Thomas's and the London, that employ these officials, and several provincial hospitals are following the example.

The hospital almoner has a two-fold duty to perform. She has to protect the interests of the institution by eliminating unsuitable cases and by making those contribute toward the expenses of their treatment who can afford to do so.

The Almoner's Duties

On the other hand, there is her work on behalf of the patients themselves, and it is not too much to say that the attention which she gives to the particular needs and circumstances of each case, apart from its medical aspect, practically doubles the value of the actual treatment.

The abuse of hospital charity has been for a long time a growing evil, and the funds of these institutions have suffered severely in consequence, so that some change in the old system of indiscriminate treatment was greatly needed, and there is no doubt that where an almoner has been appointed, not only has the hospital benefited financially, but it has been able to deal more efficiently with deserving cases, especially those who come to the out-patients' department.

This profession appeals especially to the woman who is interested in social work, as there are few branches of even purely philanthropic effort which offer greater opportunities of ameliorating social evils.

The hospital almoner's duties are many and varied, and her work touches the lives of the poor in almost every direction.

Every patient who applies for treatment in the out-patients' department is interviewed by the lady almoner, who makes inquiries both with regard to the means of the applicant and the suitability of the case. Many of those who present themselves at the hospital could be treated equally well at a dispensary, and in such cases the almoner rightly refuses them admission to the overcrowded out-patients' department, and induces them to join their local dispensary.

The Wealthy Poor

Again, people who could well afford the fees of West End consultants not infrequently attempt to obtain free treatment.

In one case, a man suffering from bronchitis applied for admission to the London Hospital, saying that his doctor had recommended him to do so. The latter statement was untrue, and a very brief inquiry served to show that this applicant for charity was a prosperous coffee-stall keeper, whose average takings were £12 a week.

The almoner visits each of the out-patients in their own homes, in order to see that the treatment prescribed is properly carried out. Under the ordinary system, many of these poor people receive but little benefit from their visits to the hospital. They carry away with them medicine enough, it is true, but there are many ills that medicine will not touch, and the general conditions of their home-life make a cure quite impossible.

Preventable Disease

This is especially noticeable in consumptive cases, which improve in hospital, but at once relapse when they return to their old unhealthy surroundings. These the almoner does her best to improve by promoting cleanliness in the home, and inculcating a knowledge of the virtues of fresh air, while, if the conditions are altogether unsuitable, she orders the patient away to a sanatorium.

Again, the hospital doctor will perhaps, after prescribing, recommend the patient to take a generous diet of milk and eggs. He might just as well order champagne, the patient being as little able to afford one as the other. When there is an almoner attached to the hospital, such haphazard methods are not allowed to exist. If extra nourishment is required as part of the

treatment, she orders it. She also provides for home nursing where necessary, and sometimes even for temporary domestic help.

She often has to teach the people of the house how to cook and prepare the invalid's food, and to direct them in the choice of suitable articles of diet, a point upon which the poor often have strange ideas.

In carrying out all that part of her work which relates to hygiene and the improvement of the patient's surroundings, she frequently calls in the assistance of the health visitor and the sanitary inspector, as it is her duty to be in touch with every agency that makes for healthy living.

All applications for surgical instruments and orders for admission into convalescent homes pass through her hands, and in suitable cases she makes grants from the Samaritan Fund, patients being required to contribute, if possible, according to their means.

A hospital almoner's work has, too, even wider scope. It is not merely devoted to relief in sickness, but to removing the conditions which make for sickness and poverty.

She is in touch with charitable organisations of every kind, labour bureaux, emigration and apprenticeship societies, and the friendly societies. Thus, by helping patients to help themselves, and encouraging habits of thrift and industry, she endeavours permanently to improve their condition, and prevent their becoming a constant drain on the resources of the hospitals and other charitable agencies.

A man, say, has been in the hospital for weeks, and has lost his employment. To send him out without any prospect of work often only means his speedy return, and that in a worse state than before. In such a case the almoner communicates with one of the labour bureaux, and work is often found for him as soon as he can take his discharge.

Youths who come in for treatment, and who seem in danger of drifting into an idle and thriftless life, are handed over to one of the apprenticeship societies and taught a trade. Again, in the case of children whose illness is solely due to parental neglect, the N.S.P.C.C. is communicated with, so that something may be done to check all this preventable disease.

Qualifications for the Work

To carry out duties of this kind successfully, evidently requires a woman of somewhat exceptional qualities—a woman of culture and education, who, besides possessing force of character and a keen insight into human nature, has the invaluable gifts of tact and sympathy to make her office of real service to the poor.

It is the university and college trained woman who is chiefly needed, and there are many such who would gladly devote their talents to work of a social nature, but who have hitherto been compelled to take up teaching or one of the other ordinary professions in order to make a living.

The new profession of hospital almoner offers just the opportunity required, as it provides a fair remuneration, though, perhaps, one that is hardly in itself sufficient to attract women of the class required, unless they are actuated by a love for the work itself.

Training

Training is carried out under the auspices of the Hospital Almoners' Council, at Denison House, Vauxhall Bridge Road, this body having been founded by Mr. C. S. Loch, the secretary of the Charity Organisation Society.

In order to attract the right kind of candidate, the cost of training has been made extremely low, being only £5 for a course extending over a year or eighteen months.

Each candidate who applies for training is first sent to a hospital to study the actual work of an almoner. If she still wishes to engage in it she is interviewed by the council, who, if they approve of her application, arrange for her training.

The first part of the course is carried out in a district office of the Charity Organisation Society, and the student there acquires a knowledge of general social and charitable work. She is given practice in interviewing applicants, pays visits to the homes of the poor, learns the business routine of an office, including correspondence and the keeping of accounts. She is instructed in the practical working of the Poor Law, and pays visits to institutions and the various agencies which exist in London for the relief and assistance of the poor.

All this is practical work, the theoretical side including the study of such subjects as elementary hygiene and physiology, for which she attends lectures at the School of Sociology.

The last part of the training is concerned with learning the actual duties of the office, and arrangements are made for the student to go to a hospital, where she is attached to the out-patients' department, and works under the direction of an experienced almoner.

All candidates who apply for training must be under 35 years of age.

Salaries and Prospects

Salaries begin at £100 to £120 a year, and may rise to £150 or £200.

The council use their influence to obtain posts for their students, and none of these have had very long to wait for an appointment.

The prospects of the profession are decidedly good, as, though not all, nor even the majority of London hospitals as yet employ almoners, and the movement has only begun in the provinces, the value of their work has been so decisively proved that it is doubtless only a question of time when every large hospital will employ one of these officials.

LOANS FUNDS FOR TRAINING WOMEN WORKERS

The Necessity of Adequate Training—How Unskilled Workers are at a Disadvantage—Help Towards the Expense of Training—Societies that Grant Loans—Conditions Imposed—A Fund which does Not Lend, but Gives

THE importance of special training for every kind of work undertaken by educated women is becoming more and more widely recognised. Even in professions relating more or less to domestic work, in which the untrained woman once held undisputed sway, such as the care of children, housekeeping, cookery, and the management as matrons of schools and institutions, there is little demand and less pay for the middle-class girl who cannot produce a diploma which proves that she is an expert in some particular branch.

Lot of the Untrained Worker

Competition among untrained workers grows continually keener, and the salaries offered for lady companions, uncertificated governesses, and teachers of music and other accomplishments, has declined below the very modest level of a few years ago.

As an instance may be cited a case which recently came under the notice of one of the women's employment societies. An application was made to the society by someone who wished to employ a lady to do the general domestic work of a country house—with the exception of the knives and boots—and to look after two children, for the magnificent sum of 5s. a week. In another case the request was for a lady to give finishing lessons to a girl, aged seventeen, in French, music, and painting for two hours a day, for which she was to receive no remuneration, but a "comfortable home was offered without board."

Thus, while the uneducated woman worker receives higher wages than she ever did before, the reverse is the case with a lady seeking to earn her own living, unless she has received special training.

The Daughter of the Professional Man

In the latter case the outlook is much brighter than it has ever been, as good salaries are obtainable, and the opportunities for engaging in new branches of work are increasing in every direction.

Many women, who fully recognise the importance of training, however, find themselves confronted with a serious difficulty in meeting the necessary expense. They are often of the class who would be most successful in the higher branches of women's work, being the daughters of small professional men, and others of limited means who have expended all their available resources in giving their children a sound general education, but who are unable to assist them further.

Help for the Educated Woman

This need has to some extent been met, as there are now several funds administered by the various societies for promoting the employment of gentlewomen, which have been established for the purpose of providing loans to women of ability and energy, to enable them to pursue professional or technical training.

Grants are, of course, only made to applicants who are likely to be successful, and the committee naturally have to exercise considerable care in selecting the candidates. This is equally in the interests of the applicant and the society, as it is no use for a girl wasting her time and incurring the responsibility of a loan in trying to learn a profession for which she is unsuited.

Five Important Funds

The pioneer of this work was the Society for Promoting the Employment of Women, 23, Berners Street, Oxford Street, W.

There are four funds entirely under the control of this society, and a fifth the administration of which it shares with two other bodies.

There are the Pfeiffer Fund, the Caroline Ashurst Biggs Memorial Fund, the Helen Blackburn Fund, and the Louisa, Lady Goldsmid Fund. The Mrs. Haweis Fund is jointly administered by this society, the Central Bureau for the Employment of Women, and the Women's Institute.

During the present year (1911), loans amounting to over £600 have been granted by the society to forty-eight applicants for training in various professions, such as—to name a few—pharmacy, midwifery and massage, children's nurse, teaching in high and secondary schools and in elementary schools, teaching the deaf and dumb, domestic economy, cookery, etc.

There is, in fact, hardly any occupation or profession open to educated women for training in which the society has not at some time granted assistance, and among those not already mentioned are medicine, sick nursing, secretarial work, shorthand, typing, book-keeping, photography, plan tracing, fashion plate drawing, horticulture, dressmaking and millinery, hairdressing,

colonial training—and these form only a small part of the full lists.

The amount of the loan granted to any one applicant is limited to £30, as the committee do not think it wise that the worker should be too heavily handicapped with the burden of repayment when beginning her career.

Conditions of the Grant

The conditions are that the successful applicant shall sign an agreement to complete her training, and that after finishing her course she shall repay the loan, without interest, by instalments of 3s. out of every £1 which she earns.

If she is under the age of twenty-one, her father must sign the agreement; and, in any case, there must be an independent guarantor, who will be responsible for carrying out the engagement. If she should die, however, the debt is cancelled.

It is satisfactory to learn that in almost every case the society's grantees have been faithful to their undertaking, and though occasionally repayment has been delayed over a considerable period, owing to difficulty in obtaining work, it is very rare indeed for a loan to be lost altogether.

Some Testimonials

The society sometimes hears from its *protégées* long after the loan has been repaid, and is thus enabled to see the great value of the service rendered, as many of these, who but for its aid would have been stopped at the outset of their career, are holding very good positions. One lady is now resident medical officer in a mission hospital in China, while another holds a similar post in a hospital for women and children at home.

Very many are teachers, not only of general educational subjects, but of science, domestic economy, physical culture, etc. One is manageress of a large City office, and another holds a responsible position in a bank, and has several clerks under her.

A great number are clerks and bookkeepers, and there are nurses, health visitors, children's nurses, and others engaged in various occupations, who have all written saying what an inestimable boon the help given has been to them.

Some Other Funds

Besides this society there are several others which grant loans for training under similar conditions. Foremost among these is the Central Bureau for the Employment of Women, 5, Princes Street, Cavendish Square, which of late years has greatly developed this side of its work. Nor are its activities confined to London, as it has branches in Liverpool, Dublin, and Edinburgh.

Although grants are usually made for fees only, the committee has the power to do so for any purpose of which it may approve, and which is incidental to the training.

In addition to these funds, there is what is known as the Educated Women Workers Loan Training Fund, the offices of which are at St. Stephen's Chambers, Telegraph Street, E.C.

The Wise Girl

A noble work has also been done for many years by the Trust Fund of "The Girls' Realm" Guild of Service and Good Fellowship. This differs in one notable point from the other societies mentioned—its grants are gifts, not loans, and vary from small sums up to as much as £80.

It will be seen, therefore, that, provided a girl has the necessary qualities for success, mere lack of means need be no bar to her taking up any profession or occupation which is nowadays open to women. Of course, one may have to wait for a time, as these societies necessarily receive many applications; but if a girl is wise, she will spare no effort in order to secure for herself adequate training. She must be prepared to sacrifice her prospect of immediate earnings, even though a good post is offered to her, as nothing can compensate her for entering on a career in which she has the whole world of untrained workers as her competitors.





MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in EVERY WOMAN'S ENCYCLOPÆDIA. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with :

The Ceremony	*Marriage Customs*	*Trousseaux*
Honeymoons	*Engagements*	*Colonial Marriages*
Bridesmaids	*Wedding Superstitions*	*Foreign Marriages*
Groomsmen	*Marriage Statistics*	*Engagement and Wedding Rings, etc.*

SMALL ATTENTIONS

By "MADGE" (MRS. HUMPHRY)

Courteous Attentions need not Mean "Spoiling" a Husband—The Small Details that a Wife can Make her Personal Care—Proverbial Personal Carelessness of Men—Breakfast almost as Important a Meal as Dinner—The Science of Giving Presents

THERE is a factor in home happiness which is not always realised at its full value. After the first year or so of married life, both husband and wife sometimes begin to neglect those small attentions which hitherto had endeared each to the other.

This is the greatest mistake possible. It is not difficult to keep up the habit of small attentions. The wife need not adhere to the antiquated and unnecessary custom of fetching her husband's slippers for him when he comes home in the evening. Nor need she contract the habit referred to by an American lecturer on domestic bliss, when he described the weary husband just arrived from business allowing his wife to unlace his boots, and then depositing his feet on her lap. These marital manners would never find congenial soil in England. But there are many other ways of paying small attentions, and their cumulative power is enormous.

Little Things That Help

It is very bad for any husband when his wife fetches and carries for him in a servile sort of way. But she can at least think out those things that conduce to his comfort and the enjoyment of his home. She can see that on his writing-table everything is fresh, and that there is abundance of ink, pens, blotting-paper, and the usual necessaries for the conduct of correspondence. She can personally supervise the appointments of his dressing-room, and not leave all the details to more or less careless and indifferent maids. There would be less occasion for this if he were in a position to employ a valet. Unfortunately, we must admit that men servants are much more accurate and careful in detail than women. But even a valet's thoughtfulness can be supplemented on occasion.

The Man and His Clothes

Men are extremely careless, as a rule, about their own clothes, and many a wife has to examine periodically the condition of her husband's boots, to see if they need repair, and to see if the buttons are marshalled in due order. She has to cast a glance at his coats, and particularly the pockets. A man does not seem to notice that there is a hole in his pocket until he has lost a sovereign or a pet cigarette-case through the aperture. It is then brought home to him with full force, and he may possibly blame his wife, as the handiest object for wrath, for his misfortune. Then, again, his gloves would often be buttonless if it were left to him to indicate that they needed attention. He never seems to know when his hair-brushes want washing, nor when he is in need of a new tooth-brush.

It is the province of the gentle consort to look to all these things. In fact, even in other matters, it is kind of her to exercise her thoughtfulness on his behalf. Take the tobacco supply. How many wives all over England have to think for their husbands

even on this most important subject! "Have you plenty of tobacco?" is the question often asked on the eve of a start for even a short walk. And the answer is often: "No, by Jove! I forgot about it!"

Attention to the details of the family meals is perhaps the most ordinary mode in which a wife expresses her care for her husband's comfort. May it be suggested that she too often concentrates this care upon dinner, neglecting the almost more important meal of breakfast? Monotony is the great fault of the British breakfast-table, and there are so many varieties of suitable food for the first meal of the day that this is scarcely pardonable.

Breakfast

Even the most "crabbed" husband feels grateful, and perhaps condescends to express gratitude, for any succulent and nourishing and tempting dish which may be placed before him at that trying hour of the day, when temper often rules its victims with greatest tyranny. And, after all, it is by the character of his breakfast that a man's work throughout the day will be influenced.

Some husbands might be quite indifferent to such a delicate attention as placing a rose in a vase in front of his plate. This is according to temperament. Another man might be charmed by the little offering, reading into it the affectionate desire to please that had prompted it.

These are trifles in a way, and yet the sum of human happiness is made up of trivial things, and they, in their way, lead up to great things. Married couples who study each other's likes and dislikes, and practically acknowledge them, are evolving a spirit of unselfishness and generosity that goes far to increase their affection for each other.

The Giving of Presents

There is nothing more conducive to the continuance of domestic happiness than presents. They need not be valuable, but they should be appropriate. And though the great joy of giving that is felt during the early months of marriage may possibly become attenuated in succeeding years, yet there is always a pleasure in making a gift to some appreciative person. If this individual be wife or husband, so much the better. There are some delightfully thoughtful persons whose affection leads them to discover what would be acceptable, and whose generosity directs them to provide it. There is no home more harmonious than that in which this practical consideration for each other prevails. A little unexpected present arouses a feeling of gratitude that increases the liking that presumably exists between the two.

But the present must be suitable. To bring home to an already crowded household a pair of vases, which are merely "two things more to dust," is not the way to arouse any rapturous sentiment in the bosom of one's wife. To buy cigars, waistcoats, ties, or even socks for one's husband puts him under a feeling of obligation, while, very often, he execrates the "vile taste," as he considers it, of the wife who has, with the best intentions, trodden on his tenderest sartorial feelings.

The Ideal of Happiness

He knows that she will expect to see him smoke or wear some of these delectable articles, and he knows, too, what a penance that will prove to himself. No; present giving must be followed in prudent ways. But few men can be trusted to buy a hat for their wife, and it is much safer never to try to do so, though the bravest man I know paid seven guineas for one in Vienna, and brought it home to his wife in London. It would be wiser to hand the money for the purchase to the pleased recipient, or at least to purchase presents at a shop in an accessible position, and to make the condition that they may be exchanged if not approved.

Few things are more favourable to the prosperity of affection than that thoughtful watchfulness over our comfort and convenience which is testified by gifts, however small, that tend to save us trouble, time, and mental worry. To show our love in these ways is better and more eloquent than the most fervid rhapsodies. The outlay may be but a few pence, but the influence may be incalculable. The days of our life are brightened by these tokens of loving care; and, after all, what is there in all this world, with its boundless riches and its innumerable joys, that can outweigh the affection we are fortunate enough to inspire?

The home atmosphere is agreeably influenced by small attentions. There are days, as Longfellow said in "Hyperion," when the "fire will not burn on our hearths." And in every temperament, even the sunniest, there are moods of greyness, when cheerfulness is overcast. There are cloudy days in almost every week, and it is worth some trouble to change the dull fire into a cheering blaze, the cloudy aspect into one of sunny brightness. And it is very rarely impossible, or even difficult, to work these changes in the moral atmosphere of the home.

The husband who thinks for his wife, and the wife who devotes her best attention to the welfare of her husband, and shows it in even the smallest of ways, are building up a fabric of peace and joy and affection which forms quite the highest ideal of married happiness.



A ROYAL WEDDING IN SPAIN



By "MADGE" (MRS. HUMPHRY)

Spanish Wedding Customs—The Picturesque Wedding of King Alfonso and Princess Ena—What the Bride Wore—The Procession—An Anarchist Outrage—Ceremony and Pathetic Scenes

ONE of the most interesting Royal weddings in Spain was that of Princess Ena of Battenberg, granddaughter of the late Queen Victoria, with King Alfonso XIII.

The sun shone warmly down on the streets of Madrid. King Alfonso motored to El Pardo, where the bride was staying, and at a very early hour they attended Mass together.

After breakfasting together with the bride's mother, Princess Henry of Battenberg, Princess Ena, clothed in white, but with a blue feather in her hat, entered an electric brougham with King Alfonso, who was in admiral's uniform.

Stately Ceremonial

On arrival at the Ministry of Marine, shortly after eight o'clock, the bride went to dress, Queen Maria Christina arranging the bridal veil. Our handsome English Princess, tall, fair, and graceful, looked superb in her wonderful silver embroideries and draperies of priceless lace. A tiara of diamonds and pearls overtopped the wreath of orange-blossom in her abundant hair, and a priceless pearl necklace adorned her beautiful neck.

The stately procession which preceded the King's carriage passed through streets crowded with excited people. Red and yellow—the Spanish colours—were everywhere, on the Venetian masts, in the flags, and amongst the floral decorations. Every house had its draped balcony, either with tapestries, or red and yellow cloth.

The King, looking extremely happy, and boyishly excited, acknowledged the greetings of the populace in his usual genial way. Half an hour later the procession of the bride, somewhat smaller than that of the King, passed along the same streets, likewise preceded and followed by cavalry. The church of San Jeronimo was the scene of the ceremony. It is small and dark, but for this occasion was lighted with electric lamps, of which there were many thousands. The aisle and chancel were covered with fine carpets, and the entire church was decorated with flowers.

The Bridal Processions

Gathered closely together, space being somewhat limited, there was a picturesque assembly, including practically every uniform of Europe, diplomatic and military. The canopy under which both bride and bridegroom walk in Spanish marriages is white



The King and Queen of Spain, in the gorgeous state coach drawn by eight cream-coloured horses, returning to the Royal Palace, Madrid, after their marriage ceremony

Photo, Topical

and gold. Under it walked King Alfonso, four of the greatest nobles in the land bearing the canopy. Then followed a wait of half an hour, the king looking rather thoughtful, and a trifle impatient, sitting erect in his throne chair. At last came the notes of "God Save the King," and Princess Ena entered. She passed up the aisle beneath the canopy, closely holding the hand of Queen Maria Christina, her mother following half a pace behind on her left.

A Touching Episode

King Alfonso and his bride knelt before the altar, which had previously been converted into a bank of flowers, and from which rose the Crucifix. After the lapse of a moment or two, while engaged in prayer, King Alfonso rose to his feet with that impulsive movement to which we have all become accustomed in this youthful monarch, and, passing behind his bride, went to his mother, stooped over her, and kissed her hand. Princess Ena, seeing this, followed his example, left her place, and kissed Princess Henry, her mother, who shed tears. This little episode was, in fact, extremely touching.

The Royal pair having again resumed their places, the short, impressive ceremony began. It was followed by the nuptial Mass, conducted by the Archbishop of Toledo and the Bishop of Nottingham, who, on the previous evening, had received the bride's confession. It will doubtless be remembered that Princess Ena had changed her faith in view of her approaching marriage.

The Royal couple now left the altar, and proceeded hand in hand to the daïs, where they remained seated, a focus for all eyes, while the choral portions of the service were rendered magnificently by the choir. It was a wonderful sight. A little below them stood the Queen-Mother, next to her chair of state, clad in her beautiful majestic dress and jewels, and on either side knelt the heralds, in their gorgeous uniforms.

Signing the Register

The music finished, the newly-married pair walked arm-in-arm to a place close by, where a beautiful old monastery had once stood, a ruined cloister being almost the only remaining vestige of it. Here the marriage register was signed, the King having chosen this spot a few days before the wedding. On a table, covered with crimson cloth, stood the necessary implements. The corner of the cloisters had been screened off with fine tapestries of world-wide renown, on which were depicted scenes from Don Quixote.

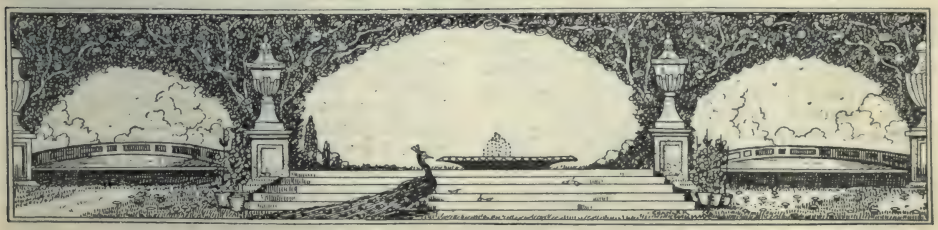
Saluting the King and His Bride

The bridal procession was then formed to return to the church, the Prince of Wales (afterwards King George) closely following the bride and bridegroom and the Queen-Mother. Then came the Princess of Wales (Queen Mary), and the Archduke Francis Ferdinand of Austria. When the church was reached, the guests dispersed according to strictest rules of Spanish etiquette and precedence, the latter being reversed in this instance. Those of lowest rank passed first in couples before the daïs, bowing low and curtseying to the bride and bridegroom, now seated in their chairs of state. Each couple passed directly out of the church after having made their reverence. The Prince and Princess of Wales were the last to leave, with the exception of the Queen-Mother; and, when she had made her deep curtsey to her son and his bride, the two latter walked down the church under the canopy, and drove off to the Palace in a coach drawn by eight cream-coloured horses, with nodding white plumes. The crowd cheered incessantly, the joy-bells rang, cannons boomed, flags waved, and the red and yellow flowers and streamers made a wonderful spectacle in the sunshine.

The Ending in Tragedy

Then, two or three minutes later, as will be recollected, a dastardly outrage was attempted upon this happy and smiling couple, whose bravery and self-possession, with their sudden change from joy and brightness to a scene of suffering and cruelty, was remarkable. An equerry almost dragged the Royal couple from their carriage, and hurried them into another coach. It was a miraculous escape, and the eventful day will for ever be marred to the King and Queen of Spain by the memory of the innocent victims killed or sadly injured by the bomb that was intended for them.

Notwithstanding this outrage, the brave young couple showed themselves to the people on arrival at the Palace, when they were greeted with a storm of cheers. On the following day they drove through the streets of Madrid without escort, trusting only to the chivalry of their people. Nor was this trust misplaced, for the populace formed a guard of honour and prevented any harm coming to their King and his young Queen.



THE HOUSEHOLD PURSE

A Clear Understanding as to Money Matters Necessary in Married Life—The Value of Fixed Allowances—The Bill System, and why it Should be Condemned—Allowances in Proportion to Income—Apportionment of Income

It must be acknowledged that the money question is responsible for many of the matrimonial troubles that arise. When two people marry with just enough to get along with, when care and thrift and strict economy are exercised, domestic discord is liable to occur when household expenditure exceeds income, as it is often apt to do.

Youthful Ignorance

The average girl marries without that practical knowledge of housekeeping and household finance that is absolutely essential if she is to be enabled to make a small income suffice in this somewhat extravagant age. With a lamentable ignorance of market prices, with no more knowledge of book-keeping than a child of ten, with more or less vague ideas as to the elastic possibilities of money, the young wife is fortunate indeed if she manages to steer the barque of matrimony clear of the rocks during the first six months.

Young husbands, also, are apt to be a little vague as to the cost of household goods and women's clothes, and matrimonial discord inevitably arises unless there is some clear, definite understanding about money matters from the beginning. The ideal relationship, as it affects the household purse, is to regard marriage as a sort of partnership in which all available money is a common trust, and fixed allowances are set aside for various purposes. When mutual respect and confidence exist between husband and wife, it is not generally difficult to arrange various "allowances" for different requirements. The fact, however, remains that many wives begin without any special understanding about the household purse, and are content to acquiesce when the husband says, "I will settle the bills, dear, and you can always ask me for the money you require." The type of man who thinks that women should not be "bothered" with money matters is only one degree less aggravating than the husband who imagines that they are inherently incapable of handling money. In such cases, the wife spends what she considers necessary, and the husband pays the bills. And that is generally the beginning of trouble.

A Vicious System

The bill system is a bad one from every point of view. There are rich women who never have the satisfaction of handling money, and who are considered mean by other women because they have never sufficient ready cash to pay their share, and subscribe to the innumerable charities which the modern woman has to help. All their bills are met by the husband, who probably imagines that women are perfectly happy so long as they can buy whatever they want, and that they certainly do not need the ready cash that a man does. Such a husband cannot understand why a woman should want an "allowance," and would be amazed if he could fathom his wife's resentment of his attitude towards the money question. He lacks imagination to realise that every woman in the world hates to ask for money, or to have to require to "humour" a man when she wants a little more ready cash than usual.

But if the bill system is a bad one for the well-to-do woman, it is absolutely fatal where means are only moderate, and the family exchequer has to be carefully administered to keep things straight. Bills have a knack of mounting up when they are allowed to run for any time, and matrimonial troubles soon begin when the household money has to pay for food or clothes which have been bought weeks or months before. Every trustworthy woman ought to handle the money she spends in housekeeping affairs or personal expenses. There is far less chance of friction when the wife has a definite allowance, and when she knows exactly what she has to spend.

The Beginning of Quarrels

Every married woman knows that household expenses vary a good deal from week to week, but if she has a regular allowance she can generally manage to deal with such fluctuations by exercising a little method. Otherwise, she has to go to her husband continually for money, and it takes a man with a very equitable temper to meet frequent requests for extra money when he is tired out after a hard day's work. The continual necessity of asking for money every few days is a bad system, because, however careful the wife is to choose a good time, the inopportune moment is bound to arise some time. Men, even the best of them, are occasionally fretful and irritable, and the wife who has no regular fixed sum for housekeeping has to risk a matrimonial reproach for extravagance some time or other. The sensitive woman may suffer a good deal if she has to ask and account for every shilling she spends, although, on the other hand, there is a good deal of foolish sentimentality over the question of money. There are mean husbands and difficult husbands, it is true, but the average man is not intentionally selfish, and would be only too ready to meet his wife's wishes with regard to money arrangements if she would speak openly to him of the matter. The "misunderstood" wife who harbours resentment for years because she has no personal allowance that she can consider her very own, lacks tact, common-sense, and humour, in that she will not talk to her husband as to her feelings on the matter, and ask him to reorganise the financial arrangements of the home.

The money question is often an imaginary grievance with women. The average man would be only too ready to meet his wife if approached in the right way, and matrimonial troubles often arise for lack of a good, straight talk between husband and wife, to clear the atmosphere and provide a better understanding.

The Allowance Plan

The allowance plan undoubtedly is the best to follow. Let the wife reckon up carefully what she considers necessary per week for housekeeping expenses, and ask for a definite sum to cover these. If ready money payment is arranged, it will go far to avoid debt, which brings untold misery and trouble in its train. Then it is better for the wife to have an allowance, however small, for personal expenses. No man would like, if the situation were reversed, to have to ask for his tobacco money, or coax his wife into a good temper when he wanted to buy a pair of gloves. There are some men who are so afraid of their wives being extravagant that they invariably pretend their income is about half what it actually is. Whilst, on the other hand, many a man gets into money difficulties because he has never had the courage to tell his wife he cannot continue to run his establishment on the same lines, and debts accumulate which could have been easily avoided if the wife had known actually the state of the household finance.

Perfect confidence must always exist with regard to money matters in the home if happiness is to be ensured. No wife worth the name desires to spend one penny more in household or personal expenses than her husband can afford. A trustworthy wife has a right to know to a shilling her husband's income and expenditure. From the very first a young couple should definitely apportion their income and make up their minds to live well within it. The girl who studies a little bookkeeping and the management of a household before she marries, and who combines a knowledge of cooking with a practical understanding of marketing and choosing food, will save many pounds of her housekeeping money as a result. Looked at in the right way, house-management and economising are more interesting than any outside interest to the young wife.



WIVES OF FAMOUS MEN



MRS. DARWIN

The Granddaughter of Josiah Wedgwood—Darwin's Ill-Health—The Devotion of His Wife—The Simple Life of the Darwins—Forbearance Necessary for the Wife of a Scientist—A Scientist as Father—Experimenting on His Children

THE history of the wives of famous men is largely that of their husbands. And few wives have lived so completely self-effaced and so entirely for the comfort of their husbands and for the furtherance of their life-work as did Mrs. Darwin. She was the daughter of Josiah Wedgwood, and a granddaughter of the grand old potter whose life-work has been described on page 2505, Vol. 4.

The marriage took place in 1839, and for three years they lived at 12, Upper Gower Street. They were both lovers of the country, and found town life not altogether to their liking. Constant ill-health, however, soon forced Darwin to retire to the country.

They found a secluded spot at Down, a small village of a few hundred inhabitants, sixteen miles from London, between the high-roads to Westerham and Sevenoaks. The house was good, yet far from beautiful, but, altered and clothed with creeping plants, it took a firm hold on the affections of both.

Here Darwin found that outward repose so essential to his work and to his health. He was incapable of enduring strain, but nothing was so intolerable to him as idleness. He sought in work, therefore, alleviation for the sufferings of disease, and settled down for the rest of his days to a life of extreme regularity and seclusion.

A Perfect Wife

It is quite obvious that he could never have done what he did if he had married the wrong woman. But Mrs. Darwin was one of those quiet, self-effacing women who are perfectly content to live for somebody else. The whole of her life was given up to serving him, to alleviating his discomforts, and so planning his life that he was shielded from every sort of annoyance. Her constant and tender care surrounded him with a beautiful atmosphere. Without her he could never have fought to the end as he did, or completed his marvellous life-work.

The Wedgwoods were notably a family of very sweet disposition, and Mrs. Darwin was no exception. One does not hear very much about her, but one can gather a great deal from the accounts given of the life at Down. This was the quietest that could well be conceived, and was planned entirely in relation to Darwin's health and work. The day was divided up in a curious way, which would have worried any woman who wanted to live her own life. Before breakfast, which was at a quarter to eight, Darwin went for a walk. His best working time was between eight and nine-thirty, and then he went to the drawing-room, where he lay on the sofa and read his letters, and had a novel read to him by his wife for an hour. Then he

worked again, took another walk, wet or fine, wrote letters, had luncheon, took two more spells of rest, worked for an hour, took another walk, and then went to bed for an hour, and was read to. His very simple supper was at seven o'clock, after which he spent a couple of hours in the drawing-room.

Darwin's Home Life

Mrs. Darwin so arranged her household and personal occupations that she shared every moment of rest with him, and in her presence he always found his greatest happiness. She was never too busy to be interrupted by his need for her companionship; and she seems to have borne with exemplary fortitude the presence of strange living things in the house—pots of worms on the piano for an experiment, and so on.

The evenings were very happy. Every night two games of backgammon were played, and the scores were kept for many years, a record in which Darwin took a keen interest. He was always a boy. When he lost he lamented with great bitterness, and exploded with mock anger when his wife held good cards. The great, world-famous scientist was in many ways a sort of Peter Pan—he never grew up. He loved birds'-nesting, and disguised thinly as experiments a fondness for jumping out behind doors. He never got over a fondness for sweets, and his wfe would look after him in this matter with loving sternness. She would not rest till he had promised aloud not to eat so many. If he made a "vow" to himself he did not consider it binding, but if he made it aloud he kept it—till he forgot.

He was a man of singular charm, and the guests who came to Down were well entertained. There was nothing about him of the cloud-wrapped great man, sitting silent at his table, and letting his guests feel how superior he was to them. At one end of the table sat the tall, thin man, slightly stooping, worn with ill-health, talking on every subject with ease and naturalness. He was bright and animated, and loved talk. He expressed his feelings frankly, and a kindly humour expressed his view of life. Cruelty always aroused him to indignation. He was courteous and considerate, and servants adored him. At the other end sat Mrs. Darwin, sweet-faced and gentle; quite obviously the executive genius of the household, who devoted herself to her life-work of looking after Darwin.

Conversation at that table was worth hearing. The host was not of those who jealously save up their best thoughts for paper. He talked well, and his wife was fully able to take her share, even when the conversation became scientific. She read all his proofs for him, a task which, in common with every writer, from the merest journalist upwards, he detested. He was warmly grateful for any suggestion of an improvement, and these his wife was perfectly capable of giving. She also had a very good business head, and he had a great reliance on her opinion. They were both transparently good and simple of heart.

Mr. and Mrs. Darwin both loved society, in the sense of the company of chosen friends, but his health made it impossible for him to see many people.

There were charming contests when his bad days became frequent, and Mrs. Darwin said he was to go away on a visit. He did not like leaving home, and he would bargain with his wife: "If I go quietly, can we come back on such-and-such-a day?" But he was delightful on a holiday, surrendering himself entirely to enjoyment. These times were very precious to Mrs. Darwin, for the greatest enjoyment she could have was to spend whole days, instead of scattered hours, in the company of the wonderful and delightful man whose life she had transformed from martyrdom to quiet contentment.

As time went on he lost his pleasure in art and poetry, but he was ever keenly appreciative of scenery; and he loved music, although he did not understand it.

The garden was a great pleasure both to husband and wife. He had a charming way of personalising natural things, and talked about them as if they were beings. The very way a leaf moved became individual. A flower he loved he always touched gently.

A Scientist Father

The children, of whom there were eight altogether, were brought up to a consciousness of personal freedom. Neither Mr. nor Mrs. Darwin ever wished to know what they were doing or thinking, unless they wished to tell, with the result that the family was extraordinarily united.

Mrs. Darwin had some strange moments, of course, when her husband was found trying experiments on the babies, to see which muscle they moved first when they were going to cry, or giving cherries to a five-months-old baby to watch its expression. He wrote absolutely charmingly about these experiments, but no one can read "The Expression of the Emotions" without perceiving that Mrs. Darwin needed her sense of humour. When one of the children had done something naughty, the father recorded in his notes, made at the time, that he had a guilty expression, "shown by an unnatural brightness in the eyes, and by an odd, affected manner, impossible to describe."

He describes his baby's first laugh—telling how the eyes brightened and the nose wrinkled, "accompanied by a little, bleating noise, which perhaps represented a laugh."

Mrs. Darwin was absolutely adored by her children. When a little girl of ten died, Darwin wrote that she was never easy without touching her mother when they were in bed together.

Such details as this tell us much about this perfect wife and mother. We should know more about her had she been less perfect. As it is, we see how greatly we owe to her the work she enabled Darwin to do. Without her he could never have done it. Surely this is praise enough.



WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA, conducted by this prominent lady doctor, is given sound medical advice with regard to all ailments from childhood to old age. When completed, this section will form a complete reference library, in which will be found the best treatment for every human ill. The following are examples of the subjects being dealt with:

Home Nursing	*Consumption*	*First Aid*
Infants' Diseases	*Health Hints*	*Common Medical Blunders*
Adults' Diseases	*Hospitals*	*The Medicine Chest*
Homely Cures	*Health Resorts*	*Simple Remedies, etc., etc.*

BRITISH SPAS

The Growing Popularity of British Spas—Their Respective Climates and Waters—What Diseases are Treated at Spas—Buxton—Harrogate—Malvern—Bath—Why Taking the Waters at Home has not the same Beneficial Effect

FROM the beginning of time "change of air" has been the natural remedy for most of the ills that flesh is heir to. Whilst climate is always an important factor in health, the mere fact of *change*, and its mental influence upon the individual, will in itself improve the vitality. At the same time, certain localities have, owing to their natural climate and the chemical properties of their waters, special repute as health resorts.

As a general rule, places with much sun, a low average rainfall, and a high altitude, have physiological effects which act beneficially upon the health. In high districts the air is purer and drier, and, in consequence, a sense of exhilaration and buoyancy is experienced, and the pulse and respiration are quickened. When people are "run down," suffering from debility, either from overwork or after a severe illness, when they pass the period of convalescence the natural thing is to go away from home for a change of air. The change may entail a trip to the seaside, a journey abroad to one of the well-known foreign spas, or a week or two at such a place as Buxton or Harrogate, where special treatment for different ills can be obtained, and a course of waters arranged for.

Of late years, British spas have become more popular. For one thing, they have been very much improved as regards their medicinal efficiency. The old charge of dulness cannot be levelled against them now. Amusement and recreation are as much a feature of the spas of England and Wales as of the Continental spas. But perhaps the greatest advantage of all is that spa treatment can be obtained efficiently at home without the fatigue and expense of a long journey abroad.

The fact is that we can obtain here in England springs of the same quality as in the most fashionable resorts on the Continent, whilst it is generally acknowledged that with regard to hygiene, drainage, and water supply, British health resorts are above reproach.

The effects of the various spas in England depend partly upon the climate—for example, whether the air is what people call bracing or relaxing—and partly upon the properties of the natural mineral waters. Many people believe that, when out of health, if they go to a bracing climate and take up the open-air life day by day, the result will be quite satisfactory.

But there are many other things to be taken into consideration. In some conditions a bracing climate is certainly beneficial. When there is debility and the appetite is poor, when the patient is nervy or convalescing from an illness, a bracing climate will improve the whole general nutrition, and increase the mental and physical energy. But there are cases where a bracing climate, which drives the whole system at high pressure, is the worst thing possible. In chronic diseases of the kidneys, and certain heart affections, where strain must be avoided, the type of climate should be soothing or sedative, and watering-places on the south-west coast, from Bournemouth to Land's End, ought to be chosen. When treatment by baths or waters is desired, in combination

with a soothing climate, Bath or Cheltenham will be found beneficial when a bracing climate would have nothing but ill-effects. The sedative or relaxing climate is the right thing also in such nervous diseases as sleeplessness and hysteria, and in bronchitis and asthma. For old people the best health resorts are places with plenty of sunshine, a mild climate, and an absence of cold winds.

The best-known British spas are Buxton, Bath, Harrogate, Llandrindod Wells, Leamington, Droitwich, Cheltenham, and Malvern.

Buxton and Matlock

Buxton is one of the most bracing health resorts in Britain. It stands 1,000 feet above the sea in the Derbyshire Peak District, in the centre of a beautiful country of moorland and valley, sheltered from violent winds. Buxton is, perhaps, best known for the treatment of rheumatism, and for some time Mary Queen of Scots resided there, and was treated for this complaint by its baths and waters. The springs are said to be amongst the oldest in Britain. The existence of a Roman bath proves that the springs were known to the Romans.

The baths are warm, and largely used for the treatment of gout and rheumatism. When taken internally, the water helps the system to get rid of poisons, acts as a gentle stimulant to digestion, and promotes the action of the skin and kidneys. Digestive disorders and various skin diseases, especially if associated with gout, are benefited by treatment at Buxton.

As a general rule, heart and kidney diseases would not be sent by doctors to Buxton, but early cases of consumption do well there, owing to the purity and exhilaration of the atmosphere.

Matlock is another health resort which is suitable for the same types of illness that are sent to Buxton.

Harrogate

Another well-known invigorating and bracing health resort is Harrogate. The climate is dry, although perhaps rather cold in winter. There are said to be over eighty springs in the district, and the waters of some are used internally, and of others for bathing. These vary very much in their action.

The waters at Harrogate are taken by people suffering from different types of illness. There are two main groups of water, the sulphur and iron waters respectively. The first is generally advised for people suffering from gout, dyspepsia, and liver conditions, as well as certain skin affections, such as gouty eczema. The iron waters are recommended for the treatment of anæmia, and they are often taken by people convalescing from acute illness. Even young children are given the milder iron waters when run down and debilitated, or threatened with tuberculosis.

Harrogate is well provided with recreations, and is a centre for excursions by motor, carriage, or bicycle. There are excellent golf courses also, and concerts are given almost daily at the Kursaal—a very fine hall, which was built not long ago. It does not follow, however, that those who are run down in health should flock to Harrogate, because the climate is not suitable for catarrhs and chest ailments, many nervous affections, and old-standing kidney complaints.

Llandrindod Wells

Those who are suffering from nervous exhaustion from overwork, and want an invigorating yet mild atmosphere, will find Llandrindod Wells an ideal place. The country round is beautiful, and the hills are well adapted for the treatment of obesity by graduated walking exercise and hill-climbing. During the last twenty years the Llandrindod Spa has steadily increased in popularity. The town is rapidly increasing in size, and the Pump Rooms have recently been enlarged and improved.

The mineral waters vary in their properties. There is a radium sulphur spring. The waters are efficacious for rheumatic and gouty conditions, whilst nerves, anæmia, and diabetes all benefit under a course of treatment. The saline water is said to be specially valuable in cases of sluggish liver, obesity, and constipation. Many skin affections can be treated at Llandrindod, but not heart cases. Nasal and respiratory catarrhs are especially treated by means of an inhalation treatment. Altogether, Llandrindod Wells is a place which can be strongly recommended as a health resort.

Droitwich

This town is best known for its brine baths, which have, since the ninth century, been recognised as having valuable health advantages. It was not till 1725, however, that the idea of boring and tapping the brine river was conceived, and now there are both hot and cold baths, which are largely used for the treatment of gout, chronic rheumatism, sciatica, and lumbago. There is a good swimming bath at Droitwich, and the country round is undulating and in many parts extremely beautiful.

Malvern

Droitwich supplies Malvern with brine baths, so that the same class of cases can be treated there. The season extends throughout the year, but the early autumn and spring are perhaps the best. For those who wish a dry, bracing climate, Malvern certainly is to be recommended. It is especially suitable for convalescents on account of the tonic character of the air.

Leamington

A different type of health resort is to be found at Leamington, in the middle of Warwickshire, within easy reach of the Shakespeare country. Leamington has always been patronised by Royalty. Queen Victoria resided some time in the neighbourhood, and Napoleon III. combined drinking

of the waters with hunting with the Warwickshire foxhounds. The waters are aperient, and act upon the kidneys, thus purifying the blood and helping the kidneys to get rid of poisons in the body. They are suitable for certain kidney affections, gout, dyspepsia, and liver complaints. There are warm saline baths, and, as in most of these health resorts, massage, and hot douching of the joints are important features in the treatment of rheumatic conditions.

Bath

To those who wish a mild, equable climate, combined with mineral-water treatment, the town of Bath will certainly appeal. The city lies in a valley which is protected by hills, and yet open to the soft west and south-west winds, The place is particularly suitable for old people, and those who suffer from asthma, bronchitis, or neurasthenia. A great many invalids live always in Bath during the autumn, winter, and early spring, when the climate is wonderfully mild. Large numbers of people also go for treatment, to take the waters, and enjoy the baths. The climate is a direct contrast to Buxton and Harrogate, in that it is relaxing and sedative, and thus suitable for heart conditions, and for people with delicate constitutions.

Cheltenham

Cheltenham is very popular as a residential place for those who wish a sedative climate with mineral-water treatment for a long period of time. It is well sheltered by the Cotswold Hills and has four main spas which have valuable mineral properties, similar to those at Bath. A great many Anglo-Indian people find the climate suitable after long residence abroad.

It must not be forgotten, however, that the health value of these places is partly dependent upon the open-air life and exercise which people take as a matter of routine when drinking the waters. Long before breakfast is due, when they would be sleeping in bed at home, they are up and out, taking a constitutional before the first meal of the day. At regular intervals they walk. They climb hills or play golf all the time, and the exercise causes a sort of massage of the internal organs which stimulates the circulation of the body, and clears the system of the clogging poisons of past months. At the same time they are breathing in pure, fresh air, which is feeding the tissues, stimulating the appetite, and actually producing good healthy blood in place of the anæmic or poison-filled fluid which had been flowing through the arteries for months previously.

The Value of Home Treatment

Then, would it be sufficient if one could follow the same treatment at home, and take doses of salts regularly to clear the system ?

Unfortunately, the answer must be in the negative. The mineral waters which are to be had at these health resorts are very complex, and there is no doubt that the mental effect of spending a few weeks at a spa for health reasons has a very important bearing on the treatment. Suggestion is a wonderful agent in health and disease. The patient feels that the waters and the life generally will benefit the health, and that in itself makes for cure. The diet, the unusual surroundings, the tonic action of the games and recreation, all provide the change of air and environment which so many people need when they have to work strenuously, handicapped, perhaps, by a gouty constitution, a tendency to obesity, anæmia, or depression of spirits. For all these, a holiday at a British spa is to be recommended, and in the choice of that spa this article may help as a guide to those who like to know the reason why they are told to go to one place or another for the benefit of their health.

HOME NURSING

Continued from page 2540, Part 21

NURSING ACCIDENT CASES

Preparations for an Accident Patient—The Arrangement of the Bed—Accessories and Dressings—Washing the Wound—Classes of Wounds—Dry and Wet Dressings—Bandaging

Up to the present, these articles have dealt mainly with what is called, in hospital, medical nursing. The surgical side of sick nursing, however, ought to be studied by everyone who wishes to have a practical grasp of the subject. Under the heading of "surgical nursing" must be included all accidents as well as those cases which require surgical dressings to be applied from day to day.

Accidents, big or small, must come into the lives of the great majority of people, and this makes it necessary for anyone to know, not only the first aid treatment of these, which has already been considered in Every Woman's Encyclopædia (Vols. 1 and 2), but the care or management of an accident case in the home.

There are women who do not even know how to dress a cut finger, and many cases of poisoned hand occur as a result of neglect and carelessness in this respect, which is proof that better teaching with regard to simple surgery is needed. Although a doctor must always be called in when an accident occurs, there is no reason why the amateur nurse should not feel herself perfectly competent to dress cuts, bruises, and burns, to manage a fracture case, apart from the setting of the bone, which is, of course, a doctor's work.

Preparing for the Patient

Supposing an accident has occurred, and the patient is being brought home, what preparations should be made for his reception ?

The bedroom, in the first place, must be got in readiness. When a doctor has to apply surgical attention to the case, a single narrow bed is a necessity. This should be supplied with a hard mattress, a waterproof sheet, aired sheets and blankets, and a clean sheet on the top will answer the purpose of a bed-spread.

In the case of fractures or dislocations a

wooden slab or board will be required under the mattress to provide firmness and flatness. The bed, of course, must stand out from the wall, in order that the doctor and nurse can pass round it comfortably from either side. A table covered with a clean cloth or a towel should be placed at the foot of the bed, and the following materials collected as quickly as possible.

First you must have a clean tray containing lint or pieces of soft linen cut into strips, bandages of cotton or flannel torn in long strips, cotton-wool, boracic powder, and zinc ointment. Safety-pins, scissors, needles, and thread should also be collected and placed beside the dressings. Probably it will be necessary to send out to the chemist for lint and waterproof tissue. On another table or washstand two clean basins must be prepared, and plenty of hot and cold water held in readiness. The doctor, of course, will want several clean towels and soap. When sending out for other things, it is just as well to buy a new nail-brush, in case the doctor has not one in his bag.

The Nurse's Duties

The patient should be carried into the room, and, if any soiled clothing has to be removed, it is a good plan to lay him first upon another bed or couch, which can be covered with a sheet, in order to keep the bed in which he is to be nursed clean for his reception.

The amateur nurse should make a careful inspection of the patient, and guard the injured limb from all movement. If the doctor can be obtained quickly, no interference should be made with the patient, unless to stop hæmorrhage, as was described under the first aid articles. So far as the nurse is concerned first aid has probably been provided before she sees the case at all, and bleeding from scalp or body wound would by her be treated by the application of a clean pad of lint kept in place by a bandage. When the doctor arrives, she has to act as his assistant and hand him the dressings, hold the injured part, and help him in innumerable little ways.

Wounds

There are, briefly, four classes of wounds:

Incised or clean wounds, such as would be inflicted by a sharp instrument.

Lacerated wounds, where there is a good deal of tearing.

Contused, where the parts are injured round about the wound, as when a blow is inflicted by a heavy blunt instrument.

Punctured wounds—that is, when a wound is made by a sharp-pointed instrument.

The great danger with accidental wounds is from dirt or sepsis. Unless the wound is carefully cleansed with antiseptics it is liable to suppurate, and it is here that the nurse has such an important part to play. If wounds are kept clean, the tissues heal in a miraculous fashion. Material called "lymph" oozes out from the blood-vessels, covers the surface of the wound, glues the tissues together, and thus unison gradually takes place. To help this natural process of healing, the wound must be kept clean, the parts at rest, and the patient in good general healthy condition. A wound should never be examined with dirty fingers, or cleansed with any other than perfectly clean water, or covered with dressings which are not clean and aseptic. Dirt, in the surgical sense, means that microbes have been allowed to enter the wound and multiply there. These may reach the wound by infective particles of dust being allowed to enter it, conveyed perhaps by the hands of the person dressing the wound or the materials used for dressing it.

Thirty years ago, when the causes of infection were not known, nearly all the wounds became septic, or "suppurated" in the process of healing. Even after a patient had been operated on, he would be months getting well, instead of, as now, up and about in a few weeks. We now know that when a wound suppurates some person is to blame in having allowed microbes to enter it and infect it. These microbes, or germs, are to be found everywhere, indoors and out of doors, in the fine, invisible dust which is in the atmosphere. It is these same germs which cause meat to become tainted, milk to sour, bread or other food to become mouldy if allowed to lie about, especially in damp, ill-ventilated places.

Aseptic Surgery

There are innumerable germs, each one producing special effects. For example, some of these germs in the air might produce erysipelas. Others would cause simple suppuration, these latter germs being the commonest of all. The art of modern surgery is to keep all these germs out of the wound, and if they were kept out no antiseptics would be required. Formerly, the idea was that, if plenty of antiseptics were used they would kill any germs; but Lord Lister founded the school of "aseptic surgery," the theory of which is that if we *prevent* germs getting near a wound by rigid cleanliness, the use of antiseptics is of minor importance.

There is only one thing which is essential in the treatment of wounds, and that is *cleanliness*. The nurse's hands must be thoroughly and carefully washed and scrubbed with soap and water and a clean nail-brush, and then soaked in a disinfectant solution, before touching the patient. She should not touch anything, after drying her hands, unless she afterwards washes her hands again. The dressings should be kept in a glass-covered jar. Any water that has to be used should be boiled, and the patient's skin round about washed as well as the wound itself. In home treatment these precautions can quite well be carried out, and they are worth the trouble they entail. Clean towels should be put beside the patient, covering the parts round about the wound. For example, if a wound on a scalp or forehead is to be dressed, a clean towel should cover the rest of the head before the nurse begins to change the dressings.

Dressing a Wound

The wound should be washed in warm water, or warm boracic solution in the strength of one in twenty, and clean tow or cotton-wool should be used—*never* a sponge or face-flannel. A waterproof sheet should, of course, be laid under the part to be dressed, in order to keep the bed from becoming damp with the water. Wash round the wound with a quick touch, each piece of tow that you use being put in a special receptacle and afterwards burnt. After drying carefully the part with clean lint, the new dressings should be applied, and these should have been already prepared and laid at hand. The doctor will have told the nurse what special dressings he wishes used, and whether they are to be wet dressings or dry dressings.

A useful *dry dressing* for home use consists of boracic lint, which can be bought ready

NURSING ACCIDENT CASES

The surgical aspect of Home Nursing should be studied carefully by those who wish in any way to be able to render practical services



Preparing for an accident case. On one table are basins and towels, while on another all the dressings are arranged. The nurse is turning back the bedclothes in the correct fashion



Applying a simple spiral bandage to the leg



Stopping hæmorrhage of the forehead by applying a pad and bandage



Dressing a scalp or forehead wound. First cover the head with a clean towel

prepared from the chemist. When it is used the part should first be dusted with a little boracic powder, the lint laid on with perhaps a pad of cotton-wool on top, the whole being kept in place by a gauze bandage.

A *wet dressing* is used very often when a wound is not clean, and where there is any suspicion that dirt has been introduced when the accident happened. The simplest wet dressing for domestic use consists of a piece of boracic lint wrung out of clean water which has been sterilised by boiling. This must then be covered with a piece of waterproof tissue, which should overlap the wet lint by half an inch all round. A pad of cotton-wool may cover this, and the whole dressing should be kept together by a gauze bandage.

The doctor will tell the nurse how often the wound should be dressed, but unnecessary meddling is always a bad thing; if a wound is doing well it is better to leave it alone. If there is pain, or any discharge coming through the dressings, or if the dressings have shifted, they will require to be renewed. In hospital, if an operation case goes on well without rise of temperature, the wound is often not dressed for several days at a time. There are many different dressings, such as iodoform gauze, etc., which can be used, but the best plan is for the amateur nurse to get directions from the doctor as to what particular material he prefers.

A Few Rules to be Observed in Dressing a Wound

1. Have everything ready before commencing to change a dressing.

2. The wound should be dressed quickly, but thoroughly and neatly.

3. Wash the wound itself first, if you think that dirt has got in, with some weak antiseptic lotion, such as boracic, then cover it with a piece of clean, wet boracic lint and wash the parts round thoroughly.

4. Do not touch the wound with a soiled swab. A "swab" is a piece of lint or tow used for washing.

5. If a scalp wound is to be dressed the hair should be cut very close for an inch and a half all round.

6. Do not expose the patient more than necessary while dressing the wound, and report to the doctor any signs of suppuration, such as pain or discharge of pus.

Simple Lessons in Bandaging

Every woman ought to know how to apply a roller bandage efficiently and correctly. The same general rules can be followed whether bandaging burns, wounds, or other accidents. Bandages are made of different substances, such as gauze, linen, calico, or flannel. They must be firmly rolled in the first instance, and they are generally a few yards in length. In applying the bandage the following rules should be observed:

Stand opposite the patient.

Place the outer surface of the roller next the skin in order that it may unwind easily.

Let the first two rolls fix the bandage, round the ankle, for example, as shown in the photograph.

Never unroll more than two or three inches of the bandage at a time.

Bandage from below upwards.

Bandage from within outwards over the front of a limb.

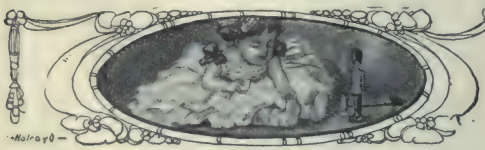
Let each turn of the bandage overlap two-thirds of the previous one.

Apply the bandage firmly if it is to be of any use, but not tightly enough to impede the circulation.

Never use more bandage than is necessary for the purpose.

The application of the roller bandage according to these directions should be practised round, for instance, the thinner part of the arm. The bandage will be found to lie perfectly straight and even till the thick part of the arm is reached, and this is treated by forming "reverses," which will be described in the next lesson on bandaging.

To be continued.



BABY'S FIRST YEAR

Continued from page 2545, Part 22

6. HOW TO KEEP BABY COOL

Flagging Health in Hot Weather—Suitable Clothing a Most Important Point—The Ideal Garments for a Baby in Summer—The Uses of Water—Bathing and Drinking—Ventilation of Rooms—Outdoor Life—Food

MANY mothers imagine that flagging health in the nursery is almost inevitable during the hot season. Baby gets pale and listless, loses appetite, and if weighing is carried on systematically the effect of the hot weather is very apparent in insufficient gain of weight.

Is this necessary? Is it unavoidable that the children should flag in health during the hot season, or can the effects of heat be counteracted by proper care and practical knowledge of hygiene?

Fortunately for the children, the answer is in the affirmative, and every mother should study a few rules, which, if faithfully observed, will go far to keep the child cool and prevent him from flagging in health during the warm weather.

In the first place, the wise or unwise clothing of babies affects considerably their comfort and health. There is something pathetic about the fashionable baby, swathed in innumerable expensive, over-trimmed, and heavily embroidered garments, from which the small face looks wistfully forth, or the small lungs bellow resentment at the folly of the mother. The right way to clothe a child in warm weather is to supply it with as few garments as possible, to have these loose and of the material which will

provide a free passage of perspiration off the skin.

What chance has a child attired in a summer pelisse, an elaborate robe, a couple of petticoats, and under-garments of wool, of keeping cool in hot weather? What are the ideal garments from the doctor's point of view?

First, a little knitted vest, then one single garment of light wool and a nuns'-veiling dress, which may be made as daintily as you like, so long as it is not too long and the child's limbs are allowed full play in kicking. However hot the weather, baby will hardly suffer at all if he is laid in his pram in a shady place in such garments and allowed to kick to his heart's content, the small limbs destitute of shoes or socks, the head bare of heavy bonnet or hat, and the body loosely and lightly clothed.



A baby enjoys a tepid bath twice a day in hot weather, and shows his pleasure and delight

The Uses of Water

Occasional sponging with tepid water to which perhaps a little eau-de-Cologne has been added is a delightfully cooling experience for baby in hot weather, for the skin naturally passes off a great deal of perspiration, which contains toxins, or waste matters shed by the system. If the skin is not kept clean by frequent sponging, some of these matters are almost necessarily reabsorbed, and at least the function of the skin is impaired if it is not kept absolutely clean.

Then baby will derive health by having a tepid bath twice a day in hot weather—morning and evening. In hot climates everybody bathes frequently, because they realise by experience the benefit of clean, cool water in contact with the skin. In England, during the summer months the heat is often severe, and the babies cannot tell us when they suffer from the heat, but their pleasure and delight during the bathing are evident.

Baby's Thirst

The child's fretful cry when thirsty is frequently heard on hot summer days, if the nurse or mother is not careful to moisten his lips and mouth with occasional teaspoonfuls of cold water. A child can suffer agonies of thirst, and the average mother is too apt to think that baby gets sufficient fluid with his milk for all he needs. She is entirely wrong. Indeed, milk induces thirst, as anyone who is put on milk diet can vouch for. A child requires a definite amount of water, in hot weather especially, and should be given a small teaspoonful occasionally by day and night, and have the lips moistened whenever they look dry. Restless nights can very often be cured by attending to the child's need for water, but it must be remembered that, if the water is not absolutely reliable, it should be boiled before it is given to baby.

Careful ventilation of the nursery by day and night will also make a great difference. The child is bound to be hot, restless, and uncomfortable if there is not sufficient air in the room in which he sleeps at night, and he will be ever so much better if the windows are kept well open top and bottom. A screen will protect the bed from any draughts. It goes without saying that baby should be out of doors as much as possible in hot weather—in the shade, of course, when the sun is strong. Let him tumble about on a rug out of doors whenever the weather permits, clothed as simply and loosely as possible.

Baby's Food in Hot Weather

Up to the age of nearly a year baby will be having nothing but milk, so that it is not so much the choice, but the quality of food that will have to be attended to. Baby cannot possibly keep well unless the very strictest care is exercised that the milk is fresh and clean and free from germs. This has already been considered, and it will be sufficient to say that baby will keep much cooler and healthier if he is fed only at the stated intervals, and in the quantities stated in the "Nursery Feeding Chart" (given on page 2416), which should be studied carefully.

To be continued.

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 2546, Part 21

Myopia, or Short Sight, is due to an anatomical defect in the shape of the eye, and rays of light are brought to a focus before reaching the retina, the sensitive membrane at the back of the eye. Vision is, in consequence, indistinct, unless objects are held very near the eye. Near sight rarely develops until about eight years of age, but the condition is apt to be progressive unless treatment is immediately applied. Short sight is said to be on the increase nowadays, due partly to the excessive use of the eyes in the schools. Such occupations as fine sewing, writing, or reading in a poor light, as with badly constructed desks and defective lighting of the schoolroom, all co-operate in producing short sight.

In the early stages, a great deal can be done by resting the eyes and by providing a child with a healthy outdoor life to check the tendency. Suitable glasses to correct the error of refraction must always be provided. Otherwise, through strain, the condition gets rapidly worse, and permanent damage may be done to the eye, whilst there is some risk of blindness. Glasses should always be ordered by a qualified doctor, a specialist in eyesight, because they must exactly correct the error of refraction, or they will do more harm than good. Whenever a

child seems to see the blackboard with difficulty, to hold the book very near the eyes, and to suffer from headache and fatigue, the matter should be attended to at once.

The short-sighted child is generally delicate in physique and over-studious, and the curtailing of lessons, with attention to general health and hygiene, are urgently needed.

The subject of sight will be considered under a general article, when diagrams and tests for different types of defective eyesight will be given. Any child subject to short sight should have a great deal of sleep, and as much exercise as possible in the open air, so long as excessive fatigue is avoided. The child should, if possible, never work in artificial light, and sometimes a few months' absence from lessons altogether will be necessary if the condition is to be checked in an early stage.

Nævus, or Birthmark, is a variety of vascular mole, and when it exists on the face, especially if it is of any size, it may cause a good deal of annoyance, although it is not really troublesome, except from the point of view of personal appearance. The smaller nævi can be readily dealt with by electrolysis. Radium treatment has a most wonderful effect upon them. One or two applications is often followed by complete disappearance. When a child is found to have a nævus at birth, it is just as well to have it excised, or treated by electrolysis or radium, by a surgeon.

Nails. The nails are a very good indication as to the state of the general health, especially of the circulation. Filbert-shaped nails are considered a point of beauty, but they are often associated with delicacy of constitution and physique. Whenever there is any interference with the circulation of blood, such as occurs in various heart affections, the nails are dusky in colour, whilst in anæmia they are too pale. White spots on the nails may be due to bruises, but they are often present when the health is not very good. After an illness the nail may show a ridge or mark right across it, dating from the disturbance of nutrition at the time of the illness. This may not disappear for months, as it takes four or five months for the complete growth of the nail from base to tip. By care and attention the nails can be very much improved in shape and texture. When they are too dry and inclined to be brittle, a little lanoline or vaseline should be rubbed into them. Careful cutting and pushing down of the skin covering the base will improve the shape and appearance of the nails.

Nasal Catarrh, or running of the nose, may be a sign simply of cold in the head, but it is often one of the first symptoms of measles. Chronic nasal catarrh is nearly always associated with some unhealthy condition of the part, such as adenoids. The child who is subject to frequent colds in the head should always be examined by a doctor. (See "Catarrh and Adenoids.")

Nausea, which is a feeling of sickness and discomfort, is a frequent symptom of digestive disorder. It may be the first sign of derangement of the stomach after errors in diet. It is often present in sick headache or migraine, and it usually appears early in the various infectious fevers. At a later stage it goes on to vomiting, which often relieves the sickness. Absolute rest in the horizontal position, with warmth in the form of hot water bottles, if there is any shivering, is necessary. Hot flannels over the stomach, or a mustard leaf in the same situation, will do good, and the sipping of very hot water is also an excellent measure. Food should be taken, or else given in very small quantities as milk diluted with barley water.

Neck, Stiff, is generally due to some rheumatic condition of the muscles at the side of the neck. Many people find that it will follow upon chill as a result, for example, when a cold draught blows directly upon the part through an open carriage-window. Gentle massage with warm olive oil or hot fomentations of flannel relieve the pain, and the stiffness passes off in a day or two.

Neck, Wry, is a spasm of the muscles on one side of the neck, and it may be present at birth or appear at almost any age. In the first case one side of the neck is shorter than the other because of the contraction of the chin muscles in that part. Sometimes it is only observed in young children after a few years, although it has been actually present since the child was born. The condition is easily removed by a simple operation. When wry neck comes on in later life, the condition is generally spasmodic, due to hysteria, rheumatism, gout, or injury to the neck. Electrical treatment is, perhaps, the best thing in this case, combined with massage.

Nettle-rash, or Urticaria, is an eruption of the skin, consisting of circular patches, or wheals, which is accompanied by acute itching. The eruption is exactly as if the skin had been in contact with nettles, hence the name. It is nearly always associated with digestive derangement, due to mistakes in diet. For example, stale fish or meat, tinned food which has not kept well, mushrooms in excessive quantity, or shellfish of any kind will cause not only sickness and diarrhœa in certain people, but the appearance of nettle-rash as well. Children are subject to the condition if they are being improperly fed, especially by excess of food. Some people are very susceptible to this skin eruption. Others say that it comes on in any nervous excitement, or as the result of worry, but generally there is some dietetic reason as well. The rash usually appears suddenly, and may pass off in a few hours, or it may persist for a long time, coming and going without any apparent reason.

Treatment consists essentially in altering the diet so as to correct the digestive derangement present. A dose of salts should be given at the beginning of the attack. Magnesia is the best thing to administer to children. The itching can be dealt with by sponging with creoline lotion, whilst a child should be put into a warm bath to which has been added a teaspoonful of creoline stirred up in a cupful of water. Anyone subject to nettle-rash requires dieting and attention to general health and hygiene.

To be continued.



THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon:

Presentations and other Functions
Court Balls
The Art of Entertaining
Dinner Parties, etc.
Card Parties
Dances
At Homes
Garden Parties, etc., etc.
The Fashionable Resorts of Europe
Great Social Positions Occupied by Women
Etiquette for all Occasions, etc.

WOMEN IN GREAT SOCIAL POSITIONS

Continued from page 2547, Part 21

BRITAIN'S AMERICAN PEERESSF

By RUDOLPH DE CORDOVA

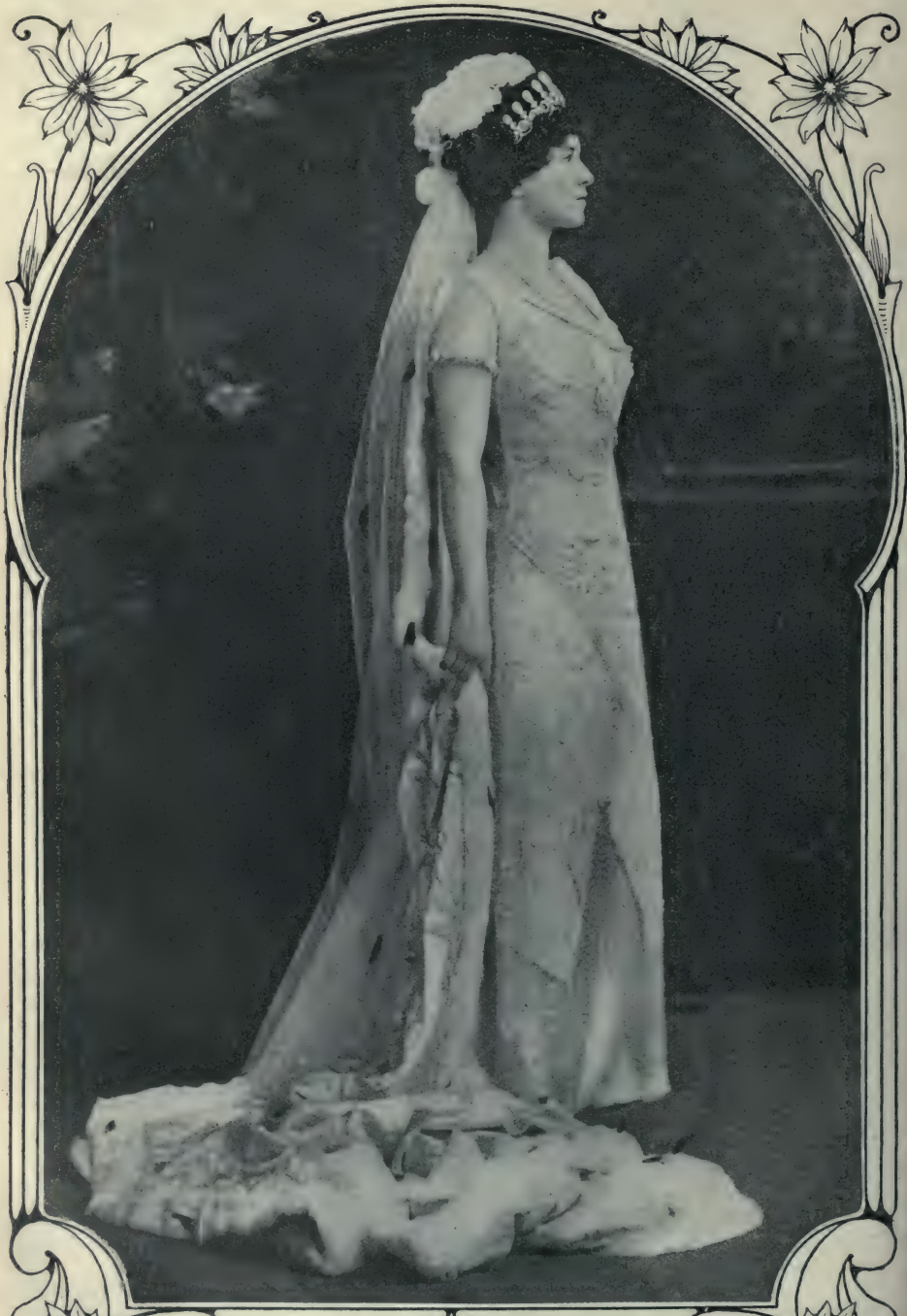
American Wives—Duchess of Marlborough—Duchess of Roxburghe—The Quiet Wedding of a Duke—An American Marchioness—American Countesses—American Actresses

ALTHOUGH it is only within the last half-century that the members of the aristocracy have been crossing the Atlantic—if not in search of wives, yet to fall willing victims to the remarkable charm, intelligence, and vivacity of our American cousins — the number of such marriages has already reached a high figure. True, when we consider the large number of peers who have the right to sit in the House of Lords, the percentage of these Anglo-American alliances may not appear very large. It is, however, a sign of the times that, with the greater facilities of communication between the two countries, these aristocratic alliances also increase in number.



Her Grace the Duchess of Roxburghe, who, before her marriage in 1903, was Miss May Ogden Goelet, one of America's richest heiresses. Her Grace is the first American-Scotch Duchess, and is beloved in her adopted country for her works of charity and kindly manners [*Lallie Charles Photo*]

Of all the American peeresses the first place in precedence belongs to the Duchess of Marlborough. It was in 1895 that the duke, then in his twenty-fifth year, married Miss Consuelo Vanderbilt, the daughter of Mr. W. K. Vanderbilt, of New York. The duchess, who was only seventeen at the time of her marriage, is an unusually tall woman, with a simple, unaffected manner which is recognised by all with whom she is brought in contact. She was one of the four tall duchesses who carried the canopy of Queen Alexandra at the time of her Majesty's coronation. Her Grace devotes herself, with great unselfishness, to the welfare of the poor, and often spends days at



Lady Decies, formerly Miss Vivien Gould, whose wedding, in the spring of 1911, was one of the most splendid of New York social events [*Messrs. Thomson Photo*]

a time in the East End, while in Endsleigh Square she has a special charity of her own, devoted to the amelioration of the hardships of women and children, to which she gives her personal attention.

The duchess possesses a wonderful diamond crown as well as the famous Orloff pearls, which once belonged to the Empress Catherine of Russia. She has a large fortune in her own right, and it was increased when the duke returned from South Africa, where he served in the Yeomanry Cavalry, for Mr. Vanderbilt presented his daughter with half a million sterling "as a thank-offering for the duke's return from the war." In connection with the duchess's engagement an amusing story is told, which may or may not be true, but is quite within the bounds of possibility when her extreme youth at the time is considered. She was told that, in addition to his dukedom, her fiancé's titles were Baron Spencer, Earl of Sunderland, Baron Churchill, Earl of Marlborough, Marquis of Blandford, Prince of the Holy Roman Empire and Prince of Mindelheim in Suabia. "My," she exclaimed, "there would be few blank spaces on a visiting card if it held all that."



The Marchioness of Dufferin and Ava, née Miss Florence Davis, of New York, is exceedingly popular in society, and is noted for her beautiful soprano voice [*Photo*] [*Lallie Charles*]

Next in precedence is the Duchess of Roxburghe, who was married to the duke in 1903. She was Miss May Ogden Goelet, and was reputed to be the richest girl in America at the time, having inherited a fortune estimated at several millions sterling from her father, who died on board his yacht while it was stationed at Cowes. The duchess, who is rather short, with a small face and dark hair, is very graceful in her bearing, and pleasing in her manner. She travelled a great deal in Europe as a girl, and thus became thoroughly cosmopolitan in her views of life. It is said that never before were such presents seen in New York, where the ceremony took place, as at her wedding. They have been valued at £300,000, while the cost of the wedding itself has been stated to be no less than £100,000, and £5,000 was mentioned as the cost of her wedding dress.

Her Grace, who is the first American-Scotch duchess, is much interested in philanthropic institutions for bettering the condition of poor women. She frequently hunts for bargains at sales, like other women far less endowed with this world's goods, in order that her charities may have a wider scope than if she paid a larger price at other shops for the same article. She is reputed to be a graceful dancer and an excellent skater, and, moreover, she has the characteristic British fondness for the sea.

The third American duchess is her Grace of Manchester, who was Miss Helena Zimmerman, of Cincinnati. It is interesting to recall the fact that the duke himself is American on his mother's side, for his father married Miss Consuelo Yznaga de Valle, of Louisiana, so that his son, the young Viscount Mandeville, the heir to the title, has more American than English blood in his veins. The duchess lived much of her young life in Paris, and was brought up very quietly and simply.

The wedding of the duke and duchess was decidedly original, and was probably unique in their rank of life. Dressed in a short-skirted frock, a blouse and a hat, the duke and Miss Zimmerman walked to Marylebone Church on the morning of November 14, 1900, and were there married very quietly. The duchess, who is very cultured, intellectual, and well-read, is reported to have literary ambitions, and, like the Duchess of Sutherland, to have already published one novel under an assumed name.

The only American marchioness is the Marchioness of Dufferin and Ava, but there is a dowager marchioness in the person of the Marchioness of Anglesey, who was Miss Minnie King, of Sandhills, Georgia. When the Civil War broke out she came to England and married the Hon. Henry Wodehouse, a younger brother of the late Lord Kimberley. He died in 1873, and in 1880 she became the third wife of the fourth Marquis of Anglesey, with whom she lived chiefly in Paris until his death in 1898. She is a woman of great taste and artistic perception, and her Paris home at Versailles was full of beautiful curios and *objets d'art.*

The reigning Marchioness of Dufferin and Ava, née Miss Florence Davis, the daughter of Mr. John H. Davis, of New York, is one of the prettiest of the American peeresses, and, when she lived in New York, was considered the most beautiful girl in that city. She was noted for her slight physique, light brown hair, and charming manner, and she was exceedingly popular. She has a fresh soprano voice, and at a concert given by her friend Madame Donalda at Bechstein Hall in 1910 she appeared on the platform and sang several songs with great effect. This experience, is not, however, likely to be repeated. Lady Dufferin's house in Cadogan Square is remarkable for the fact that each room is furnished to represent a different period, the curious and valuable furniture having been given to her by her father, who is a very wealthy man.

Eleven American Countesses

There are no fewer than eleven American countesses, the Countess of Orford (née Miss Louise Corbin, of New York), the Countess of Suffolk (née Miss Margaret Leiter, of Chicago), the Countess of Essex (née Miss Adele Grant, of New York), the Countess of Tankerville (née Miss Leonora Van Marter, of New York), the Countess of Granard (née Miss Beatrice Ogden Mills, of New York), the Countess of Egmont (née Miss Kate Howell, of South Carolina), the Countess of Donoughmore (née Miss Elena Grace, of New York), the Countess of Rosslyn (née Miss Anna Robinson, of New York), the Countess of Craven (née Miss Cornelia Bradley Martin, of New York), Cora Countess of Stafford (Mrs. Colgate), and the Countess of Ancaster (née Miss Eloise Breese, of New York).

By reason of the position of the Earl of Granard as Master of the Horse, the countess, naturally, occupies a most distinguished position in the social world of London, and she has had to entertain on a large and magnificent scale. She is a noted hostess, and her receptions have a great vogue and distinction. Before her marriage, which took place in the ballroom of her mother's house, under a bell of white lilies, the countess had lived much of her time in London, where her quiet elegance and her well-bred simplicity had given her a distinguished individuality and won for her a wide esteem. Among her wedding presents she received from her mother a diamond crown, each tip of which is finished with a large oval brilliant.

"A Lady in White"

The Countess of Essex, whose wedding, in 1893, was the social sensation of the year, is a tall, graceful woman with soft eyes and dark hair, and what someone happily called a "magnolia tinted" complexion. Her portrait, under the title of "A Lady in White," was probably the "picture of the year" when it was exhibited at the Royal Academy, and brought unqualified praise to Sir Hubert von Herkomer, R.A., who painted it. Lady Essex was one of the celebrated "Lovely Five," as society delighted to call certain ladies renowned for their beauty. They were, in addition to herself, the Duchess of Sutherland, the Countess of Westmorland, the Countess of Lytton, and the Countess of Warwick. Lady Essex, like her husband, is greatly interested in sport and in animals. She is noted for fine taste, one of her hobbies being the collecting of miniatures, and in her boudoir at Cassiobury Park, Watford, she has over a hundred portraits of the belles and beaux of bygone times, all beautiful specimens of the miniaturist's art.

The Countess of Suffolk was the twenty-third American girl to marry into the peerage, in which she had been preceded by her sister, the late Lady Curzon of Kedleston, who achieved the most exalted position ever occupied by an American—that of the Vicereine of India. Although the countess's baptismal name is Margaret, she has always been called "Daisy" by her family and her intimate friends. She is tall and dark, with very handsome features, and she bears a striking resemblance to her late sister, with whom she spent a great deal of her time during Lord Curzon's term as Viceroy of India. She enjoys a reputation for wit and cleverness, in which she resembled Mrs. Asquith, by whom she was chaperoned when she used to stay in London. Her wit was exemplified at one of the first dinners given at the Viceregal house in India. Next to her at table sat a man who evidently had not caught her name when she was introduced. They talked merrily for a while, and then the conversation turned on America. The man was surprised at his neighbour's knowledge of the country, and said, "I gather from what you say you know America pretty well—perhaps you have travelled there." The countess, who was then unmarried, looked up and smiled, "Well, I guess my name is Leiter."

The Peerage and the Stage

When the earl and countess returned from America, where the wedding had taken place, to their country seat at Charlton, Malmesbury, the tenants took the horses out of the carriage and drew it, with the earl and countess in it, to the ancestral home, where a great arch had been erected on which were inscribed the words "Home, Sweet Home," flanked by the Union Jack and the Stars and Stripes.

The Countess of Craven was for a time the youngest peeress in Great Britain, a position now occupied by Vivien, Lady Decies, the second daughter of Mr. and Mrs. George Gould, of New York. Her wedding was on a scale of great splendour, such as New York has not seen for a long time.

Only a few months after Lord Decies brought his bride home the young baroness was attacked with appendicitis and had to undergo an operation, from the effects of which she, happily, recovered. She may be regarded as one of the links between the peerage and the stage, for her mother was

the beautiful actress Miss Edith Kingdon, who was a member of the company of the late Augustin Daly when that distinguished manager first came to London.

There are, however, two American actresses who hold direct rank in the peerage. They are the ex-Countess of Rosslyn and the Baroness Ashburton.

The ex-Countess of Rosslyn, who has appeared at the Criterion and other theatres in London, was Miss Anna Robinson, of New York.

The Baroness Ashburton, who was Miss Frances Emily Donnelly, of New York, was known on the stage as Miss Frances Belmont. One of the notably pretty actresses, she made her first success in a servant's part in New York and subsequently was one of the famous sextette in "Florodora," in which capacity she appeared in London. Her most important engagement, however, was with Mr. Charles Hawtrey, with whom she played leading parts for two years in the United States. In 1905 she left the stage quietly and went to Paris with the intention of pursuing her studies, that she might take a still higher place in her adopted calling. In Paris she met Lord Ashburton, and married him in 1906, the ceremony taking place at one of the English churches in that city.

The American viscountesses number two—the Viscountess Falkland (née Miss Mary Reade, of New York) and Vicountess Deerhurst (née Miss Virginia Daniel, of San Francisco); the latter, however, is merely a courtesy title, Viscount Deerhurst being the eldest son and heir to the Earl of Coventry.

The baronesses number ten, and include Lady Cheylesmore (née Miss Elizabeth French, of New York), Lady Bagot (née Miss Lilian May, of Washington), Lady Newborough (née Miss Grace Carr, of Louisville), Lady Ellenborough (née Miss Hermione Schenley, of Pittsburg), Lady Decies (née Miss Vivien Gould, of New York), Lady Ashburton (née Miss Frances Donnelly, of New York), Lady Bateman (née Miss Marian Graham, of New York), Lady Barrymore (née Miss Elizabeth Wadsworth, of New York), Lady Leith of Fyvie (née Miss Marie Louise January, of St. Louis), Lady Leigh (née Miss Helen Beckwith, of New York). In addition there are two baronesses with courtesy titles—Lady Maidstone (née Miss Margaretta Drexel, of Philadelphia), whose husband is the heir to the Earl of Winchilsea, and Lady Acheson (née Miss Mildred Carter, of Baltimore), whose husband is heir to the Earl of Gosford.



The Countess of Suffolk, née Miss Margaret Leiter, of Chicago
Photo [*Bassano*
F. J. W.



WOMAN'S DRESS

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in :

Home Dressmaking
How to Cut Patterns
Methods of Self-measurement
Colour Contrasts
Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc.

Millinery
Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hatpins, Colours, etc

Boots and Shoes
Choice
How to Keep in Good Condition
How to Soften Leather, etc.

Furs
Choice
How to Preserve, etc.
How to Detect Frauds

Gloves
Choice
Cleaning, etc.

Jewellery, etc.

SUÈDE HAT TRIMMINGS

By EDITH NEPEAN

How Suede may be Bought—The Lovely Shades in which it is Dyed—Embroidering Suède in Chenille and Beads—A Motor Bonnet with Suède Band—Suède Bands for Hats

CHENILLE embroideries on suéde are some of the most decorative methods for embellishing that soft and fascinating fabric. No longer is suède to be bought in one or two uninteresting shades; it runs the entire gamut of pastel colourings—blue and pink, grey and mauve, and all the tender greens of spring and summer to the leafy browns of autumn.

Suède skins may be bought in two sizes, 22 inches by 21 inches, at 2s. 6d. a skin, or 24 inches by 23 inches, at 3s. a skin. From these pieces it is possible to make various beautiful and artistic adornments for millinery. The woman who likes novelty and quaintness, combined with good taste, for her personal wear will find that embroidered suéde hat trimmings will meet all her requirements.

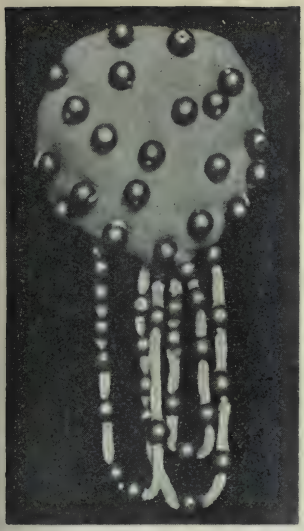
The effective quality of the velvety chenille is greatly enhanced when beads are introduced, for they give touches of scintillating light which are truly beautiful. If desired, two skins may be procured of the same shade, and a milliner could cut the suède to the shape of any hat, toque, or bonnet the embroideress may desire. It is, however, easier to work upon the suède when it is fixed in a frame, and if this method is used, the *shape* of the trimming required should be tacked in white cotton on the suéde skin after it has been stitched on to a coarse canvas. This is then fixed into the frame, and the embroidery commenced.



Embroidered suède applied to a motor bonnet. Gold porcelain beads threaded on mauve chenille on mauve suède is a charming choice. The band is finished with a cabochon over each ear

The suéde can also be cut into strips to suit any style of millinery which happens to be in vogue.

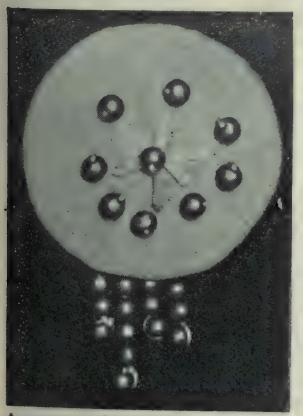
Beautiful bands for motor bonnets can be



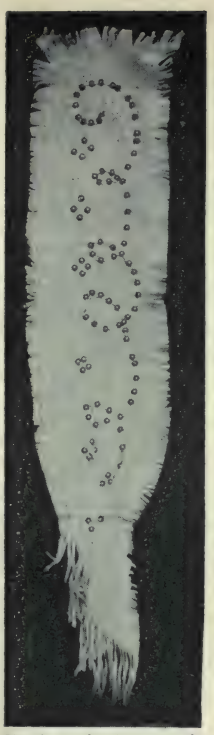
A suede cabochon studded with dull beads threaded on chenille. Loops of beads and chenille hang as a fringe

embroidered. The shape of the bonnet is cut after the style of a Dutch bonnet, the back being composed of glacé silk or of suède, whilst a deep band of suède, embroidered in chenille and beads, is turned back from the face. Each side of the band is finished off with a round cabochon with hanging strands of beads, which are threaded on to the chenille, giving a most decorative and Oriental effect. Such a bonnet would, indeed, be a costly item if ordered. But if it is embroidered at home by the clever needlewoman, and then handed to a reliable milliner, the cost will be considerably less, yet the effect will be just as beautiful.

For a motor bonnet the strip of suède should measure about 20 inches by 6 inches. Sketch a design on to the suède in tailors' chalk. This need not be elaborate; a few twist and turns, or an odd leaf here and there, form quite an effective design. Thread some beads on to the chenille. For example, gold porcelain beads are extremely decorative when threaded on to mauve chenille, eventually to be stitched on to mauve suède one tone darker. Having threaded the beads, they should be pulled about half an inch apart to show the chenille between. This rope of beads and chenille is now placed over the spiral portion of the design, and stitched down in mauve filoselle on either side of each bead. This completed, the leaves are worked in mauve chenille, using satin-stitch. The centre of each leaf may be studded



A suggestion for the ornamentation of a suède cabochon. A centre star of chenille is surrounded with large dull beads, with a small fringe of the same



Sketch out the design on the suède and sew the chenille, previously threaded with the beads, on to it with fine silk. Snip the edges of the suède to form a fringe

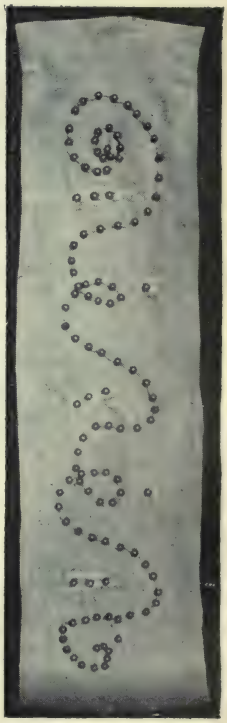
form, shape, or design. Thread some beads on to the chenille, and make tassels or loops to attach to the cabochon. Such an addition adds the touch of piquancy to the motor bonnet which is so becoming to most women, if the features are youthful, otherwise it would be best to have the band quite plain, without the cabochon.

Another method of making these ornaments is to cut a piece of cardboard about the size of a four-shilling piece. Cover this with a piece of cotton or linen. Embroider a piece of suède to cover this, a star in the middle, with a centre bead of dull gold and several with two or three gold porcelain beads.

Small stars of chenille are also effective when worked in this fashion, with a gold bead in the centre of the star. There is nothing bizarre or vulgar about these exquisite porcelain beads; they are dull and smooth, and always appear in excellent taste.

The embroidered suède strip can now be mounted on buckram and the edges turned in, and is now quite ready for the bonnet, with the exception of the cabochon and hanging beads to finish off each end.

These effective Oriental adornments can be made in several ways. One is to make a pad of cotton-wool and cover it with suède, on which are sewn gold porcelain beads in any



A simple design for a hatband embroidered in chenille and beads. Such a trimming is beautiful and serviceable

circles of beads around. A fringe of beads may finish off these ornaments.

These cabochons may also be the sole trimming on a Napoleon hat, cut to the shape of a cockade, embroidered in beads in multi-colours on to black satin, and are wonderfully effective, especially if small glass or ruby beads are chosen.

Wooden beads which are dyed in all colours are fascinating. A wonderfully rich and beautiful green can be obtained in these wooden beads, whilst the white ones have the appearance of ivory, and there is a good shade in brilliant rose pink which looks well on grey suède with silver beads.

A very artistic band for a hat can be made by cutting a strip of suède " on the cross," size about 24 inches by 6 inches. Sketch out the design in tailors' chalk, and after threading the beads on the chenille, and separating them to show it between each bead, sew this on to the spiral design.

Feathery leaves may be worked in chenille, and groups of gold beads may be sewn on various parts of the suède, all adding to the artistic effect. When the embroidery is completed, the suède should be folded in half, and cut all the way round to form a fringe, whilst one end may be caught in a fold and fastened down with two beads, leaving the fringed suède to fall beneath them. This makes a complete trimming for a suède hat, or even for a fine straw or satin hat. Such a band is suitable for wear on the smartest occasion, or, worked in dull beads, may make a striking and beautiful trimming for the more serviceable sporting hat.

If desired, bands for toques may be embroidered in wooden beads instead of porcelain. Also tiny glass beads worked in a floral design are effective, but perhaps not quite so striking as the larger beads, on the suède. But the choice of beads is endless. Seed beads, large beads with a dull surface, glittering beads of gold and silver, opaque beads of wood, and beads of chalky whiteness—Indian, Roumanian, and beads from Egypt—offer the embroideress ample opportunities for selection, no matter how exacting her desires may be.

ON LUGGAGE

Continued from page 2440, Part 20

"Ideal" Trunks and Hat-boxes—A Wardrobe Trunk—Luggage for a Yachting Cruise—For the Moors—Useful Hints

THERE are what have been described as "Ideal" dress-trunks, which are of two sorts, the deep and shallow varieties. These are made in "Durite," have two long straps, a patent, unpickable lock, and eight stout, solid leather cap-corners. There are also what are known as dress-cases, which are smaller, and well-suited for week-end visits.

The perfect hatbox has not yet been invented, but quite the best is one of the "Ideal" specimens. This contains a sort of cage, into which one's hats can be securely fastened, and on the top is a light tray, that makes a good nest for frills, ruffles, and such-like dainty belongings.

Another firm has invented a good skirt-basket, long and narrow, in which skirts can be laid at full length in the most convenient manner. A pendant to this takes the form of a blouse-box, in which blouses may be hung on specially constructed hangers. Also there is a useful device known as a wardrobe trunk, in which gowns can not only be packed, but in which they can be hung up in one's bedroom.

There are, in addition, boot-boxes, book-boxes, and many other contrivances. Women of small means need not despair, for all these trunks, bags, and boxes are produced in various grades, and new and inexpensive patterns have been introduced.

When ladies are invited to stay on board a yacht, luggage should be reduced to the smallest dimensions. Even when their floating home is the big steam-yacht of an American millionaire, wardrobe space is still at a premium. The smartest woman must sacrifice some of her so-called "necessities." Her only way is to take small packages, and to distribute her possessions between flat portmanteaus and Gladstone bags, with a hatbox, dressing-bag, and dispatch-box as the inevitable accessories. A roll of wraps should be taken, and these must include a good mackintosh. An obliging yacht-steward will generally stow away the larger pieces of luggage or empty bags.

This is not an article on dress, but a hint or two may be given as to the best way to minimise one's luggage. *Décolleté* costumes for the evening are never worn on board a yacht; sitting on deck after dinner is a natural check to the wearing of airy, gauzy garments. A black skirt with several high or half-high blouses are useful possessions. Soft caps and tam-o'-shanters take small space, and sailor hats are rough-and-ready articles. Footgear must be carefully chosen. For actual yachting, soft-soled, heelless shoes are best, and these pack into a small compass; and even on shore, neat brown boots or shoes look smarter and more suitable than the Louis XV. style of London.

When in Scotland, luggage has often to be squeezed into a small space. Some house-parties are given in mansions and ancestral castles; but in many cases the guests are asked to share the rough-and-ready comforts of a shooting-box, or the doubtful benefits of a manse or other small residence. In these latter, rooms are small and arrangements primitive, and ladies'-maids and valets are often obliged to lodge out at cottages and farmhouses. Hence, as on a yacht, one's odds and ends must be tightly packed, boxes must be small in size, and many articles must be put into holdalls, kit-bags, brief-bags, and such-like contrivances.

CHINESE EMBROIDERIES

Uses for Chinese Silken Embroideries—How to Adapt Embroidered Sleeve Linings—A Use for Chinese Silk Mats—Colour Harmonies—Framed Pictures in Silk

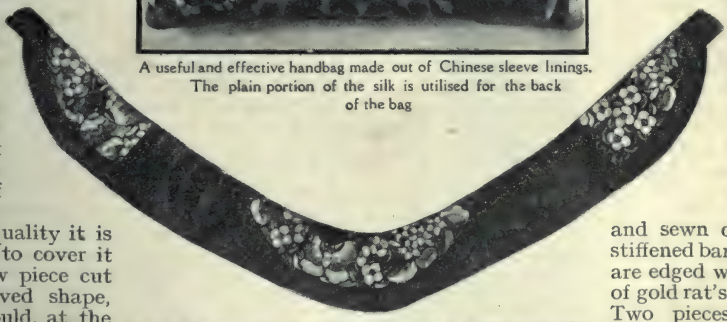
CHINESE embroideries in the form of sleeve linings, and so on, which are to be bought at many shops, can be applied most successfully as dress trimmings.

They look particularly well on a natural tussore costume, provided that a colouring is chosen which harmonises well, and does not form too hard a contrast. On the coat of such a costume a pair of sleeve linings used as a vest have a very good effect, with a collar of black satin. In another case a band of this characteristic embroidery edged the single deep rever that crossed over to one side of the coat. Quite small scraps of the embroidery can be used in the fashioning of a collar, and an illustration shows one evolved from one of the small round mats that are so often seen.

The shape is first cut in tailors' canvas. The mat is cut up and one piece pinned in place at the back and another piece at each end, some black satin being then laid over the intervening space, and the edge of the satin folded over the embroidery. The mats when bought are generally bound round with black satin, but as it is of a very common quality it is necessary to cover it with a new piece cut in a curved shape, which should, at the outer edge, be turned in over the canvas. With the back piece of embroidery, however, this satin border must be turned in under the edge of the mat itself. All the edges should then be machine-stitched with black silk, and where the black satin overlaps the embroidery at the corners a couple of black satin buttons may be placed.



A useful and effective handbag made out of Chinese sleeve linings. The plain portion of the silk is utilised for the back of the bag



A black satin coat collar decorated with scraps of Chinese embroidery, cut from a small round mat

As a small yoke to a blue serge gown some of this embroidery has also been seen, other little touches appearing at the cuffs and waist, but it should on no account be overdone. It is sometimes possible to secure shaped rounded collars, and these make up delightfully on evening wraps.

Yet another good idea is a bag made up from a pair of sleeve linings. The stiffened band, into which the fulness of the bag is gathered, is made of millinery buckram just over 5 inches long, by rather more than an inch wide.

This is first covered with lining, and then with the embroidery. For the bag itself three of the strips of embroidery must be joined, so that the embroidery has the appearance of being all in one piece. After the three plain strips are joined for the back, the back and front should be seamed together with the exception of about two inches at the top. The lining is joined up separately and then put into the bag, and the edges of the two-inch openings are slip-stitched together. The top edges are gathered with one thread and sewn on to the stiffened bands, which are edged with a row of gold rat's-tail cord. Two pieces of the same cord are knotted at the ends, and sewn on to each of the stiffened bands.

In choosing these embroideries it is always worth while to buy the rather more expensive ones, as some of the cheaper examples give very little wear. People not infrequently frame them for their walls, thus forming a picture in wondrously fine stitchery.

PRACTICAL LESSONS IN DRESSMAKING

Continued from page 2556, Part 21

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

TWENTY-SECOND LESSON. THE REMODELLING OF CLOTHES

The Remodelling of an Old-fashioned Silk Dress Into an "Up-to-Date" and Useful Garment

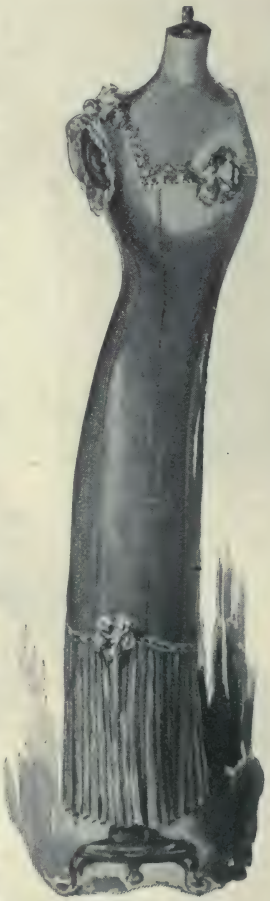
AN old-fashioned, good silk dress, which may have been packed away for some considerable time as useless, may be turned to good account by being transformed into a Princess slip, and draped with voile, ninon, or some other light, transparent material for evening wear; or converted into a Princess petticoat. This style adapts itself well to the prevailing desire for a slim effect in dress, and is not one which will be easily dated, as it is almost always in fashion, and likely to remain a general favourite.

The diagrams and instructions given in this article should enable the home worker to turn an otherwise useless possession into a serviceable article of attire.

She should first draft and cut out a pattern in paper for the different pieces for the Princess slip, using her bodice pattern for drafting the upper part, and as a guide for the waist and hips measure.

The accompanying diagrams are drawn for a skirt 24 inches in length, to which a flounce 12 inches in depth is to be added; but the length of the skirt and the depth of the flounce can be regulated by the height of the wearer and the length she wishes to make the garment.

Diagram 1 shows half the front width, with the bodice pinned to the paper and drafted ready for cutting, either with a high or low neck.



The completed Princess slip ready for veiling with voile, ninon, or other light material

The side of the front piece must next be drafted and cut out, either high or low at the neck, as shown in Diagram 2.

The "side piece" (Diagram 3) would be cut the same, whether for a high or a low neck, as the top of it reaches only to the armhole.

The "side body-piece" (Diagram 4) is also shown drafted for either a high or low neck.

Diagram 5 gives the half-back, either high or low at the neck.

When the entire pattern has been cut out in paper, the silk or satin skirt unpicked, and the creases have been carefully pressed out, the widths of the silk must all be looked over, and the best and strongest pieces reserved for the bodice and skirt, the other pieces being put aside to be used for the flounce.

N.B.—If the silk is of a delicate shade, it is advisable to place a sheet of tissue paper between it and the iron; and it should, of course, be pressed on the wrong side, over a clean ironing blanket.

If the widths of silk are wide enough, they can be folded down the centre, the pieces of the pattern placed on the double silk, pinned, and cut out, allowing turnings of about half an inch all round on the back and "side body-pieces," and extra width on the front of the "side piece" and on the back of the "side of front," also at the shoulders, these being "fitting seams."

The "centre-front line" of the half-front pattern can be placed down the fold of the silk, to avoid a seam down the front; but if the silk is not wide enough to cut the front in one piece, a seam is unavoidable.

If the widths of silk are not wide enough to cut the pieces double, they must be cut singly. If the old dress is of satin, or if the silk has a right and wrong side to it, care must be taken to cut the pieces to "face," or they will be all for the same side.

The best way to avoid this mistake is to cut out one piece from each pattern, then to remove the pattern from each, and place *each* cut-out piece on the silk or satin—*right sides facing*—and cut the second piece.

When the seams of the garment have been tacked together, and it has been fitted and corrected, join them together by French seams. Place a false hem down each side of the back, to reach from 10 to 12 inches below the waistline—according to the figure

—for the placket hole, and sew on small hooks and loops to fasten it.

If buttons and buttonholes are preferred, a double hem must be placed down the right half of the back, and the buttonholes worked in that, so that they may not show.

Turn in the neck all round and "face" it with lute ribbon, or a strip of the silk or satin, cut on the cross and turned in on each side.

The former is perhaps the better way of the two, as it prevents all possibility of the neck stretching. After the armholes have been cut the correct size, turn them in all round and face them with a piece of the silk or satin, cut on the cross. It is better to use these crossway pieces than ribbon, as they

times the width of the bottom of the skirt will be required. For *thin* materials, five to seven times is necessary.

For a gathered flounce—cut on the cross—one and a half to twice the width of the skirt is required.

If the pieces of silk or satin left over are not sufficient to make a kilted flounce, and not large enough to cut *crossway* pieces (for a gathered flounce) the required depth (in this case 12 inches, plus hem and turnings), a *narrower* and less full flounce may be cut, and a small frill (also cut on the cross) put at the bottom to lengthen it.

If the pieces of the silk or satin will not cut any flounce, a piece can be joined on to



Diagram 1. Half the front width with bodice pinned to the paper



Diagram 2. The side of front piece drafted and cut out



Diagram 3. The side piece, which reaches only to the armhole

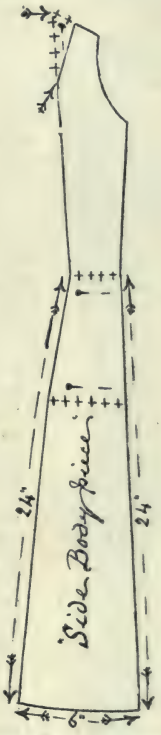


Diagram 4. Side body piece as drafted from bodice pattern



Diagram 5. Half back drafted from bodice pattern

In diagrams 1, 2, 4, and 5, the high neck is indicated by crosses, the low neck by unbroken line

"give" when the arms are moved forward whereas the ribbon, being straight, does not do so, and if it is put on full, is apt to be clumsy.

If the slip is made high at the neck, it is better to "face" it with a crossway strip.

The flounce can be made in various ways, either cut on the *straight* and *kilted*, or pleated on the cross and gathered, or cut on the round and put on plain. In the sketch the flounce is kilted; but, in reality, it must depend upon the amount of silk or satin left over for it.

For a kilted silk or satin flounce, *three* each gore—before the seams are stitched together—to make the skirt the *full* length, and a flounce of lace put on. The joins can be made on the right side, and the lace can be sewn on to cover them.

If there is not sufficient depth in the added piece to turn up for a hem round the bottom, a "false hem" must be put on, either cut to shape or on the cross. The width of either hem must depend on the amount of material to spare A narrow "baby" ribbon can be run through the "facing" round the *low* neck of the slip to tie it in.

To be continued.

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

Continued from page 2557, Part 21

By M. PRINCE BROWNE

TWENTY-SECOND LESSON. THE REMODELLING AND RENOVATION OF CLOTHES

Remodelling a Coat and Skirt—Finished Sketch

THE subject of remodelling and renovating garments has a wide range, including not only cleaning and dyeing them, but the transformation of old-fashioned clothes into up-to-date ones.



A striped costume when altered, as described in this lesson

A home worker, who may be afraid to venture to cut into a new and expensive piece of cloth, and who feels unequal to the work of a new "tailor-made" costume, need not hesitate to undertake the altering of an old-fashioned coat and skirt into a little costume like the sketch, which has been designed for, and adapts itself to, this alteration.

An out-of-date striped flannel or tweed skirt, and a sacque, Chesterfield, or, indeed, almost any shaped coat, can be remodelled to this design, even if the material has shrunk in the cleaning, washing, or dyeing process.

The garments should, of course, be unpicked, and all fastenings removed before being cleaned, and then properly pressed. If the washing is done at home, and the material is to be *turned*, the pressing must be done on the *original* right side, and it should be done before it is thoroughly dry, as the material will then be equally damp all over, and there will be none of the "rough-dry" appearance which often results when the material is left to get quite dry, and then damped and pressed. The actual alteration of the garment must commence with the skirt. This being old-fashioned, and consequently much wider than those now worn, a width, or perhaps even more, can be taken out and used for trimming the coat and skirt, the stripes being placed in the reverse direction.

The narrow panel for the front can be cut out of the old wide front—it should measure about four inches across the top and eight inches across the bottom (as shown in Diagram 1).

Cut the gore for each side from the old side gores, or, if none of these are wide enough, they can be cut out of the two back gores—these side gores need only be cut short — about twelve inches *less* than the skirt is desired to be, as the border of horizontal stripes will complete the length (see Diagram 2).

The panel back, which requires additional width at the bottom for the box-pleat, can be joined if none of the old pieces are wide enough to cut it without a join.

N.B.—Joins in a striped material can be made quite invisible if they are carefully matched and well pressed.

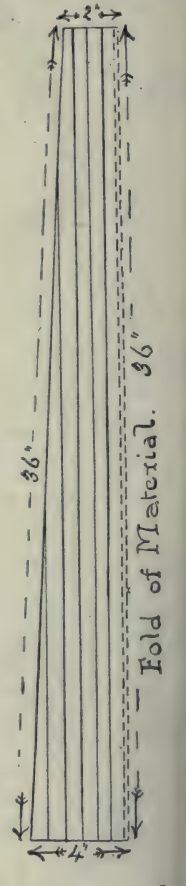


Diagram 1. Narrow front panel cut out of the old wide front

The back panel can also be cut about twelve inches shorter than the required length for the skirt, as the border of horizontal stripes will be added on (as shown in Diagram 3).

The pleats on each side of the panel back add to the comfort of the skirt for walking, whilst preserving the fashionable slim appearance. They should be pressed so well and flat as to be invisible, except when the wearer is moving.

The paper patterns from which to cut the various pieces can easily be drafted from

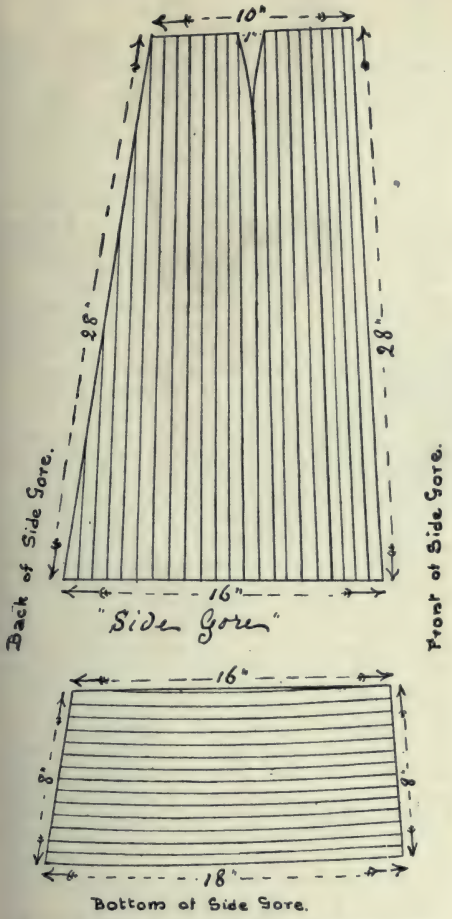


Diagram 2. The side gores, with border of ho izontal stripes

the measurements given on the diagrams. Turnings must be allowed for everywhere in cutting out the material.

The striped border should first be stitched on to the two gores and on to the back panel, and the seams pressed—both raw edges turned downwards. The front panel turned in down each side, then tacked and machine-stitched over the edge of the *front* of each side gore, to form " lapped " seams.

The back panel should be turned in and tacked as far down as the extra width (allowed for the pleats). Join the edge of the additional piece to the back of the side gore, press the seam open, and pleat it under the back of the panel (so as not to show the pleat at all). The edge must form a continuous line with the tacked-down edge of the panel. Tack the upper part over the edge of the gore, and machine-stitch it down to about an inch on to the pleat, to secure it firmly at the top.

N.B.—The dotted lines on Diagram 3 show where the folds for the pleat should be made. Make the placket-hole down the left side of the front panel and put on the dress fasteners. Try on the skirt and fix the darts, stitch and press them open carefully, then put on the band round the waist. Sew on the hooks and eyes and the loops by which to hang up the skirt. Measure it up for the length, turn it up round the bottom, and put on a false hem, either cut to shape or on the cross. This hem can either be narrow or deep enough to reach, and cover, the raw edges at the top of the striped border. If the hem is cut narrow, these raw edges must be " faced " over with lute ribbon or Prussian binding.

Press the hem well and sew on the buttons, which are placed down each side of the front as a trimming.

A paper pattern for the back of the coat can be drafted and cut out by following the instructions given for cutting out a " double-breasted coat " with a panel back, given on page 2203, Vol. 3. As the panel will match the skirt just made, the pattern for the *fronts* can be drafted and cut from the instructions given on page 757, Vol. 1, for a " single-breasted coat."

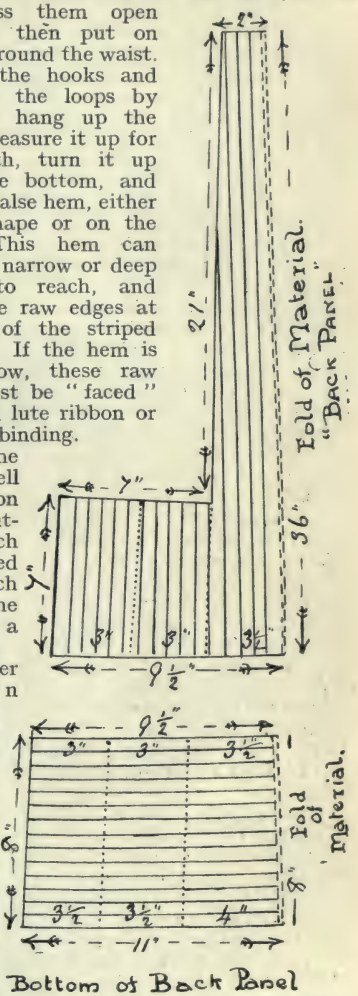


Diagram 3. The back panel can also be cut shorter than the required skirt length. The folds for the pleats are indicated by dotted lines

As the side pieces and back are to be bordered with a piece of the material, the stripes in a horizontal direction, these can be cut about four inches shorter than the required length of the coat.

The sleeve is a plain one, and can be cut from any well-fitting coat sleeve pattern.

To be continued.

INEXPENSIVE JEWELS

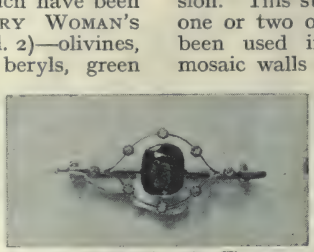
By THE HON. MRS. FITZROY STEWART

Continued from page 1837, Part 15

Some Popular Green Jewels—The Olivine Family—The Stone for a September Bride—The Quakers' Jewel—Tourmalines—Jade and Its Importance—How to Wear Artistic Jewellery

GREEN has always been a favourite colour with artists, and is mentioned in old poems as one of the best in dress for both men and women. Green stones have of late (1911) come much into notice. These include, beside emeralds—which have been already dealt with in EVERY WOMAN'S ENCYCLOPÆDIA (page 1231, Vol. 2)—olivines, tourmalines, peridots, green beryls, green topaz, green sapphires, chrysolite, chrysoprase, and chrysoberyl.

Mineralogists include chrysolite and peridot under one species—olivine. And this olivine group embraces a large number of stones of the semi-precious variety. The colours of olivine vary from light straw-yellow to yellowish green, when the gem is called chrysolite; and then to a peculiar soft hue of a deep yellowish green colour, when it receives the name of peridot.



A green sapphire and pearls. These stones are very effective, and have almost the appearance of emeralds

Photos, Record Press

A certain number of olivines are pure, clear, and entirely free from faults and blemishes. A perfect olivine can be a stone of great beauty and some value. It possesses a rich green colour, and a good specimen weighing 2¼ carats would be priced at £10. The tourmaline is a cheaper stone, and one of the same size and quality might be worth only about £2.

Fine olivines are found in Ceylon, Burma, Brazil, Upper Egypt, New Mexico, and Arizona.

Olivines and other stones of the same colour are often mistaken for one another, and in the case of good specimens are now and then passed off as emeralds. Thus, the chrysolite has been taken for an emerald, although the two stones may be easily distinguished by their weight and hardness. For instance, the supposed emerald which ornaments the shrine of the Three Holy Kings in the cathedral at Cologne is in reality not an emerald but a chrysolite. The chrysoberyl is a gem that has almost the hardness of a sapphire. Some of the finer specimens show an opalescent display of light that is extremely beautiful. This stone occurs in Ceylon, Brazil, and Connecticut. The chrysoberyl of the ancients was a different gem—probably identical with the modern chrysoprase.



The peridot is the stone for September. It can be set in gold, but needs diamonds to display its beauties, as exemplified in the brooch here shown

Among semi-precious stones the chrysoprase deserves high honour. It is a valuable kind of chalcedony, and, as a gem, is more highly prized on the Continent than in England. It is of a lovely apple-green colour, and takes a brilliant polish. It looks well set in gold or with pearls or diamonds. A chrysoprase hatpin is a precious possession. This stone is found in Silesia, and in one or two other parts of Europe. It has been used in ornate architecture. The mosaic walls of St. Wenzel's Chapel, in the cathedral of St. Beit, at Prague, contain some splendid specimens of pale green chrysoprase. In the palace at Potsdam, also, there are two tables formed of chrysoprase, three feet long by two feet broad and two inches in thickness. Chrysoprase is mentioned in the Book of Ezekiel, and, with chrysolite, in the jewel chapter of the Book of Revelations.

Chrysolite, or peridot, is the stone for September. It is an ancient gem, for it is mentioned by Pliny, and in the Greek era there were fine examples of engraved chrysolite. Long before the diamond became first among precious stones, the chrysolite was held in high honour. Its beautiful colour caused the pious folk of the Middle Ages to dedicate the stone to the Apostle St. Matthew. Old tradition affirms that the chrysolite prevents fears and terrors, and disposes the heart to peace and happiness. It should certainly be presented to a September bride, as in the hunter's moon of that month its secret powers are said to be more than usually potent. The chrysolite has its home in New South Wales, South Africa, and South America.

When called peridot, this old-time stone seems to have been well-known in England. In the Wardrobe Book, in the reign of Edward I., it receives mention as having been one of the jewels of the Bishop of Bath and Wells, which, on account of its beauty, was afterwards escheated to the Crown. The peridot was the plain green gem on which the old Egyptian scarabs were engraved. It can be set in gold, but needs diamonds to display its beauties. Unlike its relation, the chrysoberyl, it has extreme softness, which makes it easy to work, but causes the stone easily to be scratched and injured. In fact, the peridot is one of the lowest in the table of hardness.

It is a curious fact that Quakers have a great liking for this gem—in fact, they did much to keep the peridot still in recollection.

Since the revival in popular esteem of the so-called semi-precious stones, this green gem has had a marked rise in favour. Some years ago a fine collection of peridots from the mines of the Khedive of Egypt were exhibited at a jeweller's shop in London. Two of the stones weighed over 74¼ and 63¼ carats respectively; and these displayed great depth and purity of colour, and were said to be the best specimens in existence.

Peridots are more costly than tourmalines, and a fine stone may fetch £150. Peridots harmonise well with diamonds and with pink and white topazes, and can be used with metal such as dull silver, or even copper. Like opals, turquoises, and other soft stones, they are at their best cut *en cabochon*. Fine olivines and peridots may be described as the poor woman's emeralds.



A green tourmaline and small diamonds. Tourmalines combine well with other stones and are much used in artistic ornaments

The tourmaline is a gem that enjoys a wide range of colour, although it rarely displays any hues of special brilliance. Its tints consist of various shades of green, grey, red, blue, and yellow. The green tourmaline resembles an aquamarine, and is found in the river beds of Ceylon and Brazil. Like others of its species, it can be easily mistaken for green stones of greater value. Few minerals present a wider complexity in their chemical construction than the tourmaline; and it is to a student of gems a stone of immense interest on account of its curious optical and electrical characteristics.

The Dutch are said to have introduced the tourmaline into Europe from Ceylon in the eighteenth century, and since it was discovered in Maine, in 1820, it has grown rapidly into popular favour. On account of its rather dim tints, it combines well with other stones, and is much used in artistic ornaments.

Red tourmaline is called rubellite by jewellers; blue, the Brazilian sapphire; black is known as schorl, and the colourless stone is described as anchorite. These varieties occur in the Ural Mountains, in Ceylon, Brazil, and the United States of America.

Black tourmaline is by no means uncommon in this country, especially in the tin-bearing districts of Cornwall. Red tourmaline is of importance, and the darker specimens are stones of great beauty and some value. These may be found in the Ural Mountains, near a village called Mursinka, where they are mined with beryl and other precious minerals. There is also an important occurrence of fine rose-red tourmaline in Maine, in the United States. In fact, this latter is probably the finest in existence. As regards value, it may be said that a red stone of great purity might be worth about £20, and such a gem as this has been passed off as a ruby by unscrupulous dealers.

Green tourmaline comes next in value, but some of the other shades would be sold for only a few shillings. A splendid specimen of red tourmaline is exhibited in the mineralogical section of the Victoria and Albert Museum at South Kensington. This was presented by Colonel Symes, and has been valued at £1,000.

Jade can also be included in the category of green minerals. Jade is the name applied to a hundred varieties of green stones which are found in China, Siberia, New Zealand, and some islands of the South Pacific. Jade has a certain hardness, and, oddly enough, is less hard when freshly broken than after exposure.

Nowhere is jade so plentiful or so highly prized as in China, and the Chinese carve it in a most elaborate manner. It occurs chiefly in the Kuen-Lun Mountains, in the south of the Khotan province, and jade from that district has been known to the Chinese for over 2,000 years. These mines are, so far as one can tell, the only ones regularly worked.

At Canton there is a great jade market, where the mineral itself is on sale, as well as jade ornaments. These are mostly bangles brooches, and hairpins, and are worn for luck by Chinese ladies. Good jade is costly. A necklace of the best green jade beads will cost £1,000; two buttons will fetch £30, while £500 and £600 may be given for a piece of jade of a vivid green colour. A pair of rough bangles often cost £30 or £40. Jade has of late come much into favour in London, and is worn for luck by many smart women.

Artistic trinkets must have the correct accessories. Neck-chains are a question that needs careful consideration. An artistic pendant should have a neck-chain different from one made in what is known as the Cartier style—a fairy-like thing in diamonds, rubies, or emeralds. Artistic pendants are of a heavier build, and are often set with blister pearls and enamel. Hence the chains worn with these must have thicker links, and should be made of gold of another quality. This last may seem a curious expression, but an expert informed the writer that the various colours in gold depended upon the alloy that is always mixed with the precious metal. A mixture of copper means a dark, brownish-looking gold, while one of silver produces a light, pale-coloured gold that can be more easily worked with the hand than the former. Chains that are made of darker gold look best with pendants formed of jade or of dull gold set with garnets, olivines, tourmalines, topazes, or zircons. Artistic ornaments, too, should be worn alone, and not in combination with jewels of another description.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Clark & Co. (Dyeing and Cleaning); Messrs. Wood-Milne Co., Ltd. (Rubber Heels.)



NEEDLEWORK

This section of EVERY WOMAN'S ENCYCLOPÆDIA forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are :

Embroidery
Embroidered Collars and Blouses
Lace Work
Drawn Thread Work
Tatting
Netting
Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines
Darning with a Sewing Machine
What can be done with Ribbon
German Appliqué Work
Monogram Designs, etc., etc.

ARTISTIC POSSIBILITIES OF A SILK HANDKERCHIEF

By MURIEL G. NEWMAN

A Lamp-Shade—Table-Centre—Cushion-Cover—Handkerchief Sachet—Nightdress Case, etc.—Attractive Novelties for Bazaars and Gifts at a very Small Expense—Simplicity in the Making Up of the Articles

SILK handkerchiefs can be adapted to some very pretty and original purposes with but little trouble and expense. These are points that appeal strongly to people when working for a bazaar stall.

What is required is a handkerchief, in most cases of large size, of silk, or, what are also very effective, of mercerised lawn in white or any colour. The lawn handkerchiefs are much cheaper than those of silk, costing only from 4½d. each.

Those used for the articles here illustrated are of good quality silk with hemstitched borders, such as are usually sold for gentlemen's pocket-handkerchiefs, at about 2s. each. These can also be bought in all colours. A great advantage in the making up of these articles is that, having all the hems already hemstitched, there is very little to be done in the way of making up.



A lamp-shade made from a silk handkerchief, twenty-two inches square. La France roses, with their foliage, are stencilled on the silk. A border of twisted thorn-stems is carried round the hem

Having decided upon the article to be made, its decoration must be considered. Equally good effects can be secured by painting or embroidery, those illustrated being painted in water-colours; but, again, if neither of these processes are desired, very good results can be obtained by using handkerchiefs with coloured borders.

A Table-Centre

For a table-centre there is practically nothing to be done in the way of making up, so that it is complete, with the exception of the ornamentation.

The designs selected for one such table-centre were dainty little old-world figures in the Kate Greenaway style, dressed in frocks and smocks in soft-toned hues of lavenders, pinks, and blues. These quaint little figures were effectively grouped in each corner, and a delicate and complete finish to the whole was a lace edging of a fine Valenciennes make round the border of the hem.

It may be mentioned that such painted handkerchiefs, even if of white or a delicate colour, will clean perfectly time after time, one well-known cleaning firm charging 3d., or, if made up into a cushion-cover, 6d. each.

A Lamp-Shade

For a lamp-shade a large-sized—about 22-inch square—hemstitched silk handkerchief is again used, a particularly beautiful one being of white silk, upon which is stencilled a design of La France roses and foliage in their natural colours, with a twisted branch of thorn stems as a finish upon the edge of the hem.

To make a lamp-shade, proceed by cutting a round in the exact centre of the handkerchief, which is quickly found by folding the square in four, then, having the centre, cut a round; one of about 4½ inches in diameter is a size to fit an ordinary lamp. A circle could be drawn on the silk with a pencil taken lightly round the edge of an inverted saucer, etc. If the shade is designed to fit a particular lamp, it is as well to ascertain the size required. Having cut out the centre, the edges should then be buttonholed round in embroidery silk of the same shade as the handkerchief, and the sewing part of the shade is finished.



For the nightdress sachet here shown a silk handkerchief is used, simply turned down at one end to form a flap about seven inches deep. On this a floral design may be painted or embroidered in fine silks. The silk is then sewn round three sides to sateen, thus forming a bag in which to place the nightdress

These lamp-shades, which are exceedingly dainty and pretty, look equally well for either an oil lamp (when a very simple wire frame is necessary) or for electric light shades, when just the handkerchief itself is used.

Although the one illustrated is of white silk, equally effective, or even more so, when chosen to harmonise with the colour decoration of a room, are those in colour. For example, what could be prettier than soft rose-pink shades in a room which has a colour scheme of pink; or more restful for a library or study than shades in green with a stencilled or embroidered design of tangerine oranges or apples in their natural colours? Such a stencil design was presented with Part 9 of EVERY WOMAN'S ENCYCLOPÆDIA. The simplest of wire frames will be found sufficient for use with an oil lamp. It can quite easily be made at home, or for a very few pence be obtained from any ironmonger. Should the wires show through the silk they should be bound with ribbon of the same shade.

A Cushion-Cover

Two handkerchiefs of the large size are used in making a cushion-cover, upon one of which is painted a dragon in gorgeous Eastern colouring. This makes a very handsome design for a cushion; but, of course, any other design could be selected to suit one's taste, and would be equally suitable. Some beautiful flower and other subjects specially suitable for cushions are obtainable in transfer patterns in great variety.

Having finished the painting or embroidery, turn the handkerchiefs the wrong side, and machine round three sides fairly near the edge; then (if required as a loose cover) upon the fourth side join a small strip of silk, in which the buttonholes should be worked, and the buttons put on the reverse side, so that it is easily slipped on and off; but if it is preferred to make it up, put the cushion in and join up in the usual way. If desired, finish off with a thick silk cord and French knots on the hem.

A Nightdress Case

A pretty and useful nightdress sachet can be made by using one large handkerchief. For this, supposing the handkerchief to measure about 23 inches square, turn over about 8 inches at the top, upon which should be painted or worked the selected design, flowers being especially suitable. Having done this, cut a piece of silk, sateen, or linen 16 inches long by 23 inches wide, and join round three sides, on the wrong side, the nightdress case being then completed. A

dainty finish is effected by edging the border with fine lace. Some of the cheap lawn handkerchiefs could be adapted to this purpose, a pattern to harmonise with the colour of the bedspread being chosen.

A Handkerchief Sachet

For this a much smaller handkerchief is used, which should, as in the other examples, first be ornamented, a pretty idea for which is a little spray of violets, roses, sweet-peas, and forget-me-nots in either corner.

Having done this, cut a piece of silk the same size as the handkerchief, and machine round three sides; then turn to the right side, and before joining the fourth side together sprinkle in a little of the best sachet powder, which has the perfume of either of the flower sprays in the corners, after which join the fourth side to the lining.

In the sachet illustrated the silk lining, of a delicate green shade, has been cut three-quarters of an inch larger than the silk handkerchief, the extra width being turned back and neatly hemmed on the right side, thus forming a plain border of green about half an inch in width.

Another pretty sachet was one having little lavender sprigs in the corners, scented with lavender and bound with mauve ribbon; or, if preferred, instead of a ribbon border, French knots look very dainty round the border.

Having done this, stitch together two of the opposite corners, and upon the other two put a piece of ribbon to match the binding or French knots. Then, having tied the ribbons into a bow, the handkerchief sachet is complete.

Other useful and pretty suggestions are workbags, which are so well-known that they do not need description here; and a tablecloth, made by joining four silk handkerchiefs together with a fine Valenciennes insertion, and edging the cloth when joined with the insertion and lace to match, makes an extremely handsome and acceptable gift.



A dainty handkerchief case made from a silk handkerchief, lined with silk of a pale shade. The sprays of flowers can be painted or embroidered

A PRETTY "BIRD" DESIGN IN CROCHET

A Handsome Border and Triangle Corner for a Teacloth—Materials Required—Instructions for Working—Abbreviations Explained

AN effective pattern in crochet is here illustrated and described; and if the instructions for working are carefully followed the amateur need have no hesitation in undertaking the work.

The first illustration shows the border, with a corner, and is intended for a linen teacloth, although it is an edging that would be suitable for almost any article.

The triangle is to be placed in the corner of the cloth, and fitted closely into the border, the material under the triangle afterwards being cut away. If preferred, the triangle would look well inset a few inches from the edge of the cloth, in which case it would be a great improvement to work the narrow border on the remaining two sides, but this can be left to the taste of the worker.

Four triangles will be required, one for each corner of the cloth. The first lesson on crochet dealing with the method of making the stitches will be found on Page 85, Vol. 1, of EVERY WOMAN'S ENCYCLOPÆDIA.

Requirements. "Ardern's" crochet cotton, No. 40, and a fine crochet-hook. This cotton produces an edging measuring $4\frac{3}{4}$ inches deep; and if a coarser cotton and needle are used a wider border can thus be obtained.

Key to Abbreviations: Ch., chain; tr., treble; d.c., double crochet; l. tr., long treble; sl. st., slip stitch; bl., block or blocks; sp., space or spaces.

A space consists of 2 chain and 1 treble.

A block is 3 treble.

A block immediately following a space makes 4 treble in all.

Border

1st row. 66 ch., turn with 3 ch., 1 bl., 3 sp., 1 bl., 3 sp., 1 bl., 12 sp., 1 bl. worked on the 66 chain, turn.

2. 9 ch., slip stitch along 4 ch., miss 3 ch., 2 tr. in last 2 ch. of 9, 1 tr. on first treble of last block in row 1, *, 1 sp., 1 bl., 11 sp., 1 bl., 2 sp., 1 bl., 1 sp., 1 bl., 2 sp., 1 bl., turn with 3 ch.

3. 1 bl., 1 sp., 1 bl., 7 ch., 1 l. tr. in space between 2 bl. on previous row; 7 ch., 1 bl. on first of two spaces following second block

in last row, 1 sp., 1 bl., 10 sp., 1 bl., 7 ch., 1 l. tr. in space between two blocks of last row, 7 ch., 1 bl. on chain with slip stitch on, turn.

4. Commence as in 2nd row up to *, 9 ch., 3 d.c. on last ch. of seven, on l. tr. and first ch. of second 7 of previous row; 9 ch., 1 bl. on space beyond block on under row, 9 sp., 2 bl., 9 ch., 3 double on last of 7 ch., l. tr., and first ch. of 7 in previous row, 9 ch., 2 bl. over last sp., and last bl. of under row, turn with 3 ch.

5. 1 bl., 11 ch., 5 d.c. over 3 d.c., and last and first ch. of 9 in previous row; 11 ch., 1 bl. over last block in under row, 8 sp., 1 bl., 11 ch., 5 d.c. (as before), 11 ch., 1 bl. on ch., with sl. st., turn.

6. Commence as at second row, 1 sp., 1 bl. on first 3 ch. of 11 in previous row, 9 ch., 3 d.c. over middle of 5 d.c., 9 ch., 1 bl. of last of 11 ch. on under row, 9 sp., 2 bl., 9 ch., 3 d.c. over 5 d.c., 9 ch., 2 bl., turn.

7. 1 bl., 1 sp., 1 bl. on 3 of 9 ch.; 7 ch., 1 l. tr. in middle stitch of 3 d.c. of under row, 7 ch., 1 bl., 1 sp., 1 bl., 10 sp., 1 bl., 7 ch., 1 l. tr. in middle stitch of 3 d.c. in under row; 7 ch., 1 bl. on last 3 of 9 ch. on previous row, 7 ch., 1 l. tr., in sp. between 2 last bl. on under row, 7 ch., bl., and turn.

8. Commence as 2nd row to *, 9 ch., 3 d.c. over last ch. of 7 on l. tr., and 1st ch. of 7 of under row, 9 ch., 1 bl. on the last treble and 1st. 3 ch. of third 7 ch., 1 sp., 1 bl. on last 3 of 4th 7 ch. on previous row; 11 sp., 1 bl., 2 sp., 1 bl. on 1st 3 of 7 ch. in under row, 1 sp., 1 bl. on last 3 of 2nd 7 ch. of under row, 2 sp., 1 bl., turn with 3 ch.

9. 1 bl., 3 sp., 1 bl., 3 sp., 1 bl., 12 sp., 1 bl., 11 ch., 5 d.c. on 3 d.c., and last and first of 9 ch. on previous row, 11 ch., 1 bl. on sl. st., turn.

As one pattern of border has been worked, to save space the word "border" will be used until alteration is needed.

10. Border, 13 sp., border, turn with 3 ch.
11. Border, 14 sp., border, turn.
12. Border, 15 sp., border, turn with 3 ch.
13. Border, 7 sp., 1 bl., 8 sp., border.
14. Border, 7 sp., 1 bl., 1 sp., 1 bl., 7 sp., border, turn with 3 ch.
15. Border, 7 sp., 1 bl., 1 sp., 1 bl., 8 sp., border.
16. Border, 9 sp., 1 bl., 1 sp., 1 bl., 7 sp., border, turn with 3 ch.
17. Border, 7 sp., 1 bl., 1 sp., 1 bl., 10 sp., border.
18. Border, 11 sp., 3 bl., 7 sp., border turn with 3 ch.
19. Border, 3 sp., 1 bl., 3 sp., 3 bl., 12 sp., border.
20. Border, 12 sp., 4 bl., 3 sp., 1 bl., 3 sp., border, turn with 3 ch.
21. Border, 3 sp., 1 bl., 4 sp., 3 bl., 13 sp., border.
22. Border, 2 sp., 3 bl., 8 sp., 4 bl., 4 sp., 1 bl., 3 sp., border, turn with 3 ch.
23. Border, 3 sp., 2 bl., 4 sp., 4 bl., 6 sp., 3 bl., 4 sp., border.
24. 6 sp., 5 bl., 2 sp., 5 bl., 3 sp., 3 bl., 3 sp., border, turn with 3 ch.



Crochet bird design for lace suitable for teacloths, toilet-covers, perambulator-covers, etc. Although very effective, this is an easy pattern to work. This illustration clearly shows how the corner is turned

25. Border, 3 sp., 3 bl., 3 sp., 12 bl., 7 sp., border, turn.

26. For the next four patterns of the bottom border, instead of 9 ch. to increase, sl. st. along first bl. (3 ch. for tr., 3 tr. for bl.) on the first three stitches of the 11 ch. of previous row. (This will decrease.) 9 ch., 3 d.c. on the 5 d.c., 9 ch., 1 bl. on the last of the 11 ch., 1 sp., 1 bl., 7 sp., 17 bl., 3 sp., border, turn with 3 ch.

27. Border, 3 sp., 16 bl., 7 sp., border, turn.

28. Border, 7 sp., 15 bl., 3 sp., border, turn with 3 ch.

29. Border, 4 sp., 14 bl., 6 sp., border, turn.

30. Border, 9 sp., 5 bl, 1 sp., 4 bl., 4 sp., border, turn with 3 ch.

31. Border, 5 sp., 2 bl., 2 sp., 4 bl., 8 sp., border, turn.

32. Border, 7 sp., 5 bl., 8 sp., border, turn with 3 ch.

33. Border, 7 sp., 2 bl. To form the eye sl. st. down last tr., 3 d.c. on 3 next tr. of previous row, 4 ch., join to last tr. on working row by sl. st. Slip along 3 ch., 1 tr. on under row, 2 bl., 7 sp., border, turn.

34. Border, 6 sp., 5 bl., 7 sp., border, turn with 3 ch.

35. Border, 8 sp., 3 bl., 6 sp., border, turn.

36. Border, 6 sp., 1 bl., 9 sp., border, turn with 3 ch.

37. Border, 15 sp., border, turn.

38. Border, 14 sp., border, turn with 3 ch.

39. Border, 13 sp., border, turn.

40. Border, 12 sp., border, turn with 3 ch.

41. Border, 11 sp., border, turn.

42. Border, 10 sp., border, turn with 3 ch.

43. Border, 9 sp., border, turn.

44. Border, 8 sp., border, turn with 3 ch.

45. Border. Again make 8 sp., and crochet the last block well into the beginning of the block on under row for the 11 ch., as will be seen in the photo. At the end of this row, increase the border, instead of decreasing, by making 9 ch. as before. Turn.

46. Border, 10 sp., 1 bl. on 11 ch., 9 ch., 3 d.c. on 5 d.c., 9 ch., 2 bl., turn with 3 ch.

47. One bl., 1 sp., 1 bl., 7 ch., 1 l. tr. in middle stitch of 3 d.c. on previous row, 1 bl. 12 sp., border, turn.

48. Border, 14 sp., 1 bl. on 1st 3 ch. of 7 ch., 1 sp., 1 bl. on last 3 of 7 ch. of under row, 2 sp., 1 bl., turn with 3 ch.

49. 1 bl., 3 sp., 1 bl., 16 sp., border, turn.

50. Border, 18 sp., 1 bl., 2 sp., 1 bl., turn with 3 ch.

51. One bl., 1 sp., 1 bl., 20 sp., border, turn.

52. Border, 22 sp., 2 bl., turn with 3 ch.

53. One bl., 24 sp., border, turn.

54. Border, 10 sp., 1 bl., 15 sp., turn with 3 ch.

55. 15 sp. (take care the first space in this row is made very evenly, as well as each alternate first and last, as this turns the corner), 1 bl., 11 sp., border, turn.

56. Border, 12 sp., 1 bl., 15 sp., turn with 3 ch.

57. 15 sp., 2 bl., 12 sp., border, turn.

58. Border, 7 sp., 2 bl., 4 sp., 2 bl., 15 sp., turn with 3 ch.

59. 15 sp., 2 bl., 3 sp., 2 bl., 9 sp., border, turn.

60. Border, 11 sp., 3 bl., 1 sp., 2 bl., 13 sp., 1 bl., 1 sp., turn with 3 ch.

61. 1 sp., 2 bl., 11 sp., 6 bl., 13 sp., border, turn.

62. Border, 15 sp., 5 bl., 10 sp., 3 bl., 1 sp., turn with 3 ch.

63. 1 sp., 4 bl., 8 sp., 5 bl., 17 sp., border, turn.

64. Border, 19 sp., 4 bl., 6 sp., 5 bl., 2 sp., turn with 3 ch.

65. 2 sp., 8 bl., 2 sp., 4 bl., 21 sp., border.

66. Decrease border by slipstitching over 1st bl., then 20 sp., 13 bl., 3 sp., turn with 3 ch.

67. 4 sp., 12 bl., 19 sp., border.

68. Border, 18 sp., 11 bl., 5 sp., turn with 3 ch.

69. 8 sp., 9 bl., 16 sp., border, turn.

70. Border, 14 sp., 11 bl., 7 sp., turn with 3 ch.

71. 5 sp., 20 bl., 6 sp., border, turn.

72. Border, 3 sp., 20 bl. Eye as before, 1 bl., 5 sp., turn with 3 ch.

73. 4 sp., 8 bl., 1 sp., 12 bl., 4 sp., border, turn.

74. Border, 6 sp., 8 bl., 14 sp., turn with 3 ch.

75. Border, turn.

76. Border, 25 sp., 1 bl., turn.

77. Slip along top of bl. on previous row, 3 ch., 1 bl., 23 sp., border.

78. Border, 21 sp., 1 bl., turn.

79. Sl. st. along bl., 3 ch., 1 bl., 19 sp., border.

80. Border, 17 sp., 1 bl., turn.

81. Sl. st. along bl. 3 ch., 1 bl., 15 sp., border.

82. Border, 13 sp., 1 bl., turn.

83. Sl. st. along bl. 3 ch., 1 bl., 11 sp., border.

84. Border, 9 sp., 1 bl., turn.

85. Sl. st. along bl. 3 ch., 1 bl., 7 sp., border.

86. Border, 5 sp., 1 bl., turn.

87. Sl. st. along bl. 3 ch., 1 bl., 3 sp. border.

88. Border, 1 sp., 1 bl., turn.

89. 5 ch., then make a bl. over the under space, border.

90. Border, 1 sp., making a second bl. into the 5 ch., turn.

91. 9 ch., sl. st. along 4 ch., miss 3 ch., 2 tr., on last 2 ch., 1 tr. on first of bl., 7 ch., 1 l. tr., 7 ch., border, turn.

92. Border, 9 ch., 3 d.c., 9 ch., 1 bl. on sl. st., turn.

93. 5 ch., miss 3 ch., work 2 tr. on next 2 ch., 1 tr. on bl., 11 ch., 5 d.c. on 3 d.c., 11 ch., 1 bl., turn.

94. Sl. st. along bl. 1 bl. on 1st 3 ch. of 11 ch., 9 ch., 3 d.c. on middle of 5 d.c., 9 ch., 1 bl., turn.

95. Sl. st. along bl. 1 bl., 7 ch., 1 l. tr., 7 ch., 1 bl., turn.

96. Sl. along bl. 1 bl., 1 sp., 1 bl., turn.

97. Sl. along bl., make 1 bl., and break off cotton.

Join cotton to bl. with 3 spaces, 7 ch., 1 l. tr. in sp., 7 ch., join to bl. of 7 ch. pattern; sl. st. bl., 9 ch., 3 d.c., 9 ch., join to bl. with 5 spaces., sl. st. up bl., turn, 11 ch., 5 d.c.,

11 ch., join to last pattern. Work bl., and continue the border until the last block is joined, which commences row of spaces for joining. Break off cotton, and join on outside border.

98. Border, 20 sp., 1 bl., 1 sp., 1 bl., turn with 3 ch.

99. 1 bl., 2 sp., 1 bl., 18 sp., border, turn.

100. Border, 16 sp., 1 bl., 3 sp., 1 bl., turn with 3 ch.

101. 1 bl., 2 sp., 1 bl., 1 sp,. 1 bl., 14 sp., border.

102. Border, 12 sp., 1 bl., 7 ch., 1 l. tr. in space between bl. on under row, 7 ch., 1 bl., 1 sp., 1 bl., turn with 3 ch.

103. 2 bl., 9 ch., 3 d.c. on l. tr., 9 ch., 1 bl., 10 sp., border.

104. Increase for border, 8 sp., border. Continue these scallops until the sufficient length is worked, then make corner.

On completion of the border, work 1 d.c. in a bl. at scallop side, 3 ch., 1 tr. in next bl., *, 3 ch., 1 tr. in same bl., 3 ch., 1 d.c. in next bl., 3 ch., 1 tr in the next bl., and repeat from * all round.

To be continued.

A CROCHET-TRIMMED STOCK COLLAR

Full Directions for Cutting Out the Muslin Collar—Materials Required—How to Make the Crochet Butterfly—Various Ways in Which the Butterfly May be Used

NOTHING finishes off a blouse or dress, and adds to its appearance more effectively, than smart and well-cut neckwear, yet to keep an unlimited supply of dainty lace jabots and collars always ready for use entails expense.

Then, again, the upkeep is greatly enhanced by the fact that, after having once been washed, they are rendered unfit for ordinary wear again.

The collar shown here is made of clear, stiff muslin, and fine crochet work, which can be laundered as often as required, and will always look neat and pretty.

Most women possess a blouse or bodice with a high-cut collar. Take this, and cut from it a paper pattern, making it a little deeper all round, and with a wider centre frontage. It is not necessary to be afraid of cutting it too deeply, as a large amount of the material is taken up when letting in the crocheted points.

Fold the collar in the centre, and divide the sides into vandykes, according to the size the crocheted points will require. Turn the muslin back, then tack it down with a fine cotton. Do not cut away the material from the wrong side until the crochet work has been sewn in, after which it can be cut close to the border and the raw edge oversewn, taking in the previous stitches.

For a 14-inch collar, twelve or thirteen points of lace may be allowed; but as individual crocheting varies in regard to looseness, the wisest plan is to work a small piece of the border, and then take a measurement, so as to be able to judge how many points in all will be required.

The upper collar consists of one cut narrower from the same pattern, and felled round the top. Again, the most satisfactory result is obtained if the depth is gauged in accordance with the depth of the edging.

The "butterfly" can be made use of in many ways. For instance, if worked in a coarser cotton, it would look very becoming as a bow tie, worn with a linen collar. Pretty effects can also be obtained if worked in silk in various colours, and alone employed as a finish to the neck. It would also form an artistic adornment for the front of a blouse, inset, the material underneath being cut away.

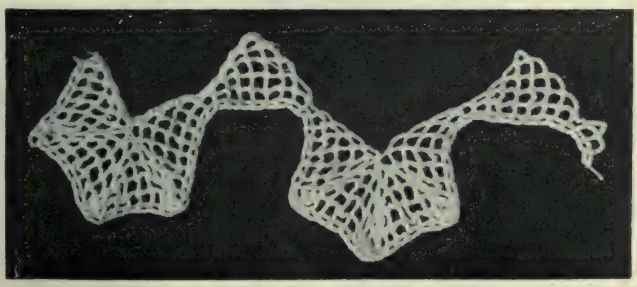
For the crochet will be required Manlove's linen thread No. 80 or 60, with a correspondingly fine hook.

The Crochet Edging

Commence with 9 ch., use 6 to turn, 1 d.c. in 7th one, 6 ch., 1 d.c. in 1st one, and also 4 ch. and 1 tr.; this forms the straight edge.

Turn with 6 ch.; in each space 2 d.c. with 6 ch. between. On the straight side always crochet 4 ch., 1 tr. in last space before turning. Continue to work backwards and forwards until there are six spaces, counting the one formed with the 4 ch., and 1 tr. before turning.

Commence another point with two spaces. This should leave four spaces, counting the one at the top of the point.



Enlarged section of crochet edging round base of stock collar

Make four points in the same way, but in working the last row to the top of the 4th point, make 2 ch., and with a d.c. stitch in the top space of each of the other three points, draw them together. Crochet 2 more ch., and finish the last row of the 4th point.

The next point is the one that is let into the collar, and the next four make another group of points.

A piece of network, about a quarter of an inch wide, should be crocheted and attached at each end of the collar as a neat finish.

Into the three tips of each group of points make 9 loops of 16 ch., at the end of the 9th loop work 8 ch., and cross to each loop with 6 ch., working 2 d.c. in each.

Work two more rows, then into the 3rd row, to form the edge, crochet 3 d.c., 6 ch., 3 d.c.

Each fan is made separately, but in the last row of the second fan catch on the previous one, so that the three are linked together. The groups of three tabs can each be joined together, if desired. The design shows them left loose.

In the 6 ch. in the entire centre of middle fan of front of collar work 9 loops of 16 ch. as before, and cross to each loop with 6 ch., working 2 d.c. in each. Continue to work backwards and forwards, making one space less in each row, until there is only one space left, into which work a fan of the ordinary design.



A muslin stock collar trimmed with fine crochet edging. The butterfly can be made separately and used as a motif or neck finish

Where the fans at the sides of the centre group are joined together make 6 ch., and form a leaf and fan the same as those completed.

The edging for the upper part of collar is crocheted in the same way as that for the lower part, excepting that it is kept straight, and the drawing together of clusters is omitted.

A final and effective edging is added to this by crocheting 3 d.c., 6 ch., 3 d.c. into each space down the side of edging where the spaces are the largest. In the smaller spaces work 3 d.c. only.

As will be seen in the photograph, the edging should be arranged so that the side with the 3 d.c. comes at each side of the butterfly.

To Make the Butterfly : The instructions given are for the working of the top wing on the left-hand side.

Crochet 20 ch., and join into a circle. Into the circle make 9 loops of 16 ch. each. Down the side of the 9th loop crochet 8 ch., slip-stitch on to end of 9th loop, then do 3 ch., and make 4 tr. into it. As before, cross over, making 6 ch. between the 2 d.c. into each loop until the end one is reached, into which work 4 tr.

2nd row : Make 6 ch., and crochet across, joining the last 6 ch. between the 3 ch. and 4 tr., on under row.

3rd row : This is the same as the 1st row, making 4 tr. into the last space.

4th row : Work according to the 2nd row.

5th row : 3 ch., 4 tr., 6 ch. ; 2 d.c. in next space of under row ; 6 ch., then 4 tr. in 3rd space. Proceed with spaces to the 3rd one on under row from end ; in it work 4 tr., and complete row.

6th row : 6 ch., then cross over as in the 2nd and 4th rows.

7th row : Work according to the 5th row.

8th row : Cross over, but in order to round the wing omit making a space into the space next to the tr. on under row. With the 6 ch. slip-stitch along the top of the 4 tr. on under row.

9th row : 2 tr. (somewhat loose) into 1st space, 2 ch., again do 4 tr. into the same space ; 6 ch., then 4 tr. into next space. Continue as before.

10th row : 6 ch., then work 4 tr. in each space, and also on the top of the blocks on under row. After working on the last block, make a space of 6 ch., and join into space beneath. Again do 6 ch., and catch it into the two chain on under row. Turn, and work 4 d.c. into each of the two spaces only. Break cotton and finish off neatly.

The right wing is worked into the circle of 20 ch. in exactly the same manner, but when commencing to make the 9 loops care should be taken to hold the circle so that the top of these loops correspond with the top of the opposite wing, otherwise the edges of the second wing would have to be worked in the contrary way.

The bottom wings of the butterfly are made smaller than the top ones, and are worked practically in the same way.

Instead of making a circle of 20 ch., make 16 ch., and join ; into it crochet 7 loops.

1st row : After having made 8 ch. up the side, and linked them to the 1st loop, work

3 ch., then work 4 tr. into it. Crochet spaces to end of row, as before, making 4 tr. into end loop.

2nd row : 6 ch., then crochet to end, joining the last 6 ch. between the 3 ch. and 4 tr.

3rd row : Increase by making a space of 6 chain. Crochet 4 tr. into the 1st space, and cross as heretofore.

4th row : Work spaces, and into the increased space on under row do 5 tr.

5th row : 3 ch. and 4 tr. on top of 4 tr. of under row, then 4 tr. into first space. Cross to other side with spaces.

6th row : 6 ch., then 4 tr. into each space, and on the top of the two blocks. Break off cotton. Join again at the top of 1st loop, and work a d.c. stitch on the edge up to the increased space ; into this work 4 tr., and continue the treble stitch round the wing until there are 3 blocks only on under row. From here finish the working row with the d.c. stitch, then finish off. Work the other wing in exactly the same way.

The body of the butterfly is composed of a piece of muslin sufficiently large to fill up the space of circles. The muslin is rolled up and covered with a piece of crocheted network.

The Body of the Butterfly

To make the network, crochet a strip of about 20 ch., or according to the length required. Turn with 4 ch., and into the 5th loop make 1 tr., 3 ch., then 1 tr. Proceed in this way to end of chain. Turn with 4 ch., and into each space make 1 tr. Continue working backwards and forwards until the necessary width is obtained.

Sew the network round the muslin, then make the *antennæ* (or feelers) of 20 or 30 chain. Draw the chain through a portion of the network, towards the top, on the under side of the body, and at each end tie a small knot. Now attach the body to the butterfly, after which fix the butterfly to the collar by sewing the under wings to the edge of the upper part of collar, and to the ends of edging. Allow the top wings to remain loose.

A MANICURE BOARD

Dainty Novelty for a Bazaar—Cost of Production and Profit

A TRAVELLER'S manicure board is a dainty novelty for a bazaar. To make it, the first thing required is a board measuring 5½ inches by 6 inches as a foundation. This any carpenter will cut for a few pence. It should then be covered with wool-backed satin in some pretty medium shade, such as reseda, green, rose colour, or turquoise blue. The material can be fixed to the board by means of small tacks along the under edge.

A cover should be made of the satin lined with thin Japanese silk to match or harmonise. This is fastened with tacks to the under edge at the top of the board. This cover may be edged with a fringe, and decorated with embroidery or an appliqué lace medallion in one corner.

To attach the implements to the board, buy one yard of narrow moiré ribbon. Nail a small piece of this to three corners of the board, about two inches from the corner, by means of four small brass-headed nails, to hold the accessories. Put each of these in place, and tie the ribbon over them. For the scissors secure the ribbon in the remaining corner to form a strap under which to slip them, before tying the ribbon.



A manicure board made on the lines of the one illustrated is very portable, and is a useful possession when travelling from place to place

To fix the pot of paste in the centre of the board, cut a piece of card the same size as the pot ; cover it with silk and gather a strip of silk around the edge. Make a slot in the top edge of this and run an elastic through it. Then fasten the card to the board with a few gold-headed nails. The little bag thus formed is pulled up over the pot for travelling and keeps the lid in place.

Any pieces of satin, or other material, such as linen, may be used for covering the board. A small polisher can be bought for 6½d., the polish in a little box for 10½d. ; half a dozen sticks and emery papers will cost about 1s., and a pair of scissors another 1s.

A small pocket attached to such a board would be a useful addition, and is easily made from a scrap of the covering material. This should be neatly sewn on three sides, a hem into which an elastic is run forming the top, and serving to keep the contents in place.

Allowing for material for covering being found in pieces already in the possession of the worker, this, with the board, will make a total cost of about 4s., and the board will sell for 6s. or 6s. 6d.



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Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches are being fully dealt with in EVERY WOMAN'S ENCYCLOPÆDIA. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned :

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Cookery for Invalids
Cookery for Children
Vegetarian Cookery
Preparing Game and Poultry
The Art of Making Coffee
How to Carve Poultry, Joints, etc.

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

GAS-STOVE IMPROVEMENTS

By D. M. FORD

First Class Diplomée in Cookery, Laundry, and Housewifery ; late Staff Teacher at the Gloucestershire School of Domestic Economy

The Possibilities of the Gas-ring—Handy Toasters—Heating the Copper by Gas—Accessories for the Gas Cooking Stove—Clothes-rack and Plate-warmer

THE use of gas for heating, lighting, and cooking purposes is amazingly on the increase. Nobody can doubt for a moment its immense convenience, and the saving of labour, as compared with a coal fire; whilst



Fig. 1. A metal jacket round a kettle keeps in the heat from the gas-burner. This invention saves 33 per cent. on the gas bill

for the servantless household, or the lonely woman worker, it is practically indispensable.

The enormous popularity of gas is also largely due to the ingenuity and enterprise of rival gas companies and private individuals, who are constantly putting upon the market new inventions and improvements, many of them well within the compass of the slenderest purse.

Consider for a moment the possibilities nowadays connected with a single gas-ring. A kettle would formerly boil upon the burner in half the time that it would take over a coal fire. Now, owing to a recent invention, the "quick-boiling kettle," the water will boil in one-third less time, saving, on an average, fourpence in every shilling, and retaining the heat considerably longer than the ordinary kettle.

The kettle is of English make—its patentee is an English clergyman—and its special qualification is the metal jacket attached to the sides, as shown in the illustration, which not only keeps the bottom off the stove,

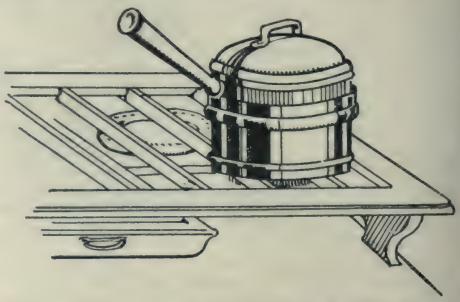


Fig. 2. A similar jacket can be applied to saucepans with equally satisfactory results

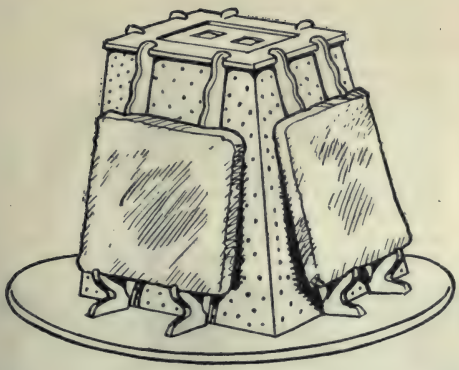


Fig. 3. A contrivance by which four pieces of bread may be toasted at one time on a gas-ring in two minutes

but confines the heat round the sides of the kettle, so that none of it is wasted (Fig. 1). It has been proved by a trial experiment that, without the patent attachment, the water took six minutes, on an average, to come to the boil. With the patent attachment the time was reduced to barely four minutes. No wonder the patentee claims that his invention saves 33 per cent. on the gas bill! Another advantage from the use of the jacket is that the kettle is more uniformly heated, tending to prolong its working life. Both kettle and jacket may be

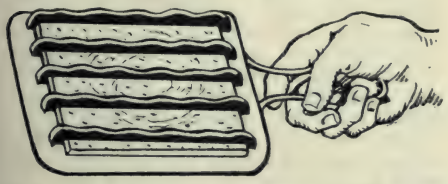


Fig 4. A "handy toaster," for toasting one slice of bread at a time. This costs sixpence only

bought complete for the moderate sum of one shilling upwards. The same principle may also be applied to saucepans, as shown in the illustration (Fig. 2).

The toast for breakfast may now be comfortably made on a single gas-ring by means of little portable stands, with sloping sides and hollow centres, placed directly over the burners. As will be seen by the illustration, the heat from the burner passes up the hollow centre, and is reflected again through the porous sides on to the slices of bread leaning against the surface. Four slices at a time may be toasted in two minutes (Fig. 3). The cost is only 1s. 6d. While toasting, the



Fig. 5. A gas-burner will be found very convenient for heating wash coppers. It is very cleanly and saves much labour



Fig. 6. A movable enamelled plate at the back of a gas stove protects the wall, and can be fitted with a rack for warming plate

top of the toaster may be used for preparing tea or coffee. A cheaper form is known as the "handy toaster," a grill-like apparatus which toasts one slice at a time, and costs sixpence only (Fig. 4).

Another invention which takes the place of the ordinary circular burner is the flat-iron or triangular burner, costing from two and sixpence upwards. This is a specially

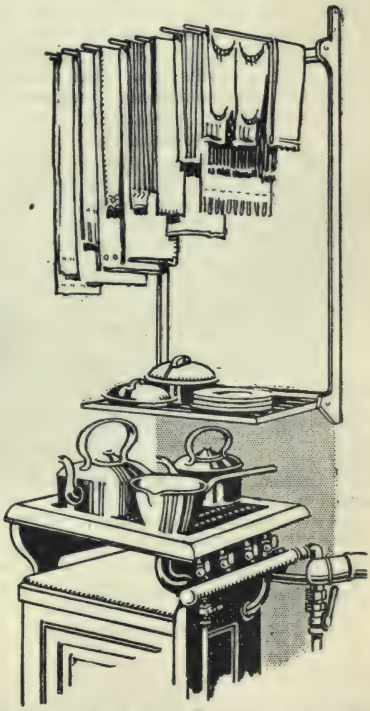


Fig. 7. An extension for airing linen that can be arranged over the plate-warmer of a gas stove

useful substitute, for everybody knows how wasteful a round burner is when heating irons, and as a flat-iron burner can be economically utilised for cooking purposes it will probably be preferred to a round burner by many a woman worker.

Gas-burners, by the way, are now being increasingly utilised for heating wash coppers instead of the ordinary firing (Fig. 5).

A great many new detachable improvements have lately been added by the gas companies to their cooking stoves. Perhaps the most important of these, and one that is supplying a long-felt necessity, is a movable enamelled back plate for protecting the wall behind the gas-stove, with an iron rack attached at the top for warming plates (Fig. 6). The need for a wall protection has often been brought home to us, especially during the splutterings of frying-pan operations, and the plate-rack will usefully economise waste heat rising from the burners. The price is 10s. 6d.

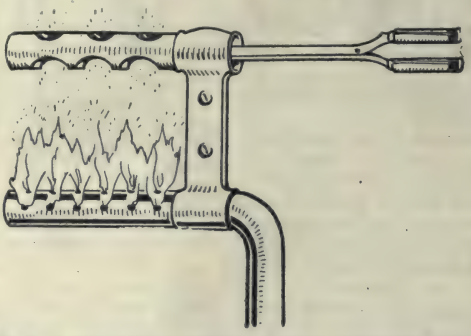


Fig. 8. A useful little arrangement for heating curling-tongs, which are slipped into a hollow tube over the gas flame

A very ingeniously contrived clothes-horse and plate-warmer has recently been invented, also, to utilise the rising of waste heat from a stove (Fig. 7). The top of the rack consists of a number of long prongs for the purpose of airing and drying clothes, kitchen cloths, etc. The lower rack or grid for plate-warming purposes just clears the kettles, saucepans, and other utensils on the hot-plate of the cooker. Each rack folds back, but is prevented from damaging the wall by means of a stop. The clothes-rack being galvanised, it is impossible for clothes to be stained by ironmould, and is altogether an invaluable invention in flats where outdoor drying is impossible. The plate-warmer will also do duty as a handy shelf for odds and ends and utensils during cooking operations. The combined attachment costs only 12s. 9d., or 6s. in a modified form without the clothes-rack.

A useful little arrangement for heating curling-irons may now be purchased and affixed to the side of an open gas fire in a bedroom. As will be seen by aid of the accompanying illustration, the action is very simple (Fig. 8). The tongs are slipped into the topmost hollow tube, and are heated by means of gas issuing from the apertures in the lower tube. This little apparatus, including the cost of fixing, is only a matter of 3s.

The "pivot" toaster has been specially made for an open gas fire in a dining-room, where it will be much sought after at breakfast-time. It is only 2s. 6d., and may be fixed before any sort of gas grate, the pivot needing only an occasional turning as the toast browns.

It would take up too much space to enumerate the numberless improvements that are constantly being introduced into the gas cookers themselves, apart from the various detachments above mentioned. One gas cooker, known as the "Advance," boasts of special receptacles for matchbox, used matches, and taper-holder, with a towel-rail below for holding the oven cloth. Another novel and useful feature to be found on many present-day cookers is a sliding meat-hook operated from outside the oven, which prevents burning the fingers when attaching the joint on to the hook. The general construction of modern gas cookers has now reached to a great height of perfection. All the parts will, as a rule, take entirely to pieces for purposes of cleaning.

The examples illustrating this article were placed at our disposal by the Gas Light and Coke Co. and the Richmond Gas Stove and Meter Co., Ltd.

ENTRÉE RECIPES

Chicken à la Romaine—Lamb Cutlets à la Rothschild—Cannelons of Veal—Cassolettes à l'Impératrice—Timbales à la Celestine—Quails à la Marseilles

CHICKEN À LA ROMAINE

Required: One chicken.
One and a half ounces of flour.
Three tablespoonfuls of salad oil.
Half a pint of tomato pulp.
Half a pint of stock.
Half a teaspoonful of tarragon vinegar.
Four onions.
Two teaspoonfuls of chopped parsley.
Salt and pepper.
"Fleurons" of pastry.
(*Sufficient for five or six.*)

Cut the fowl into neat joints; sprinkle them with salt, pepper, and chopped parsley. Heat the oil in a frying-pan, put in the pieces of chicken and the sliced onions, and fry them a golden brown. Next stir in the flour smoothly, add the tomato pulp and the stock. Put the lid on the pan, and let the contents simmer gently for about half an hour, or until the fowl is tender. Then arrange the pieces of fowl on a neat croûton of bread, and keep them hot. Rub the sauce through a sieve, put it back in the pan, reheat it, skim it carefully, and add the vinegar, with salt and pepper to taste. Strain this sauce over and round the chicken, and

garnish with "fleurons"—that is, with neat, crescent-shaped pieces of pastry which have been carefully baked.

N.B.—If preferred, arrange the joints on a hot dish, and garnish it with heaps of cooked peas, French beans, or, in fact, almost any cooked vegetable.

Cost, from 3s. 6d.

LAMB CUTLETS À LA ROTHSCHILD

Required: About two pounds of best end neck of mutton.
A small jar of pâté de foie gras.
An artichoke bottom for each cutlet.



Chicken a la Romaine. A fowl cut into joints forms the basis of this dish, which, when served, should be garnished with "fleurons" of pastry

A little butter, tarragon vinegar, salt and pepper.
For the sauce:
Two or three mushrooms.
One pint of brown sauce.
One ounce of glaze.
One wineglass of sherry.
One small onion.
Two truffles.
A bunch of parsley and herbs.
Half an ounce of butter.
A pinch of castor sugar.
If possible, a few bones.
(*Sufficient for about eight.*)

Trim the cutlets neatly; split open the round, lean portion of each cutlet, so that it can be opened like a book. Spread a layer of foie gras in the middle, and close the other flap down on it, securing it with a tiny skewer. When all the cutlets are done, grill them for about four to eight minutes, according to their thickness.

If preserved artichoke bottoms are used, they will merely require heating through in a little butter; if fresh artichokes are being used, boil them until tender. In either case sprinkle the artichokes with salt, pepper, and a few drops of vinegar. Arrange the cutlets and artichoke bottoms alternately on a hot dish, and pour the sauce over.

To Make the Sauce. Melt the butter in a saucepan, put in the sliced onion, and, if possible, a few herbs. Fry these a good dark brown. Add the sauce, glaze, and a pinch of castor sugar. Let the sauce simmer gently for about fifteen minutes, and skim it carefully. Strain the sauce, add the wine, and, if required, more salt and pepper. Stir in the finely chopped truffle, and pour the sauce over the cutlets.

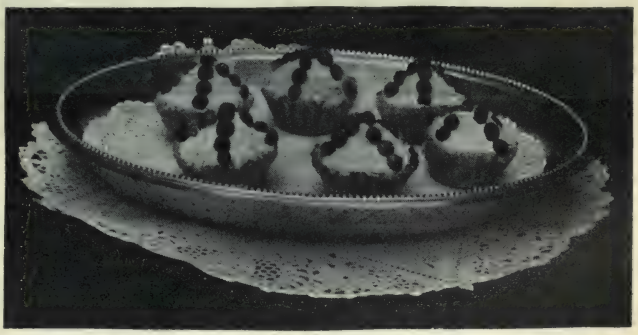
CANNELONS OF VEAL

Required: Six ounces of lean, cold veal.
Two ounces of ham.
The yolks of two eggs.
About a gill of white sauce.
Six mushrooms.
Three-quarters of a pound of puff or rough-puff pastry.
(*Sufficient for six.*)

Flour some round wooden sticks about four inches long (the handles of old wooden spoons will do). Roll the pastry out about an eighth of an inch thick. Cut it into long strips about an inch wide. Twist these loosely round the sticks, letting the edges overlap each other. Lay them on a greased baking-tin in a quick oven, and bake them until they are a pale brown. Allow the pastry to cool a little, then gently draw out the sticks.

Chop the veal, ham and mushrooms finely. Put these in a pan with the sauce, stir over the fire until the mixture is hot, then beat up the eggs and add them. Stir the mixture over the fire a few minutes longer to cook the eggs. Season carefully. Then fill in the cannelons with this mixture, using a small spoon or forcing-bag. If the cannelons are to be eaten hot, put them in the oven, and heat them slowly through; otherwise, when quite cold, arrange them on a lace paper, and garnish the dish with a few sprigs of watercress or parsley.

Cost, about 2s. 6d.



Cassolettes a l'Imperatrice. A very pretty entree, and one that can be served cold

CASSOLETTES À L'IMPÉRATRICE

Required: Four tablespoonfuls of chicken.
Two tablespoonfuls of ham.
One tablespoonful of sweetbread (All measured when cut into small dice).
Two teaspoonfuls of chopped mushroom.

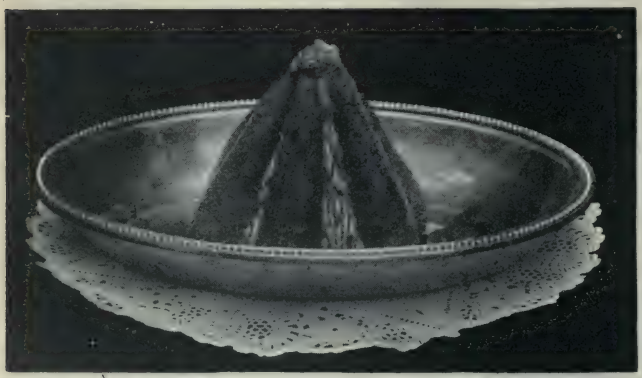
A few cooked green peas.
Half a pint of Béchamel sauce.
Cassolette pastry.
For the cassolette pastry :
Quarter of a pound of flour.
One and a half ounces of butter.
Half an egg.
A little water.
A pinch of salt.
One teaspoonful of lemon-juice.
(*Sufficient for six.*)

Put the flour in a basin with the salt, next rub in the butter finely. Beat up the egg, add it, with the lemon-juice and a little water, to the flour, and mix the whole into a smooth but stiff paste. Roll it out very thinly, and line some small, greased bouchée moulds or patty tins with it. Bake them a pale biscuit tint.

Put the sauce in a small saucepan, add the chicken, ham, sweetbread and mushrooms. Mix all these well together. See that the mixture is nicely seasoned. Fill in the pastry cases carefully, heaping the mixture slightly and smoothing it over. Lastly, garnish each with rows of green peas. Arrange on a lace paper, and serve either hot or cold.

Cost, from 2s.

N.B.—When they are to be served cold, whipped cream may be used in place of sauce if preferred. If more convenient, omit the sweetbread. Tinned or fresh mushrooms may be used.



Timbales à la Celestine. Arrange the timbales round a pyramid of green peas which have been rubbed through a sieve

TIMBALES À LA CELESTINE

Required : Half a pound of cooked chicken.
Two ounces of ham or tongue
Two raw eggs.
One hard boiled egg.
One gill of white sauce.
Six small mushrooms.
Salt and pepper.
Breadcrumbs.
About two tablespoonfuls of dice of ham or tongue.
A purée of green peas.
(*Sufficient for six.*)

Chop the chicken and ham finely, and the hard-boiled egg and mushrooms rather coarsely. Put the sauce in a clean pan, add the chicken, ham, mushroom and chopped ham or tongue ; also one raw beaten egg, and a careful seasoning of salt and pepper.

Stir the mixture over the fire for a few minutes, then turn it on to a plate and let it cool. Next mark it into even divisions. Shape each into a neat cone shape, brush each over with beaten egg, then cover with crumbs. Have ready a deep pan of frying fat. When a faint bluish smoke rises from it, put in the cones and fry them a golden brown. Drain them well on paper, and keep them hot.

Rub enough cooked green peas through a sieve to make a neat heap on a dish, add to them about two tablespoonfuls of cream and a good seasoning of salt and pepper. Make the mixture very hot, arrange it on a hot dish in a pretty pyramid shape, mark it neatly with a fork. Arrange the cone shapes upright against this. Garnish the dish with cubes of cooked ham or tongue, and strain round some good brown sauce.

Cost about 3s. 6d.

QUAILS À LA MARSEILLES

Required : Three quails.
Quarter of a pound of sausages.
One ounce of butter.
Two eggs.
Breadcrumbs.
Salt and pepper.
Half a pint of tomato sauce.
One truffle.
(*Sufficient for six.*)

Bone the quails, or get the poulterer to do so for you. Cut each in half lengthways, leaving on the legs. Sprinkle each half with salt and pepper. Melt the butter in a sauté pan. When it is hot, put in the quails, with the cut side down, and fry them from five to eight minutes. Then lift them out of the pan, put them between two plates, with weights on the upper one, and leave them until cold. Skin the sausages, and rub the meat through a wire sieve. Add to it the beaten yolk of egg, and a seasoning of salt and pepper. Coat each side of the quails with some of this mixture, spreading it on thinly and smoothly. Brush each joint over with beaten egg, and cover it with crumbs. Have ready a pan of frying fat. When a bluish smoke rises from it, put in the joints and fry them carefully. Drain them well on paper. Arrange them in a straight line down the centre of a hot dish. Strain the tomato sauce round, and arrange a little chopped truffle at each corner.

Cost, from 4s. 6d.

RECIPES FOR SWEETS

Petites Crêmes au Café—Raspberry Cream—Cold Cabinet Pudding—Cherry Pudding—Savoy Cream Pouding Glacé à la Japonaise

PETITES CRÊMES AU CAFÉ

Required: The yolks of six eggs.
One gill of cream.
Half a pint of strong coffee.
Sugar to taste.
(*Sufficient for six.*)

Well beat the yolks, add to them the cream and coffee, which should be nearly cold, sweeten to taste.

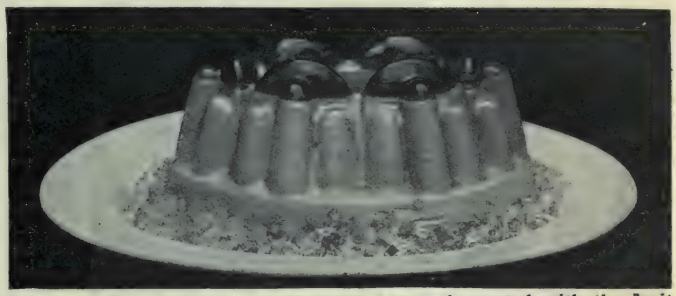
Strain the custard into small ramakin cases, place these in a shallow pan containing enough boiling water to come halfway up the cases. Lay a sheet of buttered paper across the top. Put the lid on the pan, and steam gently till the custard is firm. It will probably take twenty minutes. Then take the cases out and leave till the custards are perfectly cold. Serve them in the ramakin cases, with a little heap of whipped and flavoured cream on the top.

Hand with them sponge fingers.

Cost, 1s. 4d.

RASPBERRY CREAM

Required: One pint of raspberries.
Three ounces of castor sugar.
Three-quarters of an ounce of leaf-gelatine.
The juice of half a lemon.
Half a pint of cream.
Lemon or wine jelly.
Half a dozen whole raspberries.
(*Sufficient for six.*)



Raspberry Cream forms a very pretty sweet, decorated with the fruit and chopped-up jelly

Rinse out a mould with cold water, decorate it prettily with some of the jelly and raspberries. Stalk and carefully look over the fruit; then put it on a hair sieve with a tablespoonful of the sugar, rub all through the sieve with a wooden spoon.

Put the gelatine into a small saucepan with the lemon-juice and two tablespoonfuls of warm water. Stir these over a gentle heat till the gelatine is quite melted, then add the rest of the sugar, and stir it well in.

Whip the cream carefully till it is just stiff enough to hang on the whisk, then stop *at once*, for, if you give one whisk too many, the chances are the cream may turn to butter in the basin.

Next mix the cream and sieved fruit lightly together, and strain into them the melted gelatine.

Mix all thoroughly, then pour the mixture into the prepared mould. Cost, about 2s. 6d.

COLD CABINET PUDDING

Required: About four ounces of sponge-cake, ratafias and macaroons mixed.
Half a pint of milk.
One whole egg and two extra yolks.
Half an ounce of sheet gelatine.
One tablespoonful of castor sugar.
Vanilla.
Glacé cherries; angelica.
About a teacupful of sweet, clear jelly.
(*Sufficient for six or eight.*)

Pour a little warmed jelly into a mould, let it set, then decorate the surface of it with strips of angelica and cherries. Pour in a little more jelly to set these decorations, but not too much, or they will float out of position. When the last jelly has set, fill the mould very loosely with fairly small pieces of cake, quartered macaroons, and whole ratafias. Heat the milk, pour it slowly on to the beaten eggs, strain the custard into a jug, and cook it carefully until it thickens. The safest plan is to stand the jug in a saucepan of boiling water. Be careful not to curdle the custard by overheating it.

Dissolve the gelatine slowly in four or five tablespoonfuls of hot water, strain it into the cooked custard, add sugar and vanilla to taste, and pour it, when cool, but before it begins to set, into the mould. The mould must be quite full.

Leave until set, then dip the tin into warm water, and turn the pudding out on to a dish; if possible, put a border of cold chopped jelly round.

Any cake without fruit can be used, and it may be quite stale as it softens in the custard. Ratafias and macaroons are not essential, but a great improvement. Cost, from 1s. 4d.

CHERRY PUDDING

Required: Three ounces of rice.
One and a half pints of milk.
About a pound of cherries.
One gill of cream.
Castor sugar.
(*Sufficient for six.*)

Put the milk on to boil; wash, and add to it the rice. Simmer these very slowly, until the rice is a thick, soft creamy mass.

Keep the pan covered, so that evaporation is prevented, and stir the mixture well.

Stew the cherries, after washing and stalking them, in about half a pint of water and three ounces of sugar.

When these are soft, turn them into a pie-dish or a glass dish, keeping out some for decoration. Sweeten the cooked rice, and when it is cold heap it up over the fruit.

Whip, sweeten, and flavour the cream, and spread it all over the rice.

Put a ring of cherries round the edge of the dish, and it is ready to serve.

Cost, about 1s. 4d.

SAVOY CREAM

Required: Half a pint of cream.
A round of Genoese pastry, or a small jam-sandwich cake.
About a dozen Savoy biscuits.



Savoy Cream. Place the sponge fingers upright to form a case on lace paper in the dish ready for serving. Tie with soft white ribbon

About half a teacupful of royal icing.
One pound of preserved or ripe apricots or peaches.
One tablespoonful of castor sugar.
One tablespoonful of brandy.
Vanilla to taste.
A small strip of angelica.
(*Sufficient for six to eight.*)

Cut the sponge cake or Genoese pastry into a round about an inch thick, and a convenient size for the dish. (It is easiest to place the round of cake on a lace paper in the dish in which it is to be served.) Spread a little of the royal icing (sieved icing sugar mixed stiffly with whipped white of egg and lemon-juice) thinly on the sides of the cake. Trim the Savoy biscuits so that they will fit together, and press them into the icing upright against the cake, keeping them in position as it hardens.

Halve the peaches or apricots, put them in the dish with the brandy and a spoonful or two of the syrup if preserved fruit is used; add sugar if necessary. Whip the cream gently until it just hangs on the whisk, sweeten and flavour it with vanilla to taste. Mix a little of it with the fruit, reserving a few of the prettiest pieces for the top.

Fill the biscuit-case with this mixture of fruit and cream, and pipe the rest of the cream in pyramid form over the fruit.

Decorate the top with a few pieces of fruit, into which push a few short stalks of angelica.

Tie a narrow band of soft white ribbon round the case, and it is ready to serve.

N.B.—If more convenient use some stiff jam instead of the icing to hold the biscuits; it should be sieved before use to get rid of skin and pips.

Cost, from 3s. 6d.

POUDING GLACÉ À LA JAPONAISE

Required: Six eggs.
One ounce of sugar.
One and a half pints of milk.
Two ounces of apricot marmalade.
Three ounces of ground almonds.
Half a pint of cream.
Four ounces of macaroons.
Two ounces of fresh or glacé pine-apple.
One liqueur glass of Kirschwasser.

Beat up the eggs, add the milk and sugar, strain the custard into a jug, put it in a pan with hot water to come halfway up it, and stir until the custard thickens, but on no account let it boil. Pass it through a sieve, then add the apricot marmalade, which is made by rubbing apricot jam through a sieve, the almonds, Kirschwasser, and a pinch of salt. Leave the mixture until cold, then add the cream, having first whisked it, and the powdered macaroons and pineapple cut in small dice. Partly freeze the mixture, then pack it into an ice-pudding mould, cover all the joints with lard, put the pudding in the freezer, and proceed as directed on page 1972, Vol. 3, of EVERY WOMAN'S ENCYCLOPÆDIA.

N.B.—If more convenient, any other liqueur, or even vanilla, may be used in the place of Kirschwasser.

Cost, from 3s.



Pouding Glacé à la Japonaise. This delicious ice pudding will not be found at all difficult to make if the directions given are closely followed

THE A B C OF MAKING OMELETS

General Remarks—Shaping an Omelet—How to Turn it Out—Points to Remember

POSSIBLY the first few attempts at making omelets will not be successful, for even if the rules and directions are followed, there is a delicacy of manipulation which only comes with practice, and experience is required to judge the precise moment when the omelet is perfectly cooked.

Main Points to Remember

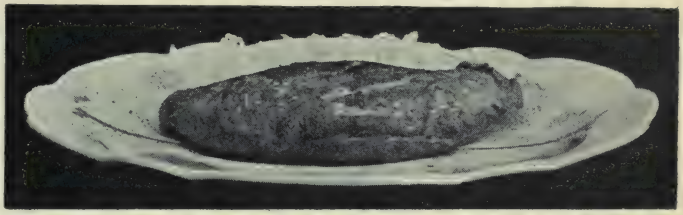
Use the pan for omelet making only; do not wash it or scratch the surface by scraping it, as either would cause the omelet to stick to it during the cooking.

After the pan has been used rub it while still hot with several pieces of soft paper dipped in a little coarse salt, finally polishing it inside with a soft dry cloth.

The fire must be clear and sharp, as slow cooking will make the eggs tough. Both the gas stove and chafing dish will be found excellent for the purpose.

Omelet pans of fireproof china, steel, tin-lined copper, or light iron may be used.

For an omelet prepared with three or four eggs a nine or ten-inch pan is sufficiently large; if, however, the vessel is too full, success is impossible.



Savoury Omelet. When serving omelets, the dish on which they are placed must be thoroughly heated. A cold omelet is an omelet spoiled

Have all the ingredients and utensils, including hot dishes and plates, ready before commencing operations.

An omelet of four eggs is sufficiently large to manage conveniently.

Only the best butter and eggs must be used.

A correctly cooked omelet should be in colour a very light yellowish brown, and of so soft a consistency that it will barely retain its shape. The exterior must be just set, as it is termed, while within, the mixture should be still creamy and barely formed.

Delay in serving an omelet immediately it is cooked is fatal to its success, as it will speedily sink and become tough.

The Manner of Shaping an Omelet

When the mixture is very lightly set, but still quite moist and soft, tip up the pan and with an iron spoon gather the mass down towards the handle. Shape the mixture with the spoon till it somewhat resembles an oval cushion. Slant the pan in the opposite direction, at the same time deftly rolling the omelet over, and after holding it for a second over the fire, it is ready to turn out. To do this correctly take the hot dish in the left hand, hold it over the omelet pan, which is held in the right hand, and turn the pan upside down, still holding the dish against it. Then remove the pan, note that the omelet is in the centre of the dish, and carefully wipe it round with a clean soft cloth.

RECIPES

A Plain Omelet—Savoury Omelet

A PLAIN OMELET

Required: Four eggs.
One tablespoonful of cream or milk.
One ounce of butter.
Salt, pepper, and nutmeg.

Break the eggs into a basin, beat them lightly, add the cream, and season the mixture most carefully, as no other flavouring will be used.

Melt the butter in an omelet pan, and make it quite hot, when the butter will begin to colour very slightly. Should it really brown it is burnt, and must be thrown away. Pour in the beaten eggs, stirring slowly with a spoon or fork over a sharp fire till the mixture is very lightly set.

Tip up the pan, and gently collect the mass towards the handle side of the pan; shape it into a neat oval; then roll it over and brown the upper side; or, if preferred, it may be held before a clear fire to obtain the same result.

Serve the omelet immediately on a hot dish.

Cost, 6d.

SAVOURY OMELET

Required: Three eggs.
One ounce of butter.
About half a level teaspoonful of salt.
About a quarter of a level teaspoonful of pepper
Two teaspoonfuls of chopped parsley.
One teaspoonful of chopped shallot or onion.

Break the eggs into a basin, and add the salt and pepper with the finely chopped parsley and shallot. Well whisk the eggs. Melt the butter in an omelet pan, let it get very hot, then pour in the contents of the basin, and stir it round well with a wooden spoon.

When the mixture is beginning to set tip the pan towards you, and scrape all towards the handle of the pan, shaping it a little with your spoon. Then in about ten seconds roll it over to the opposite side of the pan, till the outside is set and a pale brown.

Serve it immediately.

NOTE.—Some people place a small pat of butter and about half a teaspoonful of chopped parsley on the dish on which the omelet is to be served, and place it on this.

To be continued.

CASSEROLE COOKERY FOR MEATLESS DISHES

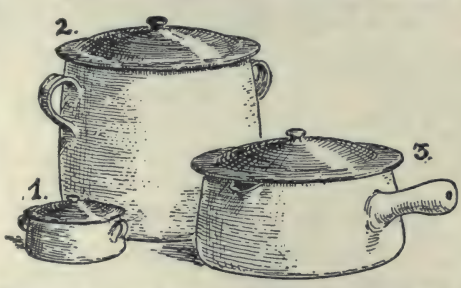
By MRS. EUSTACE MILES

The Preservation of the Flavour in Meatless Cookery—Growing Popularity of Cooking "en Casserole"—Advantages of the Method—Individual Service

IN meatless cookery an all-important thing is the flavour. Many an ordinary meat-eater, who is wishing to eat less meat, or to give it up altogether, has been debarred from so doing by the flavourless dishes that have been set before him as samples of meatless cookery.

This, too, is the great difficulty which doctors have to contend with. For instance, they have a patient to whom it is death to eat flesh foods, so they prescribe a "meatless diet," but more often than not it is left to the wife, or the cook or housekeeper (who, perhaps, knows little or nothing about it), to decide what a "meatless diet" means. For the science of meatless cookery and food values is studied far too little by even the medical profession.

The patient then goes home and says, "My doctor prescribes that I am not to touch meat. What can you give me?" There is generally great consternation in the kitchen, and often, in consequence, the cook gives warning, and the result of it all is that the meatless dishes which are served up are tasteless, flavourless, and without nourishment, consisting chiefly of boiled vegetables, or a quantity of starchy foods.



Three types of casseroles. Casserole cookery is economical, and is especially suitable for vegetables and fruits

Now, if this meatless diet were first introduced into the household partly through the medium of dainty casserole cookery, there need be no disturbance in the kitchen at all. On the contrary, it would only mean that another item—and a very healthy one, too—would have been added to the ordinary luncheon or dinner menu, thus increasing the variety of dishes for choice.

Cookery in earthenware vessels is becoming more and more general, and excellent casseroles are now made in England. It has been left too long to the French cuisines to follow the monopoly of this clean, interesting, and delightful method of cooking. When once cookery *en casserole* has been tried, a great deal of the other cookery seems commonplace and flavourless in comparison. For in ordinary cookery, in order to make the dishes tempting, and full of flavour, all sorts of extraneous flavours and sauces are added, thereby destroying, or hiding, the original taste of what is being cooked.

Now, in casserole cookery the real individual flavours are retained, and it is not necessary to add any other. For just as every tree and flower and grass has its own scent, so everything we cook—whether vegetable, or fruit, or fish, or flesh, or fowl—has its own distinct flavour. But these interesting flavours are too often destroyed by cooks, who add too many other flavours, or use vessels which lend an unpleasant flavour of their own.

One of the best ways of cooking fruits and vegetables is in earthenware vessels, as the acids do not come into contact with the tinning of ordinary kitchen utensils.

For instance, if gooseberries are cooked in a copper saucepan, and are left for a few hours, they become black. But in casseroles they keep quite green.

One of the charms of fruit and vegetable cookery is that their own beautiful colours should be kept distinct. For that is part of their individuality, just as much as the colours and scents of flowers give them their own especial individuality, and make them so beautiful to look at, and so full of variety. Cookery is as much an "art" as any other art, and we should strive to make it as attractive in appearance (and in taste) as we can. We should put our best endeavour into cookery in the same way as we do into other and less important things in life. For cooking is one of the most important occupations in the world.

In a dish of spring vegetables cooked *en casserole*, each keeps its own colour distinct, for a most artistic dish can be made of the young fresh spring vegetables.

Another great advantage in this cookery is that *nothing is wasted*, for all the valuable "salts" and juices and flavours are retained, and served up inside the casserole.

There are two ways of serving these dishes on the table. One method is to have one big casserole as the main dish.

The other is for each person to have his own separate little casserole dish placed before him. There is a specially refined air about these little individual dishes, for they belong exclusively to the person for whom the meal is cooked, and they each seem to say, "I have been cooked especially for you." They give a pretty touch of colour wherever they are, and an air of originality.

Casseroles are economical in cost compared with other utensils, as they may be had from 6d. upwards; and for 5s. a whole set of different sizes may be bought.

Another great point in their favour is their cleanliness. One of the chief things to remember is that this casserole cookery must be *slow*. You cannot hurry a casserole.

Remember that before it is used for the first time, a new casserole must be allowed to boil for an hour with water and a little vinegar in it, in order to toughen it, for earthenware vessels must not be placed in too sudden or extreme a temperature, or they will crack.

The following recipes will be found most delicious. Each one of them can be a separate, individual meal, or can be added to the ordinary menu.

CASSEROLE RECIPES

Spring Vegetable Stew—Eggs "en Casserole"—Macaroni Campagnola—Potage Parmentier—Egg-and-Carrot Curry—Rice-and-Almond Pudding

SPRING VEGETABLE STEW

Required: Half a pound of spring carrots.
Two ounces of spring onions.
Four ounces of turnips.
Two ounces of young green peas.
Two ounces of butter.
Two ounces of new potatoes.
Two ounces of mushrooms.
A pinch of tarragon, chervil, and parsley.
Mignonette pepper and salt to taste.
One pint of vegetable stock.

METHOD. Simmer all together for about thirty minutes in a three-pint casserole, stirring constantly until tender.

It will be found that in this recipe, if the vegetables are cooked in an earthenware vessel, that not only are the colours kept fresh and distinct, but each flavour too. It is important to keep the lid on all the time whilst the vegetables are slowly simmering.

EGGS *EN CASSEROLE*

Required: One ounce of butter.
Two new-laid eggs.
Pepper and salt to taste.
One tablespoonful of cream.

METHOD. Melt the butter, and break the two eggs into the casserole, adding salt and pepper to taste, with the cream. Place the lid on the casserole, and put it into the oven for five minutes. The moment the eggs begin to set they should be removed from the oven, and allowed to finish cooking in the casserole on the top of the stove. Sprinkle chopped parsley on the top.

MACARONI CAMPAGNOLA

Required: Three ounces of macaroni.
Two ounces of butter.
Two ounces of cheese (Gruyère or Cheddar).
Two eggs.

METHOD. Into a two-pint casserole put half a pint of water (salted). When boiling, add the macaroni, and cook for fifteen minutes, fast boiling. Drain the macaroni, then add the grated cheese, butter, and eggs, whisked. Mix well, and stir slowly for fifteen minutes on a slow fire. Serve with grated cheese, and some cooked green peas.

POTAGE PARMENTIER

Required: One ounce of butter.
Three leeks.
One quart of vegetable stock.
Four large potatoes.
Two tablespoonfuls of cream.
One ounce of proteid food.
One teaspoonful of chopped chervil.

METHOD. Put the butter into a casserole. When very hot, put in the leeks, thoroughly washed and cut into small pieces. Cook for ten minutes on a slow fire. Then add the vegetable stock and the potatoes, peeled and cut into small pieces. Simmer for forty minutes, then pass through a wire sieve. Add the cream, proteid food, and chopped chervil. Serve with fried bread.

EGG-AND-CARROT CURRY

Required: One ounce of proteid food.
Two onions.
Two ounces of butter.
One apple.
One banana.
One teaspoonful of curry powder.
Half a pint of vegetable stock.
Three carrots.
Three hard-boiled eggs.
One tablespoonful of mango chutney.

METHOD. Melt the butter in a casserole, add the chopped onions, and cook until brown. Then add the finely chopped apple and the banana cut into slices. Next stir in the curry powder and proteid food. Stir well and add the vegetable stock. Then add mango chutney, a pinch of salt, and the carrots cut into thin slices or strips. Let all cook together for one hour, then add the hard-boiled eggs, cut in halves, on the top. Serve with plain boiled rice.

RICE-AND-ALMOND PUDDING

Required: One quart of milk.
Two ounces of rice.
One ounce of butter.
One ounce of milled almonds.
One ounce of proteid food.
Sugar.
Vanilla.

METHOD. Bring the milk to the boil in the casserole. Add the rice, butter, milled almonds, proteid food, a few drops of vanilla, and sugar to taste. Let it simmer for one hour. Stir occasionally. Add more milk if required.

The following is a good firm for supplying materials, etc., mentioned in this Section: Messrs. Samuel Hanson & Son (Red, White, & Blue Coffee).



THE WORLD OF WOMEN

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who
The Queens of the World
Famous Women of the Past
Women's Societies
Great Writers, Artists, and Actresses
Women of Wealth
Women's Clubs
Wives of Great Men
Mothers of Great Men, etc., etc.

WOMAN'S WHO'S WHO

THE DUCHESS OF NEWCASTLE

It was in 1899 that the Duke of Newcastle married Miss Kathleen Candy, a lady with whom he has much in common. Both are keenly devoted to animals, horses and dogs being their special favourites. As a matter of fact, the Duchess is one of the cleverest dog fanciers in England, and as a judge and exhibitor, especially of fox terriers, she has few equals. As a dealer once said, when advised to offer a valuable spaniel which he possessed to her Grace, "It would not suit me to do that. Her Grace knows the market value just a bit too well to suit my fancy." The Duchess shares her husband's fondness for music and photography, and much prefers the charms of country life to the whirl of society in town. The marriage has been childless, and the Duke's present heir is his only brother, Lord Francis Hope.



The Duchess of Newcastle
Lesmé Collings

MADAME PADEREWSKI

In Madame Paderewski the famous pianist has a congenial spirit in many respects. A woman of great culture and charm, she takes a lively interest in everything that appeals to her famous husband, a remark which applies particularly to his love of farming. At his Swiss home on the shore of Lake Leman, Paderewski has built up an extensive farm. Here he interests himself in his sheep and pigs, while Madame Paderewski goes in for poultry breeding. She has over a thousand chickens and fowls of all kinds, and has succeeded in creating some new species by cross-breeding. Her poultry are of great value, and not long ago she sold to an American purchaser a couple of White Orpingtons for £1,500. Madame Paderewski, who is Baroness de Rosen in her own right, was married to the pianist in 1899, and is very musical herself. She has followed her husband's career since he was twenty, when she first met him in Warsaw. She is, however, more fond of the harp than the piano. Her wide philanthropy has gained for her much popularity. One of her acts was to take five poor Polish children living at Warsaw, and pay for and superintend their education. She herself comes of an old Polish family, and is Paderewski's second wife. In connection with Madame Paderewski's interest in farming, her successful efforts have been recognised by the French Ministry, who have conferred upon her the distinction of Chevalière du Mérite Agricole, an honour of which she is very proud.



Lady Ardee
Lallie Charles



Madame Paderewski
E. N. A.

LADY ARDEE

The only daughter of the fourth Earl of Dunraven, Lady Ardee, before her marriage in 1908, was the inseparable companion of her father and mother on all their travels. She shares her father's enthusiasm for the sea and also for Ireland; in fact, so devoted is she to her native country that she does not care at all for the ordinary round of society life in London. Lord Ardee, too, who is the son and heir of the Earl of Meath, is very fond of yachting. He has, however, long served in the Grenadier Guards, and takes his soldiering seriously. Lady Ardee is also a fearless and graceful horsewoman, and at her father's lovely seat near Limerick—Adare Manor—has hunted a great deal. Here she also established a violet farm, which flourished exceedingly and became a recognised source of supply for the big markets, the climate of the Emerald Isle being peculiarly suitable for the cultivation of this fragrant flower.

LADY EDEN

It is doubtful if any woman living has sat to more great artists than Lady Eden, who, it may be recalled, was the cause of the litigation between Whistler and her husband, Sir William Eden. The latter commissioned the artist to paint a portrait of his wife, which, in a fit of temper, Whistler destroyed. Hence a suit for damages. Lady Eden is a daughter of the late Sir William Grey, and was married in 1886. A woman whose exceptional beauty is equalled by her charm and kind-heartedness, Lady Eden has not only earned much popularity in society, but also among the miners and working people of Durham, where, at Ferry Hill, her husband's charming country seat, Windlestone, is situated. She has done much to introduce brightness into their homes, and they demonstrated their gratitude on one occasion by presenting her ladyship with a beautiful aviary stocked with canaries. Lady Eden is a great bird fancier, canaries being her special favourites. Lady Eden is the mother of four sons and one daughter, the latter having married Lord Brooke, the eldest son and heir of the Earl of Warwick, in 1909.



Lady Eden
Speaight

MISS AGNES WESTON

The story of how Miss Agnes Weston, "the Sailors' Friend," became the "Mother of the Navy" illustrates in a striking manner the important part chance sometimes plays in our lives. Miss Weston spent a very quiet, old-fashioned girlhood in Bath, where she taught in a Sunday school. One of the lads in whom she was interested was going out to India as a soldier, and he asked his teacher to write to him. She did so, and on the voyage out he showed the letter to the sick-berth steward, who observed, "I would give anything if I could get a letter like that sometimes." When the soldier answered Miss Weston's letter, he told her of the sailor's comment, and her kind heart prompted her to write to this man also. And that was the beginning of Miss Weston's association with the Navy, and of the work which ultimately led to the founding of the Royal Sailors' Rests at Portsmouth and Devonport, which have been of such immense benefit to the men who go down to the sea in ships. It was in May, 1876, that the first Sailors' Home in the world was opened, and since then there has arisen the palatial Royal Sailors' Rest at Devonport, to say nothing of numerous benevolent agencies for the good of our seamen, all of which owe their inception to this noble-hearted lady. Miss Weston, who is a Londoner by birth, is an Hon. Doctor of Law of Glasgow University. An account of the noble work of Miss Agnes Weston and her coadjutor, Miss Wintz, was given on p. 560, Vol. I., of EVERY WOMAN'S ENCYCLOPÆDIA.



Miss Agnes Weston
Dinham

MISS ELLIS JEFFREYS (Mrs. Herbert Sleath)

It was as one of the chorus in "The Yeomen of the Guard," at the Savoy in 1889, that Miss Ellis Jeffreys, who in private life is Mrs. Herbert Sleath, wife of the popular actor of that name, made her *début* at the age of twenty-one. A year later she appeared in "La Cigale" at the Lyric, in which opera she played and sang nearly all the leading female rôles during its long run. Since then she has acted in nearly every kind of play, and her versatility is strikingly illustrated by the fact that she has appeared with rare success in such plays as "The Notorious Mrs. Ebbsmith," "Sweet Lavender," "Kitty Grey," "The Marriage of Kitty," as Kate Hardcastle in "She Stoops to Conquer," and as Mrs. Allonby in "A Woman of No Importance." Not only, however, has Miss Jeffreys earned the distinction of being one of the most versatile of our leading actresses, but she is also regarded as one of the best dressed, and certainly no one wears a smart dress better, or hits off the society woman so well as Miss Jeffreys.



Miss Ellis Jeffreys
Rita Martin

That this distinguished actress is devoted to her art and takes it indeed most seriously may be gathered from the following words of a speech she made at an annual dinner of the O.P. Club:

"The drama is woman's perquisite, and women care nothing for politics—except, perhaps, those few helpless ones who cannot even take nourishment without masculine assistance."

MRS. CAMPBELL PRAED

The eldest daughter of a former Postmaster-general of Queensland, this popular lady novelist was born in that colony in 1851. Twenty-one years later she married Campbell Mackworth Praed, who died in 1901, two sons and one daughter being born of the marriage. It was not until she had been married eight years that Mrs. Praed published her first novel, "An Australian Heroine," and since then her output of novels has averaged about one a year. Her first real success was her third story, "Nadine," published in 1882. Mrs. Praed was not in England when the book was published, and the first intimation she had of its success was when a lady, a casual acquaintance at the hotel, came to her, and said she had a letter from a friend, who had told her of a book which was creating a furore in London. It was "Nadine." Mrs. Praed collaborated successfully with Mr. Justin McCarthy in "The Right Honourable" and "The Ladies' Gallery," and a dramatic version of her widely-read novel, "The Bond of Wedlock," was produced some years ago by Mrs. Bernard Beere, under the name of "Ariane." Although passionately attached to her native country, Mrs. Praed has made her home in London for a number of years, and lives in a charming house in Kensington.



Mrs. Campbell Praed
Elliott & Fry

Queen-Mothers of Europe

The Dowager Queen of Italy

A Royal Love Match—A Tragic Disappointment—How the Present King of Italy Overcame His Ill-health—His Wooing and Marriage—A Beautiful and Accomplished Queen—Some Motoring and Mountaineering Experiences—King Humbert's Practical Joke—The Honourable Economy of the Italian Court

It was owing to the unscrupulousness of Court scandalmongers and gossipers that the world was led to believe, when the late King Humbert of Italy married, in 1868, his cousin, Princess Margherita of Savoy, daughter of the Duke of Genoa, that, like many other Royal marriages, it was a *mariage de convenance*.

This unworthy assertion is entirely without foundation. It was a genuine love match in every sense of the term. In the words of one who, for many years, was on terms of the closest intimacy with both Queen Margherita and King Humbert, "the family life of the late King was a model of conjugal relationship."

A Delicate Prince

The birth of their only child, the present King of Italy, was a source of keen disappointment to both Queen Margherita and King Humbert, because, physically, the little Prince seemed too delicate for the exalted but arduous position which he would one day be called upon to fill. He was almost a hunchback, and his health was so frail that it was never thought for one moment he would outlive his boyhood. In the end, however, he triumphed over his infirmities, thanks to the unremitting care and attention of his mother, as well as to the "English system" of training future monarchs, which, although somewhat Spartan in principle, worked wonders in the case of the heir to the throne of Italy. Cold baths, open windows, riding in hail, rain, and snow, strenuous gymnastics—such was the course of training to which the present King of Italy was subjected, and which ultimately transformed him from a delicate youth into a fairly strong man.

A Just Ruler

As everyone knows, he met and fell in love with the Princess Hélène of Montenegro, and the result of that happy union has been the birth of four of the most charming Royal children in Europe, whose life, and that of their parents, has been described on page 2039, Vol. 3, of EVERY WOMAN'S ENCYCLOPÆDIA.

King Emmanuel, as a young man, soon showed that he was possessed of a strong capacity for understanding the responsibilities of his position, and a determination to carry out his ideas and principles at all costs. When his father was assassinated, he declined to make the crime an excuse for declaring martial law and adopting the sternest of measures for stamping out anarchy.

Love and Religion

It is said that Queen Margherita disapproved of his leniency, and of the spot chosen for her husband's burial. She wished his body to lie at Turin in the tomb of the House of Savoy, for fear of wounding the susceptibilities of the Papal party, which is very sensitive about the presence of the Italian Kings in Rome. It is said that she was in her boudoir with the Duke of Aosta, heir to the throne while Victor Emmanuel III. had no son. The young King, pale and tired, entered the room.

"It is all arranged," he exclaimed; "my father is to have a fitting burial place in the Pantheon!"

"Victor," cried his mother, "I see you want to break my heart! You offend my religion as well as my affection."

"I am sorry, mother," he said gently. And then added sternly: "A religion which is offended at a martyr being buried in his own capital needs radical changes." And the young King had his way, as he usually does.

The Story of a Great Sorrow

There is no doubt that the beauty and many accomplishments of Queen Margherita won for her extreme popularity throughout Italy. A brilliant linguist, a skilled musician, and a clever painter, she has done much to encourage the arts in the "land of sunny skies." She knows well both German and Italian literature, and has always been very fond of the society of men of thought and letters. Indeed, at her intimate afternoon teas some of the leading men of the land could be met, who dropped in to chat away an hour without ceremony. Among those whom the Queen loved to receive was the late Minister Minghetti, a simple, gentle, yet

manly burgher who was well versed in matters of art and letters.

The Queen is an ardent motorist, but it is sad to reflect, however, that Queen Margherita's love of motoring is really due to the fact that this is the only kind of recreation which can banish from her mind the dreadful scene when the lifeless body of her husband, King Humbert, was brought to her on the fateful day in July, 1900. After she had somewhat recovered from the terrible shock of that day, Queen Margherita found that the rapid motion and the frequent change of scene possible to the motorist were the only means she knew of curing her of her sad reflections. "There is no doubt," she once remarked, "that the motor-car is the best cure I have ever experienced. It is only when I am motoring that the vision of my husband, as they brought him home dead leaves me. When in my beloved motor-car, I am a normal woman."

The Queen has pursued her recreation in spite of many adventures and several narrow escapes from serious injury. During a tour she once took in Switzerland she had an exciting adventure. As her car approached a roadside inn a number of men came out and placed a huge beam of wood across the roadway, thus barring further progress. In spite of entreaties, they absolutely refused to remove it until gendarmes had been summoned. Meanwhile the Queen and her companions were exposed to insulting remarks from the men. On another occasion she was pelted with missiles by the country people near the French frontier, and had to be preceded by a police pilot-car, so great was popular dislike to the motor. On several occasions she has been held up and fined, while once, when returning from the mountains, she was thrown violently out of her car, escaping death only by a miracle.

Sometimes, however, her experiences have taken a humorous turn, and she is fond of relating how, on one occasion, when her car broke down on a country road, she and her companions had to walk to the nearest railway station some miles off. Arrived there, her Majesty travelled to Rome by the next train like any ordinary person; but, as luck would have it, she and her friends got into a compartment occupied by a young honeymoon couple, who, unaware of the Queen's identity, cast angry looks at her during the whole of the journey. "It was the first time in my life," remarked her Majesty, "that I had ever known myself to be *de trop*."



H.M. the Queen Dowager of Italy, who, before her marriage with the late King Humbert, was Princess Margherita of Savoy. The beauty and accomplishments of Queen Margherita have rendered her famous among modern sovereigns, while her tender charity to the poor has earned her the love of her people

Photo, Guigoni and Bossi

Queen Margherita, it might be mentioned, possesses a rare vein of humour, and is very fond of a practical joke of the harmless order. Some time ago she caused great consternation among her attendants by a little practical joke she played upon them. Her Majesty was out walking with two servants when she entered a peasant's hut, and told the men to wait for her outside. Half an hour passed, then an hour, then two hours, and, as the Queen had not returned, the attendants became so anxious that they went into the hut to see what had happened. To their dismay the Queen was nowhere to be found, and the old peasant woman who lived in the hut either could not or would not give any information as to her Majesty's whereabouts. On rushing back to the palace the attendants were told that the Queen had arrived there

nearly two hours previously. It appeared that her Majesty had entered the hut in ordinary walking costume and had changed it inside for a peasant's dress. Then, delighting in the joke, she had passed out again without being recognised by her servants, and had walked back unattended to the palace.

The story of this practical joke reminds one of the amusing trick played by the late King Humbert on his wife. His late Majesty relied very much upon his wife's judgment, but when she suggested that he should dye his hair, which was becoming quite white, he gently declined to "act the dandy," as he expressed himself. The Queen then thought she would try a stratagem. She caused a quantity of fine hair dye to be sent from Paris and put in the King's dressing-room, together with directions for use, making, however, no allusion to the subject. The King said nothing, though he could not fail to see the pigment. Now, the Queen had a large white poodle of which she was very fond. What was her horror a few days later to see her pet come into the room with his snowy locks changed to those of the deepest black! King Humbert had expended the dye upon changing the colour of the poodle's hair. Needless to say, the subject of hair dyeing was dropped between the Royal couple.

Royal Economies

One of the most praiseworthy features of the late King Humbert's career was the manner in which he set himself the task of paying off the debts of his father, King Victor Emmanuel II., which were in a great measure due to his indiscriminate charity. He set the example to the Court of simple living, caring little for ceremony or State display, and although he could have declined the responsibility of settling with his father's creditors, he willingly took over enormous liabilities which necessitated economy for many years.

Indeed, so strict were the economical principles he instituted at the Court that on a certain day champagne ceased to appear on the table, and on the Queen inquiring why this was the case, the King laughingly answered that champagne would henceforth only be served on Sundays, as the most rigid economy had to be observed.

On yet another occasion King Humbert gave his wife one of those gentle rebukes into which enters a sense of humour, and which are, on that account, less hard to bear. It appears that King Humbert once asked one of the Queen's secretaries what would be an acceptable Christmas present for her Majesty. This gentleman, a truer friend than courtier, had the courage to suggest to the King that the Queen had a large number of unpaid milliners' and dressmakers' bills. The King promptly desired that they should all be given to him. On Christmas morning King Humbert placed all these bills, receipted, under the Queen's table-napkin. There was no other present. It is said that her Majesty accepted the hint, and was afterwards less extravagant.

Queen Margherita has always been passionately fond of beautiful clothes and jewels, and has spent, as a rule, at least £3,000 a year on dress out of her own private purse, in addition to the amount allowed her. Furthermore, she has all her life been very fond of costly and rare lace and delicate crochet work, and as she would only buy this when hand-made she has spent large sums on it at one time or another.

Queen Margherita's Pearls

It is well known, too, that Queen Margherita possesses some of the finest pearls in the world. They are her favourite jewels. She wears several rows around her neck, and it is by these pearls, if by no other sign, that she can always be recognised. Before the death of King Humbert these pearls were multiplied every year, for his Majesty shared his wife's love of precious stones, and added annually a string to the precious necklet until it descended far below her waist.

A propos of Queen Margherita's love of dress, an amusing story is told in Rome about her Majesty's maids. Some time ago the Queen noticed a woman in the street wearing a dress which seemed strangely familiar to her, and a few minutes' thought convinced her that the dress was one which she had recently discarded. Investigations at the palace disclosed the fact that one of the Queen's maids, to whom the dress had been given, had sold it, and for this reason she was dismissed. Queen Margherita engaged another woman, whom for years she regarded as a "perfect jewel of a maid." Quite recently, however, it came to light that the second maid had been making £1,000 a year by the sale of the Queen's cast-off apparel, which was always given to her. This she sold, generally to American women, stipulating that the dresses should not be worn in Italy, and it was only a breach of the pledge on the part of a woman from Buffalo that brought about her discomfiture.

The Envy of Italian Society

Although Queen Margherita will be sixty years of age on November 20, 1911, she is still one of the most elegant women in Italy. No woman knows better the art of how to look her best and how to retain her beauty. Her complexion and figure are still the envy of Italian society.

Her Majesty cares little for Court life, and since her husband's death she has devoted much time to philanthropic work throughout Italy. She is, in fact, regarded by the people of that country in the same light as Queen Alexandra is regarded by the poor of this land. Sympathy for her widowed state is mingled with admiration for the fortitude with which she faced the tragedy of her life.

HEROINES OF HISTORY



Christopher Columbus enlisting the sympathetic interest of Isabella of Castile on behalf of his scheme for discovering the New World. This enlightened sovereign was the inaugurator of the Golden Age of Spain, and under her rule and that of her husband, Ferdinand, Art, Science, Agriculture, and Commerce alike flourished. She was known as the "Good Queen"

(See article on next page)

HEROINES OF HISTORY

By H. PEARL ADAM

No. 3. ISABELLA OF CASTILE

The days are gone when Spain was numbered among the greatest countries of the world, but the memory of her greatness remains, and with it the memory of Queen Isabella of Castile—one of the most wonderful women the world has known.

She was born at Madriga, in 1451, the daughter of John II. of Castile and Isabella of Portugal. Before she was four years old her father died, leaving her to the care of her half-brother, Henry, who became king of Castile. But Henry was a man of no strength of mind or uprightness of character. And before long his impotent rule resulted in civil war.

Henry had no son, and the heir-presumptive was his half-brother Alphonso. The little prince died, however, at the age of fifteen, and the confederates immediately offered the crown to Isabella, imploring her to become ruler over Castile instead of Henry. Isabella refused, but consented to the concluding of an agreement acknowledging herself his heiress.

England and France immediately proffered a member of their Royal house as a husband for Isabella, but the man she chose was Prince Ferdinand of Aragon. It was a wise match, politically. United, Castile and Aragon might rise to the first rank; separately, they could never attain to any very great prominence.

On October 18, 1469, the wedding took place in the princess's residence, the Palace Bivero, now the Chancery of Valladolid. They were a handsome couple. Isabella was a tall, beautiful girl of eighteen, with a fair, delicate, and transparent skin, and eyes of soft blue, their expression combining in a delightful way intelligence with gentleness and sympathy, while her features indicated the serenity of her disposition. Her hair was a sunny chestnut brown in colour. Ferdinand was not so tall as she, and his light complexion had been tanned, but he was a strong, healthy man, and a soldier.

In 1474 Henry died, and his kingdom passed to Isabella. It was in a shocking condition. The power of the nobles was great, and in their quarrels among themselves houses were burned, and fields devastated. Famine, robbery, murder, and oppression reigned supreme.

But all this was changed when Isabella's capable hands took the helm. The Royal authority was re-established, the power of the nobles and the ambition of the clergy restrained, law and order restored. A blot upon her reign is the rise of the Inquisition, and its persecution of Jews and Moors, but it must be remembered that it was with reluctance that Isabella consented to its introduction into Castile.

Several great wars agitated Spain during the reign of Isabella and her husband. The greatest, perhaps, was that which finally subdued the Moors. Its conduct was by no means left to Ferdinand. The Queen proved herself the life and soul of the army, organising the different corps, dictating dispatches, arranging campaigns, inspecting troops, and rousing the men to enthusiasm by her words. She took the invalid and wounded under her especial care, founding the Queen's Hospitals—large tents carried in the rear of the army, provided with medicines and chaplains.

Though naturally unostentatious, the Queen knew when to parade the magnificence of Castile before her enemies. On one occasion she arrived at the camp with her ladies, all on horseback, with waving banners and blaring trumpets. The Moors watched in amazement from their ramparts. Next day she passed her army in review, mounted on a spirited horse, arousing great enthusiasm among the troops. The result was that the Moors capitulated without striking a blow.

The Queen did not take part in the Italian wars which occurred towards the close of her reign. She felt they were Aragon's wars, not Castile's, and during her husband's absence devoted herself to providing for the welfare of her subjects and the prosperity of the country generally. Art and science, agriculture, trade and commerce, flourished, and the manufacturing of silk and velvet, gold and silver plate, enamels and porcelain was brought to a high standard of perfection. Population and revenues increased, and it was found possible to give large sums to Columbus for his first three expeditions to the New World, until his harsh treatment of the newly-found peoples had to be checked.

The later years of Isabella's life were sad ones. They saw the death of her much-beloved mother, her only son—aged but twenty—and her eldest daughter; another daughter, Jane, fell a prey to insanity, and Isabella's own health began to fail rapidly. Yet to the last she retained her clearness of head and her sympathy of heart. When she knew she was dying, she urged the revision of certain laws affecting the revenues of the Crown, which she feared were burdening the people.

On November 26, 1504, she died, at the age of fifty-three, and her body was conveyed to Granada. The journey lasted twenty-one days, through wet and stormy weather, a huge body of knights, clergy, citizens and soldiers forming the procession. Country people flocked from far and near, all along the route, to do homage to the "Good Queen," as they called her—the great queen who, to quote Lord Bacon, "in all her revelations of queen or woman was an honour to her sex and a cornerstone of the greatness of Spain."



WOMAN'S LAW BOOK

By G. D. LYNCH
(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA legal problems are propounded in the simplest and clearest language, so that readers may understand every aspect of the law with regard to—

Marriage	*Money Matters*	*Employer's Liability*	*Taxes*
Children	*Servants*	*Lodgers*	*Wills*
Landlords	*Pets*	*Sanitation*	*Wife's Debts, etc., etc.*

CONTRACT-DEALING WITH TRADESPEOPLE

Continued from page 2585, Part 21

Want of Privity—The Hair-wash Case—Rights in a Photograph—Ill-fitting Garments—Time Contracts—Legal "Necessaries"

WHILE on the subject of warranty it may be stated that the distinctions between the leading cases are a little difficult to follow. In the case quoted on page 2584, Part 21, damages were obtained on the ground that the hot-water bottle in question was not fit for the purpose for which it was sold.

But here is a very similar case in which the purchaser was not so fortunate. A man bought a lamp to be used by his wife in their shop, but it, being defective, exploded, and burnt the woman so severely that she had to be taken to the hospital. When husband and wife brought an action against the maker and seller of the lamp they were nonsuited on the ground that the article had been sold in good faith and that the wife was not a party to the contract.

The Hair-Wash Case

Yet another illustration of injury to a wife arising out of a contract with her husband. A man bought of a chemist a preparation for washing the hair for the use of his wife; the ingredients of the compound were known only to the chemist, who declared that it could be used without personal injury. Through the chemist's negligence or ignorance in making up the hair-wash, the wife's hair was destroyed. In this case judgment was given for the husband and wife.

A father bought a gun warranted by the shopkeeper, whom he told that he wanted it for the use of himself and his sons. The warranty was false and fraudulent. One of the sons was using the gun when it burst and blew off his hand. He brought an action against the gunsmith, and the defence set up was that there was no contract between him and the gunsmith, and that if anyone had a right to bring an action, it was his father. The son, however, won his case, probably on the ground that a person who makes a false statement is liable for the damage caused to another person to whom the statement is communicated.

Implied Contract

The following is an example of an implied contract: A lady had her photograph taken paying for the copies which she purchased, but subsequently learnt that her photograph was being exhibited in the shop-window, got up as a Christmas card. It was held that the photographer was not entitled to sell or publicly exhibit copies of the photograph without the authority of the customer, there being an implied contract that he should only take copies of the negative to her order.

Value £10

To bind a contract for the sale of any goods of the value of £10 or upwards the buyer must accept part of them and actually receive them, or give something in earnest, or in part payment, or some note or memorandum in writing must be made and signed by the party to be charged. If you buy a ready made article at a linen-draper's and order a costume to be made for you, the whole bill exceeding the value of £10, the acceptance of the ready-made article will take the case out of the statute, and without a written memorandum you will be liable to pay.

Dispute About Fit

If you order a costume to be made which does not fit, and refuse to accept it or to pay for it, the result will probably be a summons to appear at the County Court. If it then transpires that the costume can be made to fit with a slight alteration, the fact that you have taken a dislike to the costume through the trouble it has caused you will not be taken into consideration, and you will have to take it and pay for it, and probably for the expenses of the case into the bargain. If, on the other hand, you can show that the costume is not made of the material chosen or ordered, but of some material of inferior quality, or you can convince the judge that it is so badly made that nothing in the way of ordinary alteration can make it fit, the dressmaker will have to take it back, and her action will be dismissed, with costs.

Not in Time

Where time is the essence of the contract, and the fact is made perfectly clear to both parties, failure to comply with the conditions may cause the contract to be rescinded. Take, for instance, the case of a dressmaker who, knowing a costume is required for a bridesmaid to wear at a wedding, fails to deliver it in time for the ceremony. Under such circumstances, unless the dressmaker has warned her customer that she was doubtful about being able to supply the dress in time, the latter would probably be justified in refusing to accept it.

Goods left on sale or return must be returned within a reasonable time, or they will be regarded as sold outright. But where articles are left at a house without being ordered there is no obligation on the occupier to purchase on failure to return them; the people who left them must call for them and take them away.

Market Overt

A purchaser of anything except a horse in market overt acquires a perfect title to it, provided he buys in good faith and without knowledge of any defect in the vendor's title; he may accordingly keep stolen goods so purchased. But if the thief is prosecuted and convicted the goods must be restored to the owner. Where goods have been obtained by fraud or other wrongful means not amounting to larceny, the property in the goods does not revert to the person who was the owner by reason only of the conviction of the offender. No action lies against an innocent purchaser of stolen goods in market overt, who disposes of them before the conviction of the thief.

The Privilege

In the country the privilege of market overt applies only to those particular days and places specified by charter or prescription. In the City of London it applies to every week-day between sunrise and sunset, and to every shop, but the sale must be of such articles as are usually dealt in at the shop, and everything must be open and above board. The privilege covers only the sale from shopkeeper to stranger, and does not apply to a sale by a stranger to the shopkeeper.

Goods stolen and sold out of market overt may be retaken wherever found, though no step has been or is intended to be taken to prosecute the thief.

Capacity

The capacity of parties is our next consideration. Tradesmen must be cautious in dealing with minors and with married women; in both cases the minor or the married woman is only capable of contracting for what are called "necessaries."

Take first the case of the person under twenty-one to whom the tradesman supplies goods on credit. The question to be determined is whether the goods were "necessaries" or not, and the answer depends upon whether they were bought for the necessary use of the party in order to support himself properly in the degree, state, and station of life in which he moves. Thus a tradesman succeeded in an action against a young undergraduate at Cambridge who was indebted to him for a watch, rings, and various other articles, which were supplied to him on credit. On the other hand, the younger son of a deceased Yorkshire baronet, who had during his minority £500 a year, set up the defence of "infancy" to a claim against him for a silver-gilt goblet costing fifteen guineas and a pair of studs valued at £25, the judges holding that neither of these things were "necessaries."

Examples

A racing bicycle, a servant's livery, a Volunteer uniform, horse exercise, education, and decent burial are some examples of things held to be "necessary." Cigars and tobacco have been held not to be necessaries, but would probably be claimed as "necessary" now. An infant is liable for "necessaries" supplied to his wife and children just as much as if they were supplied to himself. But even when the goods are "necessaries," if the infant can show that he was already plentifully supplied with such things, it will be fatal to the tradesman's claim.

Outside the Contract

In order to make an infant liable for a breach of contract, the wrong must be something quite outside the terms of the contract. Where an infant hired a mare to ride, and injured her by over-riding, it was held that he could not be made liable for damages by bringing an action for negligence.

But where an infant hired a horse for riding which the livery-keeper expressly refused to let him have for jumping, and lent it to a friend to use for jumping with the result that it was killed, the infant was held liable, because "it was doing an act altogether forbidden by the owner."

An infant cannot be made bankrupt by a creditor under a voidable contract.

To be continued.

AUCTION

Definition of an Auction—The Auctioneer's Licence—Powers and Duties of an Auctioneer

Auctioneer's Licence

An auction is a manner of selling or letting property by bids, generally to the highest bidder, in open public competition. Every person who acts in the capacity of an actioneer, or who sells or offers for sale any real or personal property at any sale conducted by means of bids, whether increasing or decreasing, must take out a licence, upon which a duty of £10 is charged. Any person acting as an auctioneer without taking out a licence is liable to a fine of £100.

Conductors of Dutch auctions and amateur wielders of the hammer at charitable bazaars might do well to bear this in mind.

Women Available

The licence is an Excise licence, and the penalty is only recoverable by an Excise officer. It is an annual one, and runs from July 5 in each year, and must be renewed at least ten days before that date; it can be obtained by application in writing at Somerset House or at the Inland Revenue Office for the district in which the applicant resides. The licence is personal, and therefore every member of a firm of auctioneers must take out a licence if he himself sells.

A woman may obtain an auctioneer's licence, and thus be qualified to act as an appraiser or as a house-agent without any further licence. This is a fact not generally known.

When Not Required

A licence is not required by the auctioneer on a sale under a warrant of distress for non-payment of rent or tithes for less than £20, or on the sale under an order of the Chancery Division, or on a sale of fish at the place where it is first landed, or on a sale by the bailiff under the authority of a county court.

A person hawking goods from place to place for sale by auction must take out a hawker's licence in addition to an auctioneer's licence.

Agency

An auctioneer may sell property of his own without disclosing the fact; but otherwise, when selling as agent, he is the agent of the vendor only, except for the purpose of signing the contract or a memorandum of the contract, in which case he is also the agent of the purchaser. The implied authority of the auctioneer, apart from express instructions, is a general authority to sell; but if, disregarding his instructions, the auctioneer sells without reserve, a sale below the reserve price will not give the purchaser any right to enforce the contract against the vendor.

The auctioneer has authority to receive the deposit on sales both of land and goods, and to receive the purchase-money on sales of goods, but not on sales of lands; he has also authority to receive payments of the deposit by cheque, but not by a post-dated cheque or bill of exchange. But he has no right, unless so instructed, to take payment of the purchase-money otherwise than in cash.

When the auctioneer has received payment by cheque without authority, the vendor is not bound by such payment; the purchaser, therefore, still remains liable, and the auctioneer may be sued by the vendor for any damages he has sustained.

Authority

An auctioneer has no authority, without instructions, to give a warranty at the auction, and an unauthorised warranty will not bind the vendor, although it may render the auctioneer personally liable for a breach of warranty to the purchaser.

When the property has been knocked down, the auctioneer's authority is at an end, except for the purpose of carrying out the contract, but he cannot rescind the bargain nor introduce into it any stipulations as to title. He cannot conclude a sale by private contract, but is entitled to commission on a sale to a purchaser introduced by him. The implied authority of the auctioneer to sign the contract cannot be removed after the conclusion of the bidding, either by the vendor or the purchaser, but it must be exercised at the time of the sale. His authority to bind the purchaser does not extend to his clerk. When the auctioneer is the vendor he cannot sign as agent of the purchaser.

The Memorandum

The note or memorandum must contain the names of the parties or a description sufficient to identify them—a term like "vendor" is not sufficient—a statement of the subject matter, a full and complete statement of the terms of the contract, the signature of the person against whom the contract is to be enforced; but the auctioneer's signature is sufficient to bind even an undisclosed principal. On a sale in lots the agreement to purchase each lot is in law a separate contract, and therefore a note or memorandum will not be necessary to prove the sale of goods in a lot under the value of £10, even though the purchaser has bought goods in various lots, amounting in all to more than £10.

Authority Revoked

The auctioneer's authority is revokable at any time before the property is finally knocked down, and can be withdrawn, even though the auctioneer has advertised the property for sale and incurred expenses in so doing.

But the revocation does not have the effect of causing the auctioneer to lose his right to be indemnified against incidental expenses which he will in all probability have incurred.

To be continued.

FAMOUS LOVE SCENES IN PICTURES



EFFIE DEANS

From the celebrated painting by Sir John E. Millais, P.R.A.



WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

In this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, among many other subjects, are included:

Famous Historical Love Stories
Love Letters of Famous People
Love Scenes from Fiction
Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many Climes
Proposals of Yesterday and To-day
Elopements in Olden Days, etc., etc.

TRUE LOVE-STORIES OF FAMOUS PEOPLE

By J. A. BRENDON

No. 19. SIR RICHARD AND LADY BURTON

Continued from page 2590, Part 21

THE cynic regards marriage merely as a lottery. The idea of predestination he waives scornfully aside. And, it may be, he is justified. But did not the former part of this romance—the story of Sir Richard Burton's courtship—make him think that possibly his judgment was at fault.

No? Then let him read this, the sequel, for the story of Sir Richard's marriage, if not more strange, is surely more convincing.

In August, 1856, he asked Isabel Arundell to marry him. On October 3 he sailed from Southampton, barely two months after that summer morning when, in the Botanical Gardens, she had gazed into his gipsy eyes and hailed him as her destiny and her ideal.

His goal was Central Africa, his object to explore an unknown land and find the sources of the Nile. It was a perilous undertaking. And three, perhaps even four, years must pass before he could hope again to see the shore of England. In the meanwhile the news of his engagement must be kept a secret. On this point both he and Isabel agreed.

But for the woman the task of waiting was harder than for the man. He was going to a life of activity, danger, and adventure. But she—she had nought to do save think, and fret and fear. "He is gone," she told her diary—in it alone could she confide—"but had I the chance now, I would give years of my life to hear that dear voice again, with all its devilry." But, not only the voice, even the pen was dumb. News perforce was scant and rare. Burton's road lay through wild parts; he had but few facilities for posting. This Isabel knew. But, none the less, she listened eagerly for every post, and time could not cure her of the sickening sense of disappointment which she felt when nothing came.

But courage was the birthright of an Arundell. And, in some degree, at any rate, the horoscope cast in the days of her childhood had prepared her for this sorrow. To the world, therefore, she showed a brave face. Love and its sorrow were her own secrets.

In August, 1857, she set out, with Blanche, her married sister, on a prolonged tour through Europe. This broke the weary monotony of waiting. The wandering instinct was strong within her. She enjoyed every moment of her travels. They wanted but one thing to make her happiness complete only—Richard. His absence was the chord upon which, in her diary, she harped incessantly. "I am told there is no land between us and Tunis," she wrote at Nice—"three hundred miles—and that when the sirocco comes the sand from the great desert blows across the sea on to our windows. We have an African tree in our garden. And Richard is in Africa."

Indeed, accompanied by Speke, he was fighting his way through territories which white man had never seen before. It was a wonderful achievement, this journey through Central Africa, and Burton's genius inspired it. But he did not reap the credit; this is a way with the world. The facts of

the case are controversial. They cannot be stated here. But this truth remains—when Burton returned to England in '59, he found Speke, who had returned twelve days before him, the hero of the hour, and himself an object of suspicion and of scorn. He had expected honour, but found only shame. He was notoriously unlucky.

But had he not told Isabel to expect him in the June of '58? Yes—and she had spent an awful year of waiting, for her lover had not contradicted this report. Never a line did she receive from him. He must be dead, she thought. Hope vanished from her heart, and she despaired. During Lent she retired to a retreat in the convent of Norwich. Unless she could marry Burton she would become a nun. She had sworn this long ago. She decided, therefore, now to prepare herself. Perhaps, too, she might find consolation.

At Easter she returned to London; there she heard news of Speke. But Burton, so rumour said, was not coming back; he had decided to stay indefinitely in Zanzibar. At least he was alive; that was something. But why was he not coming back? What could it mean? Isabel was beside herself.

Then came a letter. It was long overdue, but characteristic of the man, only a few lines of verse:

TO ISABEL

That brow which rose before my sight,
As on the palmers' holy shrine;
Those eyes—my life was in their light;
Those lips—my sacramental wine;
That voice whose flow was wont to seem
The music of an exile's dream.

So he still cared. Her heart was flooded again with hope and happiness.

On May 22 she happened to call upon a friend. The mistress of the house was not at home, but, said the maid, was expected to be in to tea; would Miss Arundell wait? "Yes," she replied. And was shown into the drawing-room.

A few minutes later the door-bell rang again. Another visitor—a man. He, too, was asked to wait. Isabel seemed to recognise his voice. "I want Miss Arundell's address," it said. Isabel's mind reeled, and she stood in the middle of the room, dumb and motionless. Then the door opened, and Richard entered.

"For an instant we both stood dazed," she wrote. "I felt so intensely that I fancied he must hear my heart beat, and see how every nerve was overtaxed. We rushed into each other's arms. I cannot attempt to describe the joy of that moment. He had landed the day before, and had come to London, and had called here to know where I was living, where to find me. . . . We forgot all about my hostess and her tea. We went downstairs, and Richard called a cab, and he put me in and told the man to drive about—anywhere."

But he was a very different-looking man, this Richard, from the Burton whom Isabel had known of old. "He had had twenty-one attacks of fever, had been partially paralysed and partially blind. He was a mere skeleton, with brown-yellow skin hanging in bags, his eyes protruding, and his lips drawn away from his teeth. . . . He was sadly altered; his youth, health, spirits, and beauty were all gone for the time."

But one thing he had not lost—a woman's loyalty, which nothing could shake. "Never did I feel the strength of my love," she wrote, "as then. He returned poorer, and dispirited by official rows and every species of annoyance; but he was still—had he been ever so unsuccessful, and had every man's hand against him—my earthly god and king, and I could have knelt at his feet and worshipped him. . . . I used to like to sit and look at him, and think, 'You are mine, and there is no man on earth the least like you.'"

Burton now proceeded formally to seek her hand in marriage. And it was a mere form; he knew what the result would be. Nor was he wrong in his surmise. Mrs. Arundell opposed his suit determinedly. This was inevitable. And in after years even Isabel admitted that her hostility was justified.

In the first place, she belonged to a staunchly Roman Catholic family. It was only natural, therefore, that her mother should wish her to marry a man who shared that faith. But Mrs. Arundell was not so bigoted as to make religion an obstacle to happiness. Had Burton been a Protestant, had he even conformed to any Church, she would have welcomed him as a son-in-law. She liked him; he interested her. But, she maintained, to allow Isabel to marry a man who had no religion, who was frankly an agnostic, would not merely be wrong but criminal. There could be but one result from such a union—tragedy. And that at all cost must be prevented. Besides, she, too, had heard vague rumours; they troubled her. Burton might be a fascinating man and clever—he was; she did not attempt to deny it—but would he make a good husband? She was far from being certain.

Isabel, moreover, had lived all her life in comfort, if not in luxury. What could Burton offer her? He had no private means, and neither the War Office nor the Government regarded him with favour. Apparently he had no prospects for the future. This was a serious consideration.

In opposing the marriage, therefore, surely she was acting merely as a good mother should. But she failed to see how truly, during those years of waiting, Richard and Isabel had proved their love. She failed to see that their two minds were in perfect harmony. Besides, neither of them were children. Indeed, Richard was more than forty, Isabel nearly thirty years of age. Surely they were old enough to choose for themselves.

This was Burton's contention. But Isabel did not know what to say. She adored her mother, and hated the idea of acting contrary to her wishes. And thus, while she wavered between love and duty, another lingering year elapsed.

To Burton this state of affairs proved intolerable. His was not a sympathetic nature. And, as for delay or interference, he could brook neither. Isabel must make up her mind one way or the other. Accordingly, in April, 1860, he wrote to her. He was going away, he said, on a visit to Salt Lake City. He would be absent for nine months, and on his return she must decide immediately between her mother and himself.

He did not wait, or even ask, for an answer. Without another word, he sailed. But Isabel—this was more than she could bear. Her nerves had long been overtaxed, and now, for the first time in her life, she broke down beneath the weight of her sorrows. For several weeks she lay ill, very ill. But then she rallied bravely. No woman ever possessed more indomitable pluck. And with convalescence came resolve.

Yes — Richard was her destiny. She would marry him as soon as he returned; she would hesitate no longer.

But she was to be a poor man's wife. The husband of her choice was a true adventurer. His castle was a tent, his park an illimitable desert. His wife, therefore, must not allow herself to be a hindrance to him. She must be a true helpmate; she must fit herself to live his life. This Isabel saw very clearly. And she was glad. At last she had found a purpose to achieve. Accordingly, on the plea that she needed a change of air, she retired quietly to the country, there to learn the rudiments of farming, and how to manage a house without the aid of servants. Then she returned to London, and took fencing lessons.

"Why?" a friend asked her.

"To defend Richard when he and I are attacked in the wilderness together," she replied.

These days of preparation were happy days for Isabel. As Hagar, the gipsy, had prophesied, she was moving now towards her polar star, and was looking neither to right nor left. At Christmas she went to Yorkshire to visit relatives, Sir Clifford and Lady Constable at Burton Constable. There she decided to await Richard's coming. She had not been in the house long, however, before she happened to pick up a copy of the "Times," which had just arrived. She glanced at the paper casually, and there, to her astonishment, saw a paragraph which announced that Captain Burton had returned that morning from America.

"I was unable," she wrote, "except by great resolution, to continue what I was doing. I soon retired to my room, and sat up all night, packing, and conjecturing how I should get away—all my numerous plans tending to a 'bolt' next morning—should I get an affectionate letter from Richard."

She received two letters, and, within twelve hours, contrived also to receive a wire summoning her to London on important business. There Burton met her. His manner was severe and firm. "Now you must make up your mind," he said, ". . . if you choose me, we marry and I stay; if not, I go back to India, or on other explorations, and I return no more. Is your answer ready?"

"Quite," Isabel answered. "I marry you this day three weeks, let who will say nay."

But of this date Burton did not approve. Wednesday the 23rd and Friday the 13th, he said, were their unlucky days. The wedding must take place on Tuesday, January 22. And so it was arranged.



"The memory of her husband was always with Lady Burton. . . . Until death claimed her, her sole ambition was to reveal him to the world as the true, honourable, and noble man whom she had known and loved"

Photo, W. S. Stuart

Isabel went to acquaint her parents with this decision. "I consent with all my heart," the father said, "if your mother consents." And with this Isabel's brothers and sisters agreed, but Mrs. Arundell was obdurate; she refused to yield an inch.

Isabel, therefore, consulted Cardinal Wiseman, and laid all the facts of the case before him. He listened sympathetically, and, when she had finished her story, told her to leave the matter in his hands. Then he sent for Burton, and questioned him closely. "Practise her religion, indeed!" said the latter, undaunted by the cross-examination. "I should rather think she *shall*. A man without a religion may be excused, but a woman without a religion is not the woman for me."

This answer amused the Cardinal, but it

also convinced him that Burton was, at least, sincere. He offered, therefore, himself to perform the marriage ceremony, and undertook to procure from Rome a special dispensation.

On the following day the family met to devise some course of action. It was obviously imperative that, at the time, Mrs. Arundell should hear nothing of the wedding. Accordingly, it was deemed best that Isabel should be married from the house of friends, and that friends only should attend the ceremony. Ostensibly, therefore, she made preparations to pay a visit in the country.

"At nine o'clock on Tuesday, January 22, 1861," she wrote, "my cab was at the door, with my box on it. I had to go and wish my father and mother good-bye before leaving. I went downstairs with a beating heart. . . . I was so nervous, I could scarcely stand. . . . I then ran downstairs, and quickly got into the cab, and drove to the house . . . . where I changed my clothes, and . . . drove to the Bavarian Catholic Church, Warwick Street. When assembled, we were altogether a party of eight. . . . As the 10.30 Mass was about to begin we were called into the sacristy, and we found that the Cardinal, in the night, had been seized with an acute attack of illness . . . and had deputed Dr. Hearne, his vicar-general, to be his proxy.

"After the ceremony was over . . . we went back to the house of our friends, Dr. Bird and his sister Alice . . . where we had our wedding-breakfast. . . . We then went to Richard's bachelor lodgings, where he had a bedroom, dressing-room, and sitting-room; and we had a very few pounds to bless ourselves with, but we were as happy as it is given to any mortals out of heaven to be."

Their joint income was only £350 a year, but they were utterly contented, and, owing to Isabel's tact and irresistible influence, immediately they were able to assume a prominent position in society. Isabel was determined to prevent Burton's brilliance from rusting in obscurity. And she succeeded admirably. The Prime Minister, Lord Palmerston, gave a dinner-party specially to honour the newly wedded couple. And even Queen Victoria, contrary to all precedents, allowed the bride of a runaway marriage to be presented to her at Court.

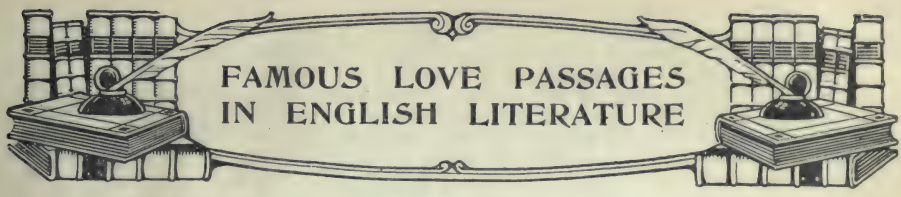
Three months after her marriage, moreover, Isabel secured for her husband official recognition. It was only a humble appointment which the Government offered him, it is true, the consulate of Fernando Po, a deadly spot on the West Coast of Africa. No white woman could live in such a place. But, none the less, Burton accepted the offer, and went out alone. Isabel allowed him no alternative. It was her wish, she declared, to be a help to him, not a handicap. Besides, she maintained, to climb the official ladder, it was necessary to begin on the lowest rung.

For the sake of his career, therefore, she cheerfully sacrificed immediate happiness. Only to herself did she admit the bitterness of her disappointment. "One's husband in a place where I am not allowed to go, and I living with my mother like a girl," she wrote in her diary. "I am neither maid nor wife nor widow." It was intolerable. But one thing was very clear. Another position must be found for Burton. And she found it. Indeed, she gave Lord Russell, the Foreign Secretary, no peace, until at last, in desperation, he offered to Burton a consulate in Brazil.

There Isabel could join him. And henceforth she was never away from him for long. Wherever he went, there was she working with him or working for him. And she did for him what he could never have done for himself; she forced England to appreciate his greatness. "You will have seen from the papers," she wrote to a friend in 1886, ". . . that the Conservatives on going out made Dick Sir Richard Burton, K.C.M.G. . . . The Queen's recognition of Dick's forty-four years of service was sweetly done at last, sent for our silver wedding, and she told a friend of mine that she was pleased to confer something which would include both husband and wife."

There is a splendid tone of triumph in this letter. Success had been slow in coming, and now, well-deserved though it was, it came almost too late. Even Burton's iron constitution had been shattered, and although he lingered on until 1890, his health was failing fast. He died on the morning of October 20. "By the clasp of the hand, and a little trickle of blood running under the finger," wrote Isabel, "I judged that there was a little life until seven, and then I knew that. . . I was alone and desolate for ever."

But his memory was always with her. And henceforth, until death claimed her, too, her sole ambition was to reveal Burton to the world as the true, honourable, and noble man whom she had known and loved. During his lifetime he had been misunderstood and cruelly misjudged. There were many stains upon his memory. These must be removed. Certainly more must not be added, and it was for this reason that his wife destroyed the pages of "The Scented Garden," his last unpublished manuscript. Many might read the book, but only a very few would appreciate it or understand. Therefore she burned it, page by page, and robbed the world of a masterpiece of literature. A publisher offered her £6,000 for the manuscript before he had ever seen it. And £6,000 meant much to Lady Burton. She had been left very scantily provided for. But she refused the offer. In her eyes there was something more precious than fame or wealth, and that something was her husband's memory—his memory and his good name.



DAVID COPPERFIELD AND DORA

By CHARLES DICKENS

"DAVID COPPERFIELD" was the favourite work of Dickens, as of many thousands of Dickens lovers. He had a special tenderness for it because it was largely autobiographical. David was himself, and the episode of Dora preserves, with all its tenderness and whimsicality, the memory of a real girl once loved by young Dickens.

David Copperfield is young—very young—studying law under Mr. Spenlow. Only a very young man would do such a foolish thing as to fall in love with Mr. Spenlow's daughter; but David is even young enough for that.

All this time (he says) I had gone on loving Dora harder than ever. . . . I was not merely head over ears in love with her, but I was saturated through and through.

The Lover Prepares to Woo

The first thing I did, on my own account, when I came back, was to take a night walk to Norwood. . . . . I, the moonstruck slave of Dora, perambulated round and round the house and garden for two hours, looking through crevices in the palings, getting my chin by dint of violent exertion above the rusty nails on the top, blowing kisses at the lights in the windows, and romantically calling on the night, at intervals, to shield my Dora—I don't exactly know what from, I suppose from fire. Perhaps from mice, to which she had a great objection.

It came about, in the end, that Mr. Spenlow told me this day week was Dora's birthday, and he would be glad if I would come and join a little picnic on the occasion. I went out of my senses immediately; became a mere driveller next day, on receipt of a little lace-edged sheet of notepaper, "Favoured by Papa. To remind"; and passed the intervening period in a state of dotage.

I think I committed every possible absurdity, in the way of preparation for this blessed event. I turn hot when I remember the cravat I bought. My boots might be placed in any collection of instruments of torture. I provided, and sent down by the Norwood coach the night before, a delicate little hamper, amounting in itself, I thought, almost to a declaration. There were crackers in it with the tenderest mottoes that could be got for money. At six in the morning I was in Covent Garden Market, buying a bouquet for Dora. At ten I was on horseback (I hired a gallant grey for the occasion), with the bouquet in my hat, to keep it fresh, trotting down to Norwood.

I suppose that when I saw Dora in the garden and pretended not to see her, and rode past the house pretending to be anxiously looking for it, I committed two small fooleries which other young gentlemen in my circumstances might have committed—because they came so very natural to me. But, oh, when I *did* find the house, and *did* dismount at the garden gate, and drag those stony-hearted boots across the lawn to Dora, sitting on a garden seat under a lilac tree, what a spectacle she was, upon that beautiful morning, among the butterflies, in a white chip bonnet and a dress of celestial blue!

There was a young lady with her—comparatively stricken in years—almost twenty, I should say. Her name was Miss Mills, and Dora called her Julia. She was the bosom friend of Dora. Happy Miss Mills!

Jip was there, and Jip *would* bark at me again. When I presented my bouquet, he gnashed his teeth with jealousy. Well he might. If he had the least idea how I adored his mistress, well he might!

"Oh, thank you, Mr. Copperfield! What dear flowers!" said Dora.

I had an intention of saying (and had been studying for the best form of words for three miles) that I thought them beautiful before I saw them so near *her*. But I couldn't manage it. To see her lay the flowers against her little dimpled chin was to lose all presence of mind and power of language in a feeble ecstasy. I wonder I didn't say, "Kill me, if you have a heart, Miss Mills. Let me die here!"

The Story of a Bouquet

Then Dora held my flowers to Jip to smell. Then Jip growled, and wouldn't smell them. Then Dora laughed, and held them a little closer to Jip, to make him. Then Jip laid hold of a bit of geranium with his teeth, and worried imaginary cats in it. Then Dora beat him, and pouted, and said, "My poor beautiful flowers!" as compassionately, I thought, as if Jip had laid hold of me. I wished he had!

I shall never have such a ride again. I have never had such another. There were only those three, their hamper, my hamper, and the guitar-case, in the phaeton; and, of course, the phaeton was open, and I rode

behind it, and Dora sat with her back to the horses, looking towards me. She kept the bouquet close to her on the cushion, and wouldn't allow Jip to sit on that side of her at all, for fear he should crush it. She often carried it in her hand, often refreshed herself with its fragrance. Our eyes at those times often met; and my great astonishment is that I didn't go over the head of my gallant grey into the carriage.

There was dust, I believe. There was a good deal of dust, I believe. I have a faint impression that Mr. Spenlow remonstrated with me for riding in it; but I knew of none. I was sensible of a mist of love and beauty about Dora, but of nothing else. He stood up sometimes, and asked me what I thought of the prospect. I said it was delightful, and I daresay it was, but it was all Dora to me. The sun shone Dora, and the birds sang Dora. The south wind blew Dora, and the wild-flowers in the hedges were all Doras, to a bud.

When I awoke next morning, I was resolute to declare my passion to Dora, and know my fate. Happiness or misery was now the question. There was no other question that I knew of in the world, and only Dora could give the answer to it. I passed three days in a luxury of wretchedness, torturing myself by putting every conceivable variety of discouraging construction on all that had ever taken place between Dora and me. At last, arrayed for that purpose at a vast expense, I went to Miss Mills's, fraught with a declaration.

Hesitation

How many times I went up and down the street and round the square—painfully aware of being a much better answer to the riddle than the original one—before I could persuade myself to go up the steps and knock, is no matter now. Even when, at last, I had knocked, and was waiting at the door, I had some flurried thought of asking if that were Mr. Blackboy's, begging pardon, and retreating. But I kept my ground.

Mr. Mills was not at home. I did not expect he would be. Nobody wanted *him*. Miss Mills was at home. Miss Mills would do.

I was shown into a room upstairs, where Miss Mills and Dora were. Jip was there. Miss Mills was copying music (I recollect, it was a new song, called "Affection's Dirge"), and Dora was painting flowers. What were my feelings when I recognised my own flowers, the identical Covent Garden Market purchase! I cannot say that they were very like, or that they particularly resembled any flowers that had ever come under my observation; but I knew from the paper round them, which was accurately copied, what the composition was.

Miss Mills was very glad to see me, and very sorry her papa was not at home, though I thought we all bore that with fortitude. Miss Mills was conversational for a few minutes, and then, laying down "Affection's Dirge," got up, and left the room. I began to think I would put it off till to-morrow.

"I hope your poor horse was not tired when you got home at night," said Dora, lifting up her beautiful eyes. "It was a long way for him."

I began to think I would do it to-day.

"It was a long way for *him*," said I, "for *he* had nothing to uphold him on the journey."

"Wasn't he fed, poor thing?" asked Dora.

I began to think I would put it off till to-morrow.

"Ye-yes," I said, "he was well taken care of. I mean he had not the unutterable happiness that I had in being so near you."

The Demure Maid

Dora bent her head over her drawing, and said, after a little while—I had sat, in the interval, in a burning fever, and with my legs in a very rigid state—

"You didn't seem to be sensible of that happiness yourself at one time of the day."

I saw now that I was in for it, and it must be done on the spot.

"You didn't care for that happiness in the least," said Dora, slightly raising her eyebrows, and shaking her head, "when you were sitting by Miss Kitt."

Kitt, I should observe, was the name of the creature in pink, with the little eyes.

"Though certainly I don't know why you should," said Dora, "or why you should call it a happiness at all. But, of course, you don't mean what you say. And I am sure no one doubts your being at liberty to do whatever you like. Jip, you naughty boy, come here!"

I don't know how I did it. I did it in a moment. I intercepted Jip. I had Dora in my arms. I was full of eloquence. I never stopped for one word. I told her how I loved her. I told her I should die without her. I told her that I idolised and worshipped her. Jip barked madly all the time.

Eloquence Wins

When Dora hung her head and cried, and trembled, my eloquence increased so much the more. If she would like me to die for her, she had but to say the word, and I was ready. Life without Dora's love was not a thing to have on any terms. I couldn't bear it, and I wouldn't. I had loved her every minute, day and night, since I first saw her. I loved her at that minute to distraction. Lovers had loved before, and lovers would love again; but no lover ever loved, might, could, would, or should ever love, as I loved Dora. The more I raved, the more Jip barked. Each of us, in his own way, got more mad every moment.

Well, well! Dora and I were sitting on the sofa by-and-by, quiet enough, and Jip was lying in her lap, winking peacefully at me. It was off my mind. I was in a state of perfect rapture. Dora and I were engaged.



WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

Woman's Work in Religion
Missionaries
Zenana Missions
Home Missions, etc.

Great Leaders of Religious Thought

Charities
How to Work for Great Charities
Great Charity Organisations
Local Charities, etc.

The Women of the Bible

Bazaars
How to Manage a Church Bazaar
What to Make for Bazaars
Garden Bazaars, etc.

How to Manage a Sunday-School

WOMEN WRITERS OF FAMOUS HYMNS

FRANCES RIDLEY HAVERGAL

Her Early Life—How she Received her Inspirations—A Hymn she Wrote when she was Quite a Young Girl—The Story of a World-famous Hymn

Miss Havergal was a hymn-writer between whom and the world there was deep sympathy.

She was the daughter of the Rev. W. H. Havergal, and was born in Astley, a little country village of Worcestershire, in December, 1836. She died in 1879.

Her early home life was very happy, and when quite young she showed signs of intellect and deep religious feeling.

Her father was a man of great musical talent, which showed itself in many a chant and hymn tune, and in a great measure this gift was inherited by his little girl, the youngest daughter of the house.

At the age of seven she might have been seen toddling about her father's parish, missionary-box in hand, pleading for the good cause with blushing cheek and clear, earnest eyes.

Her first great sorrow was the loss of her mother when she was twelve years old. She felt the loss very keenly, although her father and sisters surrounded her with loving care. She was much loved by the people in the parish, who rejoiced in her sunny disposition, and in her home they called her their "household fairy."

Her school life was fortunate—it was spent partly in England and partly in Germany, and her intellect and religious feeling were strengthened and built up by living for a time in the house of a German pastor, who read with her, and gave her the benefit of his keen brain and deep religious feeling.

She spoke German as well as English She studied Hebrew, Latin, and Greek, and read the Bible in the original. The work she loved best was among the children in the Sunday-school. Her health began to fail quite early in life, and she suffered more or less to the end of it. The way in which she loved best to obtain rest and recreation was travelling in Switzerland.

There was always something girlish in her smile, in her clear, calm glance, in her brisk movements, and in her ringing laughter. Wherever she went, she gathered round her men and women anxious to learn of her; there was sympathy in her very appearance and in the sound of her voice, which made strangers open their hearts to her.

What Inspired her Writings

She was a very womanly woman, and at the same time she was possessed of a right sort of courage of which any man might have been proud. She was also a very orderly woman; nothing untidy in any of her habits.

She made no mystery as to her writing, or the thoughts which prompted her hymns, and so we learn that nearly all her hymns were first written on odd scraps of paper, and afterwards copied into exercise books, and that they rarely needed any correction.

On being asked how she composed her hymns, she said: "I can never set myself to write verse; I believe my King suggests a thought and whispers me a musical line or two, and then I look up and thank Him

delightedly, and go on with it. That is how the hymns come. The Master has not put a chest of poetic gold into my possession and said, 'Now use it as you like,' but He keeps the gold and gives it me piece by piece just when He will and as much as He will, and no more.

"I often smile to myself when people talk about 'gifted pen' or 'clever verses.' Be sure they don't know that it is neither, but something really much nicer than being 'talented or clever.'

"Writing is praying with me. I never seem to write even a verse by myself, and feel like a little child writing. You know how a little child would look up at every sentence and say, 'What next?' That is just what I feel."

Her First Hymn

She wrote many beautiful hymns, one of the most popular and a great favourite in America being, "I gave My life for thee."

She herself says:

"This is the first thing I ever wrote which could be called a hymn, and it was composed when I was quite a young girl. I did not half realise what I was writing about."

Her sister says:

"It was written on January 10, 1858. She had come in weary, and sitting down, she read the motto under a picture in the room, and the lines of her hymn flashed upon her. She wrote them in pencil on a scrap of paper. Reading them over, she thought them poor, and tossed them on the fire, but they fell out untouched."

Showing them some time after to her father, he encouraged her to preserve them, and wrote the tune specially for them. The hymn was published in "Good Words" in February, 1860.

Bishop How calls it "one of our very delightful meditation hymns." It runs thus:

Thy life was given for me,
Thy blood, O Lord, was shed,
That I might ransomed be,
And quickened from the dead;
Thy life was given for me—
What have I given for Thee?

Long years were spent for me
In weariness and woe,
That through eternity,
Thy glory I might know;
Long years were spent for me—
Have I spent one for Thee?

The Consecration Hymn

Another of her hymns, and almost as popular, is the "Consecration Hymn." It was written in February, 1874, while on a visit. It has been translated into French, German, Swedish, Russian, and other European languages, and into several of those of Africa. She herself tells how she wrote this Consecration hymn:

"I went on a little visit of five days to Areley House. There were ten persons in the house, some converted and long prayed for, some converted but not rejoicing Christians. He gave me the prayer, 'Lord, give me *all* in this house.' And He just did. Before I left the house every one had got a blessing.

"The last night of my visit, after I had retired, the governess asked me to go to the two daughters—they were crying. Then and there both of them trusted and rejoiced, and it was nearly midnight. I was too happy to sleep, and passed most of the night in praise and renewal of my own consecration, and these two couplets formed themselves and chimed to my heart one after another till they finished with 'Ever only, all for Thee." The words run:

Take my life and let it be
Consecrated, Lord, to Thee;
Take my moments and my days,
Let them flow in ceaseless praise.

Take my hands and let them move
At the impulse of Thy love;
Take my feet and let them be
Swift and beautiful for Thee.

Miss Havergal refers to this hymn in a letter: "I was so overwhelmed on Sunday at hearing three of my hymns touchingly sung in Perry Church. I never before realised the high privilege of writing for the great congregation, especially when they sang 'I gave My life for thee,' sung to my father's tune 'Baca.'"

Love and Submission

"O Master, at Thy feet," is another very popular hymn of hers, and an account of it was found among Miss Havergal's private papers: "I felt that I had not written anything specially of praise to Christ. A longing to do so possessed me; I wanted to show forth His praise to Him, not to others, even if no mortal ever saw it. He would see every time, would have known the unwritten longing to praise Him, even if words failed utterly.

"It describes, as most of my poems do, rather reminiscent than present feeling—I cannot transcribe at the moment of strong feeling; I recall it afterwards and write it down. 'O Master'—it is perhaps my favourite title, because it implies rule and submission, and this is what love craves. Men may feel differently, but a true woman's submission is inseparable from deep love. I wrote it, 'O Master,' in the cold and twilight in the little back room, uncarpeted, at Snareshill Parsonage, December 31, 1866.

"I began my book, 'Ministry of Song,' with the expression of its devotion to God's glory. I wish to close it with a distinctive description of praise to Jesus." It was published in May, 1867.

During Sir Henry Baker's last illness, Miss Havergal sent him, in expression of sympathy, a hymn containing these lines:

I take the pain, Lord Jesus,
From Thine Own hand;
The strength to bear it bravely
Thou wilt command.

He made this hymn his farewell to his people, sending it from his death-bed to be

printed in his parish magazine. As her life went on, she became a most enthusiastic advocate for temperance, and far and wide she laboured for it.

Towards the end of her life, in order that she might get a little rest, she and her sister went to live at a little village in Wales.

One cold evening, in the summer of 1879, she went out to speak to the men and boys on temperance. This had to take place in the open air; rain began to fall, and the result was a severe cold and chill, from which she never recovered. Just before the end a great brightness came into her face. Those about her said it was as if the Lord Himself had come to fetch her. She died quite peacefully, while her brother commended her soul into her Redeemer's hand.

The following is part of the inscription written on the north side of her father's tomb in Astley Churchyard :

"Died on June 3, 1879, aged 42. By her writing in prose and verse she, being dead, yet speaketh."

She wrote so many hymns that one could not even mention them here, but one or two of them stand out as being very popular, as, for example, "Tell it out among the heathen." It was written at Winterdyne in April, 1872, one snowy morning, when she was unable to go to church. She asked for her Prayer Book in bed, as she liked to follow the services of the day. On the return of her host from church, he heard her touch on the piano, and said, "Why, Frances, I thought you were upstairs." "Yes; but I had my Prayer Book, and in the Psalms for to-day I read, 'Tell it out among the heathen that the Lord is King.' I thought what a splendid first line, and then words and music came rushing in to me. There it is, all written out." With copperplate neatness she had rapidly written out the words, music, and harmonies complete. It runs thus :

Tell it out among the heathen that the Lord is King.
Tell it out! Tell it out!
Tell it out among the heathen, bid them shout and sing.
Tell it out! Tell it out!
Tell it out with adoration that he shall increase;
That the mighty King of Glory is the King of Peace!
Tell it out with jubilation,
Let the song never cease:
Tell it out! Tell it out!

Another is "I could not do without Thee." Another, "Light after darkness"; and there are nearly fifty others not so well known.

The hymns already given are the best known and most popular among those composed by this talented woman; but others of hers are no less beautiful, and embody the same sicere religious feeling.

Many were written specially for children, the one beginning "Golden harps are sounding" being particularly liked in America. The first verse runs thus :

Golden harps are sounding,
Angel voices sing.
Pearly gates are opened—
Opened for the King,



Frances Ridley Havergal, the writer of some of our most popular and beautiful hymns. She was a charming and accomplished woman, who, unfortunately died at a comparatively early age, after many years of ill health
Photo, Elliott & Fry

According to her sister's account, it was written at a place called Perry Barr, where she happened to be on a visit, and having walked as far as the boys' schoolroom, she leaned against the playground wall, while the gentleman she was with went in. On his return he found her writing on the back of an old envelope, and on asking what she was doing she showed him the pencilled lines just quoted. She afterwards composed a tune for it, called "Hermas," and, it is said, sang it not long before her death.

Miss Havergal was not one of those who objected to having her words altered.

On the contrary, although her manuscripts, as a rule, showed little or no corrections, she was always ready to listen to suggestions, and would gladly alter a verse or a line if she felt it made her message plainer in any way.

"Thou art coming, O my Saviour," was the first hymn written "after her King took her by the hand and led her into the goodly land." And her sister, in "The Memorials of F. R. H.," says that it was written at Winterdyne on Advent Sunday, December 2, 1873.

The character of Miss Havergal is most interesting, and pages might be filled with incidents of her daily life had we space.

Many friends followed her to the grave, in sight of the room where she was born in the rectory.



Miss Lily Brayton (Mrs. Oscar Asche), the charming actress, who gives some excellent advice to girls who are wishing to become actresses. Miss Brayton's success has been won by hard work, no less than through her beauty and charm



THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world; how she may study, and how attain success there. Authoritative writers are contributing articles on:

Art
Art Education in England
Art Education Abroad
Scholarships. Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc.

Music
Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice of Instruments
The Musical Education of Children, etc.

Literature
Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women Writers
The Lives of Women Poets, etc., etc.

HOW TO SUCCEED AS AN ACTRESS

By LILY BRAYTON

The Keen Competition in the Theatrical World—Touring in the Provinces is the Best Course of Training—The Difficulty of Overcoming Nervousness—A Story of "Stage Fright"—"Personality" or "Personal Magnetism" More Valuable than Beauty—Superstitions—No Room for the Incompetent

IT always seems to me that the time-worn maxim, "'Tis not in mortals to command success," applies with particular force to the stage, for, frankly, there is no infallible recipe for success in the theatre. Still, there are, all the same, various "ingredients" which are very useful in the search for that for which every ambitious actor and actress must be striving—proficiency and success—and I trust that by pointing out some of these "essential factors" I may be the indirect means of assisting those who have decided to launch their bark on the stormy seas of the theatrical profession.

Luck versus Talent

So far as the stage is concerned, it must be admitted at once that the path leading to success is probably more liberally bestrewn with blighted hopes and disappointments than in any other profession, for, curiously enough, there would seem to be a common impression among many people, who have failed to succeed in other walks of life, that at least a reasonably certain means of livelihood awaits them in the theatre.

Never, however, was there a greater mistake, for to do any good in the histrionic profession each and every aspirant to success must start young and study as hard as if he, or she, as the case may be, were competing for a difficult examination. It goes without saying that ability is an essential quality in the great struggle for theatrical laurels, and yet the greatest ability may be forced to "hide its head under a bushel" for lack of opportunity of showing that it really is there.

You see, competition on the stage to-day is—I think I am right in saying—as keen, if not keener, than in any other profession, with the result that whenever there is a vacancy for a leading, or even a small, part in any play, there are always scores of professionals ready, and, in many cases, well-fitted, to fill it. It is in this respect that some people seem to be, I have often thought, so much luckier than others, for they have a knack of dropping into a part, while their more unfortunate brother or sister professional—although, maybe, just as capable—somehow or other just misses it, so that in many ways, from an actor's or actress's point of view, it may sometimes seem better to be born lucky than talented.

The Value of "Touring"

With regard to the "apprentice" side of a theatrical career, I am a great believer in every young actor and actress playing as many and as great a variety of parts as possible. Obviously, of course, opportunities for doing so seldom occur in London. For that reason I would counsel every earnest stage aspirant to tour in the provinces whenever opportunity occurs. And if they can do so in a repertoire company, so much the better. Yes; past a doubt, touring is of the greatest assistance to the beginner on the stage, and in support of my contention I would point out that almost every present-

day leading actor and actress, in the early stages of their careers, spent a number of years in playing all sorts and kinds of rôles with provincial companies.

One of the greatest mistakes made by beginners in connection with the stage is to imagine that no special training is required for a theatrical career. This, of course, I need hardly say, is an utterly mistaken point of view. The stage calls for as rigid an apprenticeship as any other profession, and, at the same time, it demands from its devotees the possession of qualities peculiar to itself.

Stage Fright

Again, I do not think the general public realise sufficiently what nervous work acting is, and I feel sure that, were it possible to compile a list of reasons covering the cause of failures on the stage, nervousness would figure very nearly at the top of that list. Of course, my statistics would deal only with people who had a fair modicum of ability—not with those birds of passage who, as I have said, flock in such large numbers towards the stage when all else has failed.

A propos of nervousness on the stage, I think the following story illustrates graphically the effect a first appearance behind the footlights has upon those who are—well, not quite nerve-proof. A budding actor was once given three words to speak in a certain production not a hundred miles from the Strand. To learn his part ought not to have been a great tax on his memory, for the said part consisted only of three words, "Hail, the King!" With praiseworthy determination to be word-perfect on the night, the actor, realising the grave responsibility that rested on his shoulders, left no stone unturned to master his part.

On the top of omnibuses on which he happened to travel, the calm of the other passengers was frequently disturbed by the young actor's open-air rehearsals; in railway trains "Hail, the King!" "Hail, the King!" broke in on the other passengers' conversation; in fact, wherever he went, he rehearsed his heavy part.

A Precarious Livelihood

At length the all-important evening arrived, and when the conscientious actor heard his cue, with swinging stride, he literally hurled himself in the direction of the stage. But as soon as he saw the audience, his thoughts seemed to become hopelessly muddled. With startled look, he gazed around, and when he should have delivered himself of the all-important speech, "Hail, the King!" somehow or other something seemed to go wrong, for as his Majesty made his entrance the young actor thus addressed him: "Hail, the Queen!"

With some actors and actresses stage fright vanishes with growing experience, but with many others it remains with them throughout the whole of their careers, and, even to-day, many theatrical stars frankly acknowledge that they are as nervous on a first night as they were on the first occasion on which they ever had to play the smallest of small parts.

To a certain extent, even to an actor or actress who is generally accounted "successful," the stage must be at all times rather a precarious profession, for intervals must inevitably occur between the finishing up of one engagement and the securing of another. On that account I would advise no one to take up the stage if by so doing they are abandoning a certain though, perhaps, small means of livelihood, unless they have shown unmistakable signs of possessing unusual talent, or, on the other hand, unless they are promised regular work for some time to come. Naturally, I do not refer to those fortunate individuals who possess an income sufficient to enable them to live comfortably when engagements are not forthcoming.

I should like here to point out that that indescribable quality, "personality," is assuredly situated very close to the theatrical winning-post. Exactly what personality is, or what sort of personality is needed to "command" success on the stage, it is not easy to explain, but the urgent need exists for it, all the same. "Personality" is of greater value than beauty either of face or figure to a woman, and better than a handsome face and physique to a man.

The Top of the Ladder

By the way, I should not like to say that members of the theatrical profession are more superstitious than followers of other callings, but sometimes I am inclined to think that they must be when I recall the hapless fate of "the stage Jonah"—that is to say, the actor or actress who, somehow or other—and, in certain cases, undeservedly—earns a reputation for always being associated with unsuccessful plays.

I remember a really clever actor who, from his earliest days on the stage, never seemed able to get an engagement in a piece which met with the appreciation of the public. "So-and-So is a clever enough actor," managers were wont to say, "but he's so dreadfully unlucky, for every piece in which he's billed to appear turns out no good." And so, as time went on, this luckless actor's reputation invariably preceded him, with the result that, when seeking engagements, "the powers that be" used to receive him in somewhat Arctic manner, while an application for an engagement always met with that chilly reply not unfamiliar to professionals, I fear, "Nothing for you."

In conclusion, let me say that for those who possess ability and will work hard there is surely plenty of room, and to spare, on the stage, though, by the same token, I would point out that there is not a square inch of space available for the incompetent. Like all other professions, the stage is very crowded on the lower rungs of the ladder, but "there is heaps of room at the top."

THE HENRY BLACKBURN PRESS STUDIO

By GLADYS BEATTIE CROZIER

The Pioneer Black-and-White Press School—The Curriculum of the School—Practical Instruction and How it is Given—Classes and Fees—Successful Tuition by Correspondence—Some Famous Students

It was in response to the growing demand for a school of art devoted to the practical study of drawing for the illustrated press that Mr. Henry Blackburn in 1890 opened his famous "Black-and-White Press Studio." On his death, the school premises were moved from Victoria Street, London, to 241, King's Road, Chelsea, and the school is still very successfully carried on by his successor, Mr. Edwin Norbury, the well-known illustrator and black-and-white artist, who, besides being an experienced teacher, with much art school experience at his back, has drawn for the "Illustrated London News" since he was fifteen. He was one of the original members on the staff of the "Graphic" and "Daily Graphic," and himself actually started the first "Daily Graphic" in New York. He has, therefore, an immensely wide range of knowledge as to the special requirements of the various newspapers and magazines.

The subjects taught in the Henry Blackburn Press School include story and general book and magazine illustration, sketching and photographing for newspapers, designing for posters and advertisements, fashion drawing, humorous drawing, and book-cover and book-plate designing and other decorative work.

The classes at the Norbury Sketching School and St. James's Life School, with which the Henry Blackburn Studio is now incorporated, include drawing from the figure and costume model with special application to its adaptation to line illustration work. Time and memory sketching, out-of-door sketching, composition, anatomy, perspective, and elementary drawing are also provided for those students who require it.

A large proportion of Mr. Norbury's pupils are already accomplished draughtsmen and draughtswomen, who have been through a thorough grounding in art at one of the big art schools, and who go to Mr. Norbury for a few months' work in order to specialise in drawing for the illustrated press. This is undoubtedly one of the most paying careers open to women, since good black-and-white work is always in great demand.

It is imperative, however, that the would-be illustrator should have a thorough practical knowledge of the various reproduction processes in common use, and men students are initiated into the intricacies of process reproduction, in so far as it affects their work, by means of a series of printers' blocks, together with the original drawings from which they were made. They are also shown numerous examples of original pen-and-ink, pencil, and black-and-white wash drawings by master illustrators of the day, each one with its process reproduction appended, affording the student an invaluable object lesson in what will print and what will not, and showing exactly how a given piece of work will reproduce.

Students requiring still further technical information about block making and reproduction are sent over to the engraver, who works in connection with the school just opposite.

The successful press illustrator must be prepared to adapt her methods of drawing to the requirements of the publication for which it is being executed, and students working from the model in the studio make sets of studies suitable for reproduction by the various different methods



A student of the Press Studio working at an original design for a poster advertising a seaside resort

employed in modern illustration work. Drawings for rapid printing—as in newspaper work—must be executed in the fewest possible lines; while for magazine illustrations the finest pen-and-ink or black-and-white wash is required.

Students drawing in pen-and-ink from the figure learn to observe the outline, a point in which figure drawing for illustration differs from ordinary charcoal studies from the figure, where a hard outline is always avoided.

The special classes for black-and-white reproduction are strictly limited, so that each student gets individual attention. Often each student in the class is working on a different subject and in a different medium—one will be illustrating a fairy-tale in finest pen-and-ink; another, perhaps, planning out a design for a book-plate; a third will be translating a photograph of some well-known violinist into a line drawing suitable for newspaper reproduction without losing the likeness—a difficult piece of work—and a fourth will be engaged on a poster depicting the joys of the seaside. Mr. Norbury goes constantly round the class, criticising and advising, and makes a point of seeing each pupil's work at least once an hour.

Occasionally students want to be taught to take photographs for news. This can be done partly indoors and partly outside; and when students know nothing about photography they are introduced to the special photographic artist attached to the school.

The studio is open from February to July and from October to December, inclusive, every day except Saturday, from 10 to 1, from 2 to 5, and from 7 to 9.30. Each day lesson lasts for three hours, and each evening lesson lasts for two hours and a half.

A course of lessons may be begun on any date, and the fees are as follows:

Term of twelve weeks	£	s.	d.	Year of nine months	£	s.	d.
1 lesson weekly ..	3	3	0		8	8	0
2 lessons ,, ..	5	5	0		13	13	0
3 ,, ,, ..	8	8	0		18	18	0
6 ,, ,, ..	10	10	0		21	0	0

Private lessons, lasting for one hour, for which the fee is five guineas for twelve lessons, are also given at the studio by arrangement.

An elementary course for those who have had no previous training is also provided, the fees being two guineas for twelve lessons, each of an hour's duration.

During the summer months, whenever the weather permits, Mr. Norbury and his students vary the monotony of studio work by putting in one morning at least each week sketching in one of the enclosed parts of Hyde Park.

During August and September there are generally a few who like to join a special sketching class for landscape and figure work in some picturesque neighbourhood. Last year it met at Sampwood, near Wendover, on the Chiltern Hills; the year before, at Dinan, in Brittany.

The fees for the sketching class are:

	For one month				For two months		
	£	s.	d.		£	s.	d.
2 lessons weekly ..	3	3	0		5	5	0
4 ,, ,, ..	5	5	0		8	8	0

The studio class hours for various subjects are as follows:



A class of students at the Press Studio drawing from the costume model. The students make sets of studies suitable for reproduction by the different methods employed in illustration work for newspapers and magazines of all kinds

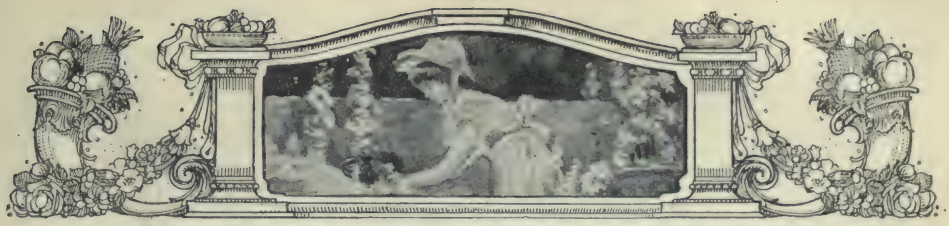
Life Figure: Ladies—Mondays, 2 to 5; gentlemen—Tuesdays and Thursdays, 7 to 9.30 p.m.

Costume Model: Thursdays, 2 to 5.

Time and Memory Sketching, Composition, Anatomy: Mondays, 10 to 1; Tuesdays, 2 to 5.

Drawing, etc., Black-and-White for Press Reproduction: Mondays, 7 to 9.30; Tuesdays and Thursdays, 10 to 1.

Besides the classes held at the Chelsea studio, Mr. Norbury gives special instruction in illustrating for the Press to a large number of correspondence students, who are not only scattered over the British Isles, but are living in all parts of the globe.



WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes :

Practical Articles on Horticulture
Flower Growing for Profit
Violet Farms
French Gardens
The Vegetable Garden
Nature Gardens
Water Gardens
The Window Garden
Famous Gardens of England
Conservatories
Frames
Bell Glasses
Greenhouses
Vineries, etc., etc.

SEPTEMBER WORK IN THE GARDEN

By HELEN COLT, F.R.H.S.,

Diploma of the Royal Botanic Society

The Flower Garden and Shrubbery—Conservatory and Greenhouse—Stove-house—Vegetable Garden—Fruit Garden—Fruit Under Glass

SPECIAL attention must be given this month to preserving neatness in the flower garden. As flowers begin to fade they must be removed, and the borders cleared and trimmed.

The Flower Garden

Borders required for spring bedding may be made ready and planted as soon as convenient.

Dahlia shoots will require thinning, and the branches should be tied out so as to show the flowers to the best advantage. Keep earwigs at bay by trapping with inverted flower-pots filled with moss or hay.

Early-flowering chrysanthemums can be transplanted up to the moment of blooming, and will make the garden bright for the autumn season.

Cuttings should now be taken of bedding plants, notably heliotropes, geraniums, lobelia, alternanthera, and iresine. These will strike in gentle heat. Be careful to allow plenty of air on all fine days. Houses should have been cleaned and painted where needful during the preceding month.

Tender plants—*e.g.*, Plumbago capensis—which have been used for bedding, should be lifted towards the end of the month, and brought indoors again. Palms and dracænas should also be brought in sufficiently early to avoid danger.

Cuttings may be struck in the open of flowering shrubs and roses. Layers of shrubs can also be set this month. Cuttings of cerastium and santolina may be struck under hand-lights. Carnation layers will now be ready for planting out, or nearly so. When possible, it is better to plant pinks at the present time than to move them in the spring.

Seeds of flowering plants will now be harvested. Each sort should be kept on a separate paper, marked with its name, height, colour, and any other observations.

Live edgings—*e.g.*, of box or saxifrage—may be made or repaired this month. Make the soil very firm by beating with the spade, to meet the danger of loosening by frosts.

Hardy annuals may be sown this month, if it is found by experience that autumn sowing brings success. Among suitable kinds may be mentioned saponaria, nemophila, godetia, clarkia, gilia, silene, collinsia, lininanthes, and sweet-peas.

Grass-seed can be sown if the weather is fairly moist.

The Conservatory and Greenhouse

Place azaleas under cover, also other hard-wooded plants. These will benefit by spraying with some insecticide first. Tree-carnations will be housed, keeping the atmosphere sufficiently moist after the change. Auriculas should be taken from outside and stood in frames or pits. Chrysanthemums should be housed by the end of the month.

Keep cinerarias cool, and fumigate the plants if greenfly, to which they are much subject, is prevalent. Take up salvias, and put in pots, syringing the plants until they become established. These will serve to decorate the conservatory, and look well if combined with white chrysanthemums.

Zonal pelargoniums will be coming into bloom, and should be kept cool and damp.

Shift small ferns into larger pots for spring furnishing. Pterises of the stronger class are excellent for room decoration in the house.

Batches of bulbs should be potted every week or ten days, and plunged under fibre or ashes. One good watering before plunging will usually suffice. Single hyacinths do excellently if placed one to five in a pot. Tulips should be potted four to five bulbs in a pot, or they may be planted in boxes for putting into pots and bowls on coming into flower.

Creepers on the roof should be shortened back where these have finished flowering, leaving, of course, those which have not finished. Keep the ventilators of the conservatory open until there is danger of frost. Fire-heat will not be needed as yet. Remove shading this month as required.

Sow seeds of biennials for a spring display as pot plants. The chimney campanula should do well if treated thus. (See illustration.)



The chimney campanula can be grown with advantage as a pot plant in the conservatory, in which it is most decorative
Photo, Messrs. Sutton & Sons

The Stove-house

A brisk temperature of 65° to 68° should be maintained, and the fires kept steady by day. Crotons and other coloured-leaved plants will need to be placed in full light. Ferns must still be shaded a little. Poinsettias should be brought on at a brisk temperature and plants for winter blooming should be brought into light. The leaves and pseudo-bulbs of the majority of orchids may have a good cleansing with the sponge this month.

The Vegetable Garden

Thorough hoeings will be needful to keep autumn crops clean, and plots planted with winter greens should be kept hoed for the sake of aeration, whether weedy or not.

Winter spinach should be thinned to five or six inches apart, and turnips to eight or more inches.

Gather vegetables for pickling, and clear the ground of all spent crops.

Earth up celery in fine weather. Draw the remaining crops of onions and store them. Any onions with thin necks should be used first. Be careful not to bruise any of those picked. Tie them in bunches as soon as perfectly dry, and hang them in an airy place.

Cabbages which were sown in August should be pricked out about three inches asunder, in order to check the growth and render them more hardy. Plant out cabbages of an earlier sowing.

August-sown cauliflowers may be pricked out in pots or boxes, and put under cover later on. They may also be wintered in cucumber-frames. In very mild climates, it may be worth while to let young cauliflowers stand through the winter, and protecting them with fern-leaves.

Potatoes should be dug as soon as the haulm decays, allowing them to lie a few hours outside until they are dry. Any diseased haulm must be burnt at once. A cool, dry cellar will be suitable for storage, frost being excluded. If potatoes are to be "clamped"—*i.e.*, laid in ridges, covering first with straw and then with soil from the ridge—this should not be in a too damp place, and if in large quantities, place two or three 4-inch drain-pipes upright on the top of the ridge, covering the tops with a tile.

The fruits of tomatoes will need thinning if too abundant. Side-shoots must be removed, and the leader stopped, but do not mutilate the remaining leaves, as this only weakens the constitution of the plant. Fruits may finish ripening in a greenhouse or sunny window. This practice will help the remaining fruits to swell.

The Fruit Garden

Gathering and storing fruit will be continued this month. After the crop has been taken of Morello cherries, crowded shoots, and those which have borne, will benefit by some thinning. Lifting and root-pruning may begin towards the end of the month, so that the trees may become established before winter.

Autumn raspberries will need protection from birds and wasps. Give a good soaking of liquid manure to help swell the fruits. Gather and preserve blackberries and loganberries as soon as ripe. Alpine and other autumn fruiting strawberries should be gathered early, and new beds prepared when needed. Deep digging and manuring are needed here, as the plants may be expected to go on for three years. Strawberry runners of earlier varieties may still be planted. Thin out the berries of outdoor vines.

Fruit Under Glass

The Vinery. A little firing is advisable to finish off late grapes and help ripen the wood, except in very warm climates. All bad berries must be removed.

Pines. Shift those requiring more pot-room, top-dress others, and start suckers in 6-inch pots. See that the bottom-heat materials are in a condition to last till March.

Cucumbers and tomatoes should be kept moving on, and top-dressed plentifully. Do not over-crop the plants. Keep a watch for insect pests, and destroy them before they get a firm hold.

Mushrooms. Make up beds for autumn and winter use, covering with hay or straw to maintain the temperature and prevent evaporation.

FLOWER CULTURE FOR PROFIT

Continued from page 2605, Part 21

By A. C. MARSHALL, F.R.H.S.,

Author of "The Farmers' Friend," "Small Holdings for Women," etc.

Economising with the Land—Fertilisers and Tonic Solutions—Seed-buying and Seed-saving—Waste Matter—Flowers that Pay

When one is occupying land for profit, whether by the cultivation of flowers, fruit, or vegetables, there must be no wastage. To allow a plot to lie idle is equivalent to paying rent for nothing, which is neither practical nor business-like.

It has been the writer's experience that a plan of one's ground, however rough the drawing may be, is of inestimable help in such matters. Then in the evenings one can study the plan and apportion the crops to particular sections, so that as one comes and goes another may take its place without delay, and also without distressing an adjacent crop. For instance, the land that wallflowers have occupied all the winter may be utilised for shasta daisies in their first season, and when sweet-peas are uprooted their place may be taken by wallflowers. The aim should be to plan this succession of crops scientifically; for just as one fills plots in a vegetable garden with a rotation of crops, so must one avoid growing one variety of flower year after year on the same section.

Another point is to carefully study the nature and habit of the individual flower classes. Where one will succeed on a dry bank facing south, another requires an easterly aspect. Violets, for instance, when not grown in frames, like a somewhat shady place, whilst sweet-williams thrive best in the open in the full sun. Matters like these are not to be studied in cold type, and a knowledge of them comes with experience coupled with clear reasoning. Certainly, the woman who wishes to grow flowers for profit will have to scheme and plan, and actually to find ideas, as much as her sister who is creating fashions or evolving stories. In gardening, as in other vocations, brains play the most important part, and the spadework which follows is, after all, merely mechanical.

It stands to reason that for land to grow flowers to perfection it must be "in good heart," to use a technical phrase. In other words, it must be rich in those properties that plant life requires, it must be friable, well dug, and under perfect cultivation. The quantity of manure actually used must depend largely upon the crop required, and it is a fact that certain plants thrive better where there is little dung. As an example, the common nasturtium, if grown in highly manured soil, will produce an abundance of foliage but few blooms, whilst if seed be sown in mere rubbish delightful flowers will be the result.

Generally speaking, however, well-manured land is required for the raising of blooms for market, and, in addition, fertilisers must in many cases be provided. Cow manure is the best substance to use when dealing with very light soils, but in the case of the heavier staples there is nothing to better ordinary stable refuse. When one has to deal with a stiff, cold clay, ashes (particularly those from a bonfire), sand, and strawy litter should be employed liberally till they effect a considerable lightening.

Most forms of flowering plants are benefited by nitrate of soda, but the applications must be made very sparingly, as the chemical

is exceedingly strong; the best plan is to dissolve a teaspoonful of the nitrate in a gallon of water, and apply in this manner. A pinch of guano acts as a splendid stimulant to plant life, and it may be administered either in water or by being scattered on the ground and lightly hoed in. Then there is lime, which is of the greatest importance, releasing natural gases from the ground, assisting root action, and keeping the soil free and sweet. Lime should be applied sparingly, and dug into the ground as circumstances demand; it should be merely dusted over the surface till the ground assumes a whitish appearance.



The simplest way of making soot-water, a liquid fertiliser much used in the cultivation of flowers

Liquid manure plays a most important part in the work of a floral farm. Indeed, liquid manure is essential to bring blossom to perfection, to hurry it when it is flagging, and to save a possible failure now and again. The usual plan is to keep an old tub in which manure may be placed and allowed to stand; the tub is kept full of water, and about a quarter full of the manure. Liquid manure from a tub must only be applied to the roots of plants, and in every case should be diluted thoroughly with clear water before use.

Soot-water is another form of liquid manure that is most effective. Soot contains a goodly proportion of nitrogen, which is an invaluable fertiliser, and it also promotes good colouring with the aid of the carbon it contains. To make soot-water, fill a bag with soot, and suspend it in a tub or bath of water for at least twenty-four hours, stirring from time to time. Even soot-water requires to be diluted slightly before it is applied; and with all kinds of stimulants and fertilisers one should be exceedingly careful to guard against an overdose, feeling one's way and only administering a strong tonic when positive that it will be beneficial.

The creed of breed counts for a very great deal in flower-growing; and if success is to follow one's efforts, nothing but the very latest and best must be raised. For this reason the lady flower-farmer must purchase her seed from the most reliable source, for economy in this direction would be fatal. Get good seed, cultivate it well, and you will at least deserve to be successful.

Naturally, with professional gardening, one should save as much seed as possible at home. True, change of seed is advisable from time to time, but for several seasons one may work with the home-grown product if the initial stock is fresh and good. The usual plan with seed-saving is for the master or mistress to go through the ranks of the flowers, and to pick out those that are remarkable either for size, beauty, or richness of colouring; against these specimens a piece of stick is set, or bast is tied to the plant to differentiate it from the others, and to signify to those who pick the blooms that it is to be saved for its seed to ripen.

To ripen seed to perfection, it must remain in the open to be sun-dried, though the final drying may take place under cover. Directly the seed-pods are dry, and the seeds appear to have ripened sufficiently, they should be collected and stored away in paper bags till required for sowing. Upon the bags should be written particulars of the flower; and if the bags can be suspended in a dry, airy place from a line so much the better.

Even on a holding where flowers are the mainstay, there is certain to be a good deal of waste plant matter. The best possible plan is to institute a rubbish heap in some out-of-the-way corner where all such matter may be carted and stored. From time to time it should be turned with a fork, and if a little lime be mingled with it so much the better. When the heap has completely rotted, it may be dug into the ground, and its effect will be to enrich and feed the soil.

Flowers that Pay

Begonias. This is a showy enough plant in the garden, but there is little demand for the blooms. It is a tuberous-rooted plant, the roots being bedded out late in May about ten inches apart. Greenhouse heat is required to nurse the tubers through the early spring when growth is commencing.

Campanula. There are several sorts of campanula, many of them too small to be of use for marketing. There are one or two perennial kinds, however, that may be grown, particularly the large white, and there is also the familiar Canterbury bell. This

latter subject is treated as a biennial; that is to say, seed should be sown in early summer for blooming the following spring. The cup-and-saucer variety sells well if grown in large, showy spikes, but it is not a good market flower.

Chrysanthemum. Without a doubt this is one of our most profitable flowers, even when grown without heat, and it may almost be called a rent-payer in a small holding. Certainly, as much as sixpence per bloom may be expected from extra fine flowers grown under glass, and even the outdoor varieties may be made most remunerative.

To start outdoor chrysanthemum culture one must purchase a selection of rooted cuttings of the best varieties, preferably from a nurseryman who makes a speciality of this plant. The larger growing varieties should be planted a yard apart all ways, whilst the smaller sorts may be crowded rather closer together. The principal demand is for the wavy, Japanese varieties, with their straggly, shaggy blooms; and the most certain sellers are the white sorts.

The cuttings should be bedded out in May, and should be stopped back when about eight inches in height—that is to say, the tips should be pinched out so that bushy growth may be ensured. As soon as the flower buds appear a proportion of them should be removed, according to the strength of the plant, and this disbudding should continue from time to time as required. The fewer the blooms that are allowed to mature, within reason, the better will be the individual blooms.

The chrysanthemum is a plant that requires a rich, well-dug soil, and plenty of leaf mould should be provided. Liquid manure should be given at the time of blossoming, and the taller growing varieties will require to be strongly staked on account of the late summer winds. It is an easy matter, comparatively speaking, to strike cuttings of chrysanthemums, but a light, sandy compost must be used. With outdoor varieties, the clumps must be lifted in the late spring, and divided by carefully breaking them asunder with the fingers. Almost each section removed from the clump will root, but regular watering is essential in dry weather.



The clumps of outdoor chrysanthemums are lifted in the spring, and broken apart. Each of the sections will then make a separate plant

The cultivation of chrysanthemums under glass is a science and an art, and a good deal of practical experience and personal tuition are required to instil the rudiments into a beginner's mind. At the same time, there are few floral subjects that pay better.

Coreopsis. Like most members of the daisy family, the coreopsis sells well, for the simple reason that it lasts for a long time in water. Then, again, it is always bright, and the fact that it has long stems is very much in its favour. *Coreopsis grandiflora* is the variety usually grown. It is a perennial, and if one elects to buy plants, they should be bedded out, rather more than a foot apart, in April. Seed should be sown in May, and the resulting plants will bloom the following season.

Dahlia. Everyone knows the dahlia, but, strangely enough, it is not a market favourite. Whether it is the unwieldiness or the propensity for encouraging earwigs that is against it, it is hard to say, but it is far more likely that it has been robbed of its popularity by the chrysanthemum. The best-selling dahlia in most of our markets is the improved single variety, which is more like an overgrown but brightly coloured daisy. The cactus dahlia comes next in market estimation, but, in the South of England at all events, the somewhat clumsy pom-pom finds few customers.

The dahlia is a hungry subject, revelling in extremely rich land, and in dry weather it requires an abundance of water. Bedding out takes place the first week in June, and a basin-like hollow should be left about the plant for the purpose of watering. At the time of planting a stout stake must be provided; for were the stick driven into the ground later, there is a strong probability that it would pierce the newly formed tuber.

The large growing dahlias require to be bedded out five feet apart, but the dwarf varieties may be set much closer together. The ingrowing shoots, and the side shoots towards the base should be pinched out; and if well-decayed manure is laid about the roots in August, the bearing period will be extended until the first frosts have blackened the foliage.

To be continued.



WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that when the ENCYCLOPÆDIA is completed, the section will form a standard reference library on woman's recreation.

Sports	Hobbies	Pastimes
Golf	*Photography*	*Card Games*
Lawn Tennis	*Chip Carving*	*Palmistry*
Hunting	*Bent Iron Work*	*Fortune Telling by Cards*
Winter Sports	*Painting on Satin*	**Holidays**
Basket Ball	*Painting on Pottery*	*Caravanning*
Archery	*Poker Work*	*Camping*
Motoring	*Fretwork*	*Travelling*
Rowing, etc.	*Cane Basket Work, etc.*	*Cycling, etc., etc.*

HOW TO HANDLE A CANADIAN CANOE

By GLADYS BEATTIE CROZIER

An Ideal Craft for Those who do not Care for Hard Work on the River—Cost of Canadian Canoes—Carpets, Cushions, and Sails—How to Step into a Canoe—The Stroke—Steering—Sailing

CANADIAN canoeing grows more and more popular as a feminine pastime each year, and the "Canader"—as it is dubbed by the Oxford undergraduate—is certainly an ideal craft for those who regard boating as an agreeable form of rest-cure, and who love to spend long, lazy hours on the water without the necessity for such systematic hard work as punting entails.

Then, again, a canoe can be employed on the tiniest of streams and backwaters, for, being almost flat-bottomed, it draws only a few inches of water, and in it one can negotiate all sorts of otherwise unnavigable streams, and enjoy the pleasure of exploration to the full, winding one's way to some delicious spot where overhanging boughs of wild roses bend to greet the floating lilies on the water, and tall irises raise their heads amongst the sedges, to be reflected in the stream, there to spend a long, sunshiny morning with needlework or book.

A Canadian canoe, too, handled with skill, is by no means to be despised at a regatta, provided, needless to say, that the occupants can swim, for no one should ever enter a canoe who is unable to do so; and the writer well remembers a gay little craft, bearing the pleading title "Upset Me Not" upon her bows, winding in and out amongst the bigger craft at Henley when the crush was at its greatest quite unscathed! It is possible to travel quite a long way in a Canader, and a ten-mile journey may be easily performed by two occupants, each provided with a paddle, in the course of a long summer afternoon.

An up-to-date Canadian canoe, as a rule, measures sixteen feet in length, with a thirty-two-inch beam,



To begin the stroke, the canoeist sits erect, bending slightly forward from the waist, so as to get a long reach forward before dipping the paddle two-thirds of the length of the blade into the water



The middle of the stroke, in which the paddle is held in an almost perpendicular line with the canoeist's body

seven and a half inch freeboard, and draws four inches of water.

Single-bladed paddles are used, two of which should measure five and a half feet in length, while the third may, with advantage, be considerably longer.

The Cost of a Canoe

The cost of a good canoe, made in varnished cedar or mahogany, with the usual back support and three paddles complete, will be about eighteen pounds, while the usual carpet and cushions will probably cost a couple of pounds more.

The feminine owners of a canoe, as a rule, like to superintend the covering of the cushions themselves, choosing colours which will harmonise successfully with their summer gowns.

A sail made in red, brown, green, or white sailcloth, with a small mast which fits into the bows of the vessel, is an attractive and inexpensive addition to the canoeing outfit, and the cushion-covers should, of course, be chosen to match it.

It is not necessary to have a proper boathouse for a Canadian canoe; it can be kept in any dry shed that will contain it, and, as it weighs only about fifty pounds, a couple of girls standing one at either end can easily carry it between them to the water's edge and launch it without the necessity for a boatman's assistance.

Great care must be exercised in getting into the canoe in order not to upset it, and the passenger who is to sit in the bottom of the boat, amidships, should get in first to give it ballast. She must step well into the middle of the boat, and sit down at once, with her back up against the backboard, which has been previously placed against the third thwart, with a long cushion, which stretches from above the top of the bar and for some way along the bottom of the boat, to make a comfortable resting-place.

The second passenger, meanwhile, holds the vessel in to the side of the landing-stage while the first passenger seats herself. The seated passenger then holds in the boat while the second passenger gets in to take her place upon the cushion placed upon the end thwart, where, sitting high, she has a greater command over the little craft than she would have did she also sit upon the bottom of the boat.

A single passenger paddling a Canader would have to sit at the bottom of the boat, in order to prevent the likelihood of its overturning, and as her weight in the stern would tilt the fore part of the canoe right out of the water—presenting a surface to the wind which would make steering almost impossible—a big weight, or a bag of ballast, is usually carried in the forefront of the vessel.

The Canoeing Stroke

The canoeing stroke is one that is easily mastered, and the illustrations will show exactly how it is performed, and how the canoeist in the stern sits when there are two inmates to the boat, though if she were alone the stroke would be exactly the same, only taken whilst sitting on the bottom of the boat.

To paddle the canoe, the canoeist grasps the paddle with both hands, one gripping it by the top of the handle, while the other holds it just above the blade. The lower hand, to a great extent, is the weight, and the upper hand the power, and during the drive of the stroke the upper hand moves less than half the distance travelled by the lower one.

To begin the stroke, the canoeist sits with back erect, bending slightly forward from the waist, in order to get as long a reach forward as possible before dipping the paddle to about



The finish of the stroke, in which the blade of the paddle is turned sideways in the water and a slight outward pressure brought to bear on it, to "hold up" the canoe and keep it to its course

two-thirds of the length of the blade into the water. The upper hand now pushes the top of the handle slightly forward, while the lower hand draws the blade back along the side of the canoe until, towards the middle of the stroke, the paddle is in an almost perpendicular line with the canoeist's body, and the stroke is finished by the upper hand being pushed forward while the lower hand travels back. When the limit of the stroke is reached, the blade is turned sideways in the water with a movement of the wrists, and a slight outward pressure brought to bear on it, in order to "hold up" the canoe and to counteract the effect of the force being applied to one side, thus keeping it true in its course. The closer the stroke is made to the gunwale of the canoe the better.

Two in a Canoe

This twist of the blade and lateral pressure must be applied at the end of each stroke, the blade almost parallel with the keel of the boat, unless the second canoeist takes a paddle, and works on the opposite side of the craft, when the canoe will only need to have its course slightly corrected from time to time, instead of the boat being "held up" after each stroke of the paddle.

The effect, however, is rather ragged to the onlooker, so that, when paddling in public, the paddles should be used on the same side of the craft, and the lateral pressure applied at the end of each stroke by both canoeists, and, after a little practice, good time in dipping the paddles can be kept, and the effect is very charming and a good speed is attained.

In order to take the next stroke, the blade of the paddle may now be lifted right out of the water, to be returned to it again as at the beginning of the previous stroke, or it may be slid back through the water edgeways, in order to find the least possible resistance, until it reaches its farthest forward limit, when it is turned, by a swift movement of the wrists, to again present a flat surface of resistance to the water, ready for the next stroke.

Either method is equally correct, but the latter is, perhaps, more popular, for though a little tricky to grasp at first, once mastered, it takes less energy than to lift the paddle out of the water each time.

In order to keep the boat upon an even keel when paddling, the canoeist should lean the weight of the body slightly upon the upper arm, in order to counterbalance the natural inclination to bend over sideways in the direction of the lower hand, and so throw the weight on to one side of the vessel, instead of keeping it well to the middle

To turn the canoe, either make a slight outward sweep with the paddle during the stroke, and omit to hold her up at the end of it, or else make a stroke in the usual way, but increase the lateral pressure outwards at the end of it, according to whether it is required to turn the canoe to the right or to the left.

In sailing an ordinary Canadian canoe, one can only, of course, travel with the wind, either upstream or downstream, as the case may be; for, having no centre-board, it is impossible to tack up against it as one does when sailing in a boat with a centre-board or deep keel.

Sailing

Sailing with the wind is a very pleasant and picturesque mode of travel, however, and there are few more attractive sights than that of a canoe, with its brightly coloured sail, casting long, rippling reflections in the water.

To sail a canoe successfully two canoeists are needed, one to hold the sheet—*i.e.*, the rope fastened to the end of the sail (which must never under any circumstances be made fast, but must always be held in the hand, or a sudden puff of wind will overturn the boat), the other to steer at the back of the canoe with a paddle.

There is considerably more holding capacity about a canoe than one would imagine at first sight, and a small compact tea or luncheon basket and the ever-necessary waterproofs can easily be stored away in the bows, together with the other paraphernalia—books and needlework, and even a sketching outfit—which adds so much joy to a long day spent out in the open air. The most charming water byways and some of the deserted canals of this country can be explored in a canoe, owing to its drawing so little water.



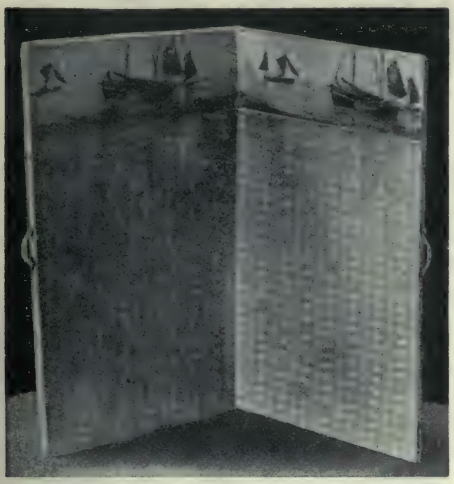
Sailing with the breeze. For this two canoeists are needed, since the sheet, or rope, fastened to the sail must always be held in the hand, never made fast, or a sudden gust of wind will overturn the craft

USEFUL ARTICLES MADE OF WALLPAPER

How to Keep Music Tidy—The Utility of Odds and Ends of Wallpaper—Useful Borders Dainty Hatboxes—A Bedroom Screen Beautified with Wallpaper—A Pretty Blotter for a Bedroom—A Telephone Message Book

FEW people have an adequate appreciation of the effect on their daily life of constant small burdens.

For instance, a useful contrivance for keeping music tidy can be made which, besides being quite a pretty object in a room, need



A useful bedroom screen can be made from a large-sized towel-horse with unbleached calico stretched over and nailed down. On to this the striped paper and pretty frieze is pasted. Handles at the sides may be screwed on to prevent finger marks

only cost a few pence. Get three cardboard blouse-boxes, of the size which will hold a piece of music with a couple of inches to spare. Let a jobbing carpenter make a strong stand of deal, with three shelves, one on the top of another, the exact size of the cardboard boxes ; paint these shelves with white or cream enamel paint, and, when the paint is perfectly dry, place on them the boxes, which should have been previously covered with either a pretty chintz-patterned wallpaper or one which matches the wall-covering of the room in which these shelves are to be used. A handle of cord to facilitate the pulling in and out of the boxes adds much to the convenience of the case. Such a handle is made by threading cord through a small hole bored in the cardboard and making a knot. This should be done after the wallpaper covering has been pasted on.

A most useful blotter can be made of wallpaper matching that used on the walls of a bedroom. When workmen have finished paperhanging they nearly always leave behind them a couple of half rolls of the paper which was not required. Nothing gives such a careful and well thought out look to a room as to find its nicknacks and accessories *en suite* in colouring and design, and a blotter should harmonise also.

Take two stiff pieces of cardboard, gum them firmly on to a square of paper, having enough of the covering to wrap well round. Between the two pieces of card, which should be half an inch apart, place a strip of calico, and gum down also ; then fold over the edges of the wallpaper, cut another piece of paper, or some of a plain colour, and paste over on the inside to neaten the edges. A pad of blotting-paper inside the covers makes this blotter complete.

A Screen

How often we have a screen that has grown shabby with long service. Such a thing can be freshened and made ready for useful work again if re-covered with the wallpaper of the same pattern as that used in the room. If there is not enough of one kind it is well to purchase a roll of a plain colour, or one which has almost invisible stripes on a plain ground, and to use it in the way suggested in our sketch. Sometimes a pretty two-inch border can be obtained by rummaging amongst the old stock in a decorator's shop. In that case, panels can be achieved, and a really tasteful screen made. One side of the screen should be covered with paper sufficiently large to fold right over the edges on to the other side of the screen. The face of the screen



A hatbox can be made ornamental with chintz-patterned wallpaper and a chou of ribbon. A large-sized hat can then remain in its original case



A piece of cardboard covered with a ground design wall paper, with a group of birds carefully cut out and pasted at each end, forms a pocket into which a photograph or picture postcard can be placed

must then have pieces exactly fitting to cover such folding over.

When such a screen is made for a bedroom, it is a good plan to use the remainder of the paper in covering hatboxes. Few of us have sufficiently large shelves and drawers to store our larger chapeaux. Hatboxes should never be kept under a bed, and we have not all dressing-rooms for storing purposes. If the big brown cardboard box in which the hat is sent home is covered with wallpaper in accordance with the rest of the room, the hatbox is no longer an eyesore when left in a corner. A nice bow on the top is a pretty finish, but the ribbon should be permanently tied, the strapping being gummed to the lid and the part round the box also gummed and the ends cut off.

Friezes often show a row of birds, a flight of swallows, or butterflies. Such a design has been utilised in fashioning the very pretty photograph-frame illustrated.

Get a piece of cardboard slightly larger than your pictures, cover it with a plain coloured paper, bending the edges well over and pasting down. Then mount the ornamental border, which is to form a pocket, on a piece of cambric so as to strengthen the paper; press well until the backing is dry and fixed firmly on to the border. Then cut out the border; its uneven edge will look very attractive. Paste the pocket on to the prepared back, leaving an inch to fold under at the sides and bottom. Finally paste on a firm backpiece to make all neat, and the home-made frame is ready.



A shabby picture frame can be given a new lease of life if covered with a light wall paper of dainty or quaint design



By the side of the telephone a tear-off block on which to write messages should be hung. If the front is covered with a piece of floral-patterned wall paper it will always look neat. A pencil, attached to the block by a length of ribbon, must not be forgotten

It is extremely useful to have a telephone memoranda tablet of sufficient size to permit not only numbers to be noted, but also messages. This should hang within easy reach of the hand while the receiver is being used, for a name is sometimes spelt over and a telephone number given while the listener stands by the instrument. A sheet of pretty wallpaper matching the paper in hall, passage, or wherever the telephone is placed, makes this businesslike accessory a dainty object, and the attachment of a pencil which can never be borrowed adds much to the utility of the affair.



WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove of great interest to women, containing as it does practical and authoritative articles on :

Prize Dogs
Lap Dogs
Dogs' Points
Dogs' Clothes
Sporting Dogs
How to Exhibit Dogs
Cats : Good and Bad Points
Cat Fanciers
Small Cage Birds
Pigeons
The Diseases of Pets
Aviaries
Parrots
Children's Pets
Uncommon Pets
Food for Pets
How to Teach Tricks
Gold Fish, etc., etc.

RING-DOVES AS PETS

BY ESTELLE ROSS

The Ring-dove as a Pet—A Suitable Cage or Aviary—How to Feed the Birds—The Importance of Cleanliness—Breeding Season—Ailments and their Remedies—How to Tame Doves

RING-DOVES as pets should be kept either in a cage or an aviary. If the former be chosen a large open cage is best, kept out of doors all the year round. But as in this climate it is necessary to make arrangements to keep them warm in winter, it is well to have a second covered-in cage, which can be fitted on to the open one, and into which they can walk for warmth and shelter. An aviary should be attached to a wall of the house that catches the sun ; a small recess is suitable if wired in at the sides and front and partially at the roof, leaving the brickwork of the recess to form a shelter in bad weather. If, however, a recess is not available, it is well to have some tarpaulins over for the roof of the aviary to keep the birds warm and dry in bad weather. The floor should be of wood or cement, and a separate perch should be provided for each bird.

One great advantage of the ring-dove as a pet is that its feeding is a very simple matter. The birds are best fed on a mixed diet of wheat, tares, barley, small tick beans, corn, and chicken food. They are very fond of the addition of a little hemp, and this should occasionally be given as a treat, but not often, as it is very rich for them. The ring-dove, for all its sweet nature, is a greedy bird, and able to consume great quantities of food. The birds should also regularly be supplied with green food ; a leaf of lettuce or cabbage should be placed between the bars of the cage for the doves to peck at, but not thrown on the ground, where they will trample it under foot. This leaf should always be fresh and clean, and taken away directly it is at all withered. In their natural state the birds love to peck at the fresh green blades of corn and turnip leaves, and these can be given to them when they are available. Occasionally a feed of dry crumbs is a treat, and makes a change in their diet. A piece of rock salt must be placed in the cage, and kept fairly moist so that they can peck at it.



The ring-dove, so called from the circular mark of brown on its neck, can be kept in captivity with ease, and makes a charming and docile pet *Photos, Terry Hunt*

The secret of keeping ring-doves healthy

in captivity is to have everything about them spotlessly clean. They should have clean water for drinking purposes twice daily in a china bowl. The floor of the cage should be sanded, but in cold and damp weather, when the sand gathers the moisture from the atmosphere and is apt to give the birds cold, hay or straw should be substituted, and renewed daily. Their feet should always be kept dry and clean, so that they are red in colour.

Breeding, Feeding, and Tending

The birds should have a bath placed in the cage, so that they can refresh themselves. Some people only give them baths in the warm weather, but it is as well, unless the weather is bitterly cold, to let them have the chance of cleansing themselves all the year round. If a large pie-dish is filled with water and placed in the cage, the doves will jump in and disport themselves. Directly they have had their bath the dish should be removed, as otherwise they are liable to drink the dirty water.

It is as well, unless their owners like the incessant cooing, to keep the birds out of doors, as, except in spring, they coo less than in the house.

Ring-doves, even when free in the woods and forests, have been known to be faithful to their mates for many years. If a male and female dove are kept in captivity they must be supplied with a nest in which the hen may lay her eggs. They are not, when free, among the most successful of bird architects. Their nest, as seen from the ground, consists of a few sticks and twigs placed on the fork of a bough, so lightly bound together that the light can be seen between. A nest, therefore, that is sufficiently warm, and yet resembles that which they would make themselves, is very easily made.



A photograph from life, which exemplifies the fact that a ring-dove can be trained to live on friendly terms with a cat or other domestic pet

The hen lays two eggs at a time, and fifteen days or so after the second egg is laid the fledgelings may be looked for. The male bird takes his full share in hatching and rearing the young, for doves are very fond of their little ones. In the breeding time they coo with peculiar sweetness. The parent birds should be fed at this time on the smaller grains—tares and wheat are suitable. If the little baby doves have to be fed, because their parents cannot attend to them, the grains should be soaked. At the end of three weeks the eggs, if not hatched, must be thrown away. Unfertile eggs are transparent, and fertile eggs are opaque.

If the birds are kept in a cage the young ones should be separated from their parents so soon as they are able to look after themselves.

Doves are liable to certain diseases, the most simple of which can be easily treated. For a cold, a dose of Epsom salts, about as much as will lightly cover a three-penny-piece, dissolved in the drinking water, given the first thing in the morning, before feeding, is beneficial. If this is not sufficient, and the bird has watery eyes, coughs, and sneezes, a dozen drops of glycothymoline, in an eggcupful of warm water, injected up the nostrils while holding the beak open so that the fluid will not be swallowed, is efficacious. It is as well, should the weather be cold when the birds are ill, to bring the cage into a warm room. The treatment for bronchitis is, as far as possible, similar to that of a human patient. Try to make the bird inhale steam two or three times a day, give it warm milk to drink containing two or three drops of spirit of camphor, and a little simple food.

Ring-doves are timid and nervous by nature, but are easily trained to know their owners. Anyone who desires to gain their affection should always feed and look after them in every way personally. They soon get to know their feeding-time, and will stand beside their food-pot at about nine in the morning and five in the evening—these are good hours to choose—waiting for it to be filled. They can be trained to be friendly with other animals, and even with one so naturally alien as the cat they have been known to be on excellent terms, and have perched on her back and cooed at her side. They seldom fight with one another, and are not upset even if a third dove is put into the cage with a pair that have lived together for years.

Cost, etc.

If doves have been caged for some years, it is useless to let them have their freedom. They are only terrified by the big unknown world outside, and have to be caught and brought back to their cage home.

The cost of these affectionate and intelligent birds is not great; a healthy cock and hen can be had for three shillings and sixpence from a live-stock dealer of repute.

THE SMOOTH FOX TERRIER

By J. JONES

Breeder, Exhibitor, and Judge

A Most Popular Terrier—His Origin—Some Famous Strains and their Founders—Character of the Breed—Its Points

Of all known breeds of dogs, the subject of this article is, unquestionably, the most popular, and not without good reason. He has a marvellous knack of adapting himself to surroundings, which, perhaps, is the best possible reason for his supremacy, both as a companion, and also for sporting purposes.

There are two varieties of fox terrier—the smooth and the wirehaired. The present article deals exclusively with the smooth variety.

From the very earliest records it is clear that the fox terrier has been associated with sport, and certain it is that the prize-winner on the show benches of to-day is quite the equal of his ancestor at doing the work required of him, though much has been written to the contrary. Indeed, certain owners of well-known winning strains are now in the habit of entering their stock regularly to fox and badger, with results that have been eminently satisfactory. The great majority, in fact, have been found, if anything, too game and hard-bitten; for the function of the terrier is to *bolt* his fox, not kill him.



Camp Washington, sire Champion Oxonian, dam Camp Warter. A splendid example of a typical fox terrier, alert and full of character

Photo, Rotary Photo Co

The great excellence of the present-day show dog is very largely due to the influence of a few of the largest breeders, who, by constant selection of the fittest and most typical specimens, have succeeded in establishing each a distinct type of his own, notable for some distinctive points.

Foremost, without a doubt, in the smooth variety is the kennel of Mr. Francis Redmond, of Totteridge, N. This gentleman, who, for close on thirty years, has applied himself to the scientific improvement of the smooth fox terrier, has evolved a type that is as near perfection as possible.

The principal characters of his strain are marvellous shoulders, bone, front legs and feet, and *quality*. The winners he has produced are endless, but prominent among such we may mention Champion Donna Fortuna (who was never beaten, and who figures prominently in the celebrated painting, dear to the heart of every fox terrier breeder and exhibitor, "The Totteridge Eleven," by Arthur Wardle), also Champions Dame Fortune, D'Orsay, Donnington, Don Cæsario, Despoiler, Daddy, Dominie, Duchess of Durham, and a host of others.

Another kennel that at one time figured prominently was that of Mr. Robert Vicary, of Newton Abbott. This gentleman, who is the master of a pack of foxhounds, evolved a type that was famed for their wonderful heads and expressions, and their marvellous propensities for work. Indeed, it was an accepted fact that all his dogs were workers.

The champions Venio, Vesuvienne, Valuator, Vis-à-Vis, Visto, and Vesuvian, will indicate the wonderful array of tip-top specimens evolved from Newton Abbott.

The name also of Mr. T. C. Tinne, the Secretary of the Fox Terrier Club, and one of our oldest breeders, comes at once into the mind of the fancier. What marvellous heads distinguish the terriers bred by him!

The Messrs. Clarke, from Nottingham, also figured prominently in days gone by in the show-ring, but, unfortunately, terriers of their breeding are not often exhibited nowadays.

Of the latter-day generation who have figured prominently are Mr. Sidney Castle, of Blackheath, Mr. Frank Reeks, of Christchurch (whose Champion Oxonian will leave a lasting impression on the strain of to-day), Mr. Desmond O'Connell, of Jarratt (the breeder of Champion Oxonian), Mr. George Raper, of Leeds, Mr. Wraith, Mr. H. Tudor Crosthwaite, and, lastly, Mrs. Bennett Edwards, of Haydon Hall, Pinner.

As regards show points, the head should be of good length, with plenty of jaw power; *cheeks* quite clean, and not in the least thickened; ears V-shaped, small, and the point carried towards the *eye*, which should be nearly round, very dark, and deep-set—a prominent, *light* eye is particularly objectionable. Teeth should be quite level and sound; the neck long and well-arched;

front legs perfectly straight, when viewed either from the front or in profile; feet small and compact, those most desired being as much like the domestic cat as possible.

Another very important point is the bone, which should be as round as possible, in this particular resembling that of the foxhound.

The shoulders should be quite flat and free from bossiness, *top*, or back, quite level, and as short as possible compatible with liberty; hindquarters strong and muscular, with the hocks well let down.

The coat should be *short* and *dense*, and not too profuse. This is a point that at present demands much attention, as some otherwise very excellent show specimens are sadly handicapped by having one that is too long, and devoid of hard texture.

The general appearance should be gay and business-like. The dog should always appear to be able to gallop, and fit for a day's work.

Weight is no very great criterion, but, in general, dogs should weigh about eighteen pounds and bitches about sixteen.

The fox terrier is a hardy dog, and, with reasonable feeding and care, will do well in almost any climate. He should be treated as a companion, never as a lap-dog, and allowed a proper amount of regular exercise. As a vermin dog he has few equals, and will face a foe double his weight.

The cost of a good companion puppy will average about three guineas. As with other breeds, it is best to buy from a breeder of good repute. An exhibition specimen will, of course, cost many times this sum.

GUINEA-PIGS

By F. J. S. CHATTERTON, Gold, Silver, and Bronze Medallist, Paris, 1910-11

Specialist Breeder and Judge of Poultry, Pigeons, and Cage Birds; Judge at the Grand International Show, Crystal Palace; Membre Société des Aviculteurs Français; Vice-President Poultry Club; Hon. Sec. Yokohama Club; on the Committee of Middlesex Columbarian Society, Indian Game Club, etc.

Continued from page 2616, Part 21

Breeds of Cavies in England—The Smooth-coated the most Popular—Number of Guinea-pigs to Keep—Guinea-pigs as Lawn-mowers—Prices

THERE are three different breeds of cavies in this country—*viz.*, the smooth cavy, or sometimes called the Bolivian cavy; the rough-coated, or "Abyssinian" cavy; and the long-haired cavy, known as the Peruvian (see article on page 1535, Vol. 2).

The smooth-coated are by far the most popular and easiest to keep and breed.

There are many varieties as regards colour, but the most common and greatest favourites are the self-coloured blacks, reds, whites, fawns, and a kind of golden brown, generally spoken of as agoutis. Then there are the Dutch marked—that is, the coloured fur is on the same parts of the body and of a similar shape to the markings on a Dutch rabbit. There are also the tortoiseshell and the tortoiseshell-and-white.

In breeding self-coloured cavies, it is the aim of the breeder to produce animals with coats of a very intense colour; thus a black should have a deep black and glossy coat, quite free from any white, brown, or rusty-coloured hair. The same applies to the reds, which should be of a rich colour and not washy or uneven. Whites breed very true, and do not often have coloured hair in their coats. They have red eyes, and are greatly admired by some fanciers.

Tortoiseshell is a mixture of red, yellow, and black, but the tortoiseshell-and-white are the greatest favourites, some of these being of a very beautiful colour and prettily marked, the contrast of the pure white fur showing up the tortoiseshell markings to a nicety. When the young ones are being weaned, they should have a little bread-and-milk given to them each day. If the young cavies are kept in a separate house until they are about six months old, it will be found that they will be far healthier and stronger than if left with the old ones, and will produce stronger and finer stock.

As regards the number of guinea-pigs to keep on a tennis court, if they have the whole run of it fenced round, then between two and three dozen would be a good number, but if kept in a covered run—which will require moving each day—a dozen cavies would do well.

Guinea-pigs, on being put on to a fresh piece of lawn, will start to eat the dandelions and plantains first, and then follow on with the daisies, and when they have cleared these, will go on eating the grass. The cavies not only eat the leaves off the dandelion, but will cut off with their chisel-like teeth the very heart of the root close to the ground, which a lawn-mower cannot do.

Guinea-pigs kept on these lines will not need any green food, but should have a feed of oats and bran every evening, and a mixture of barley meal and middlings, slightly moistened with boiling water, and thoroughly mixed, for their breakfast. This must not be sloppy or sticky, but mixed so that it crumbles in the hand.

Guinea-pigs kept in hutches will require some green food in the way of dandelion leaves, plaintain, cabbage leaves, carrots, etc., every day. Those animals that are kept on the lawn or tennis court will need more oats than those in hutches, and they will then eat more weeds and grasses if so fed.

Now, as to the prices of guinea-pigs. I have seen young ones offered for sale at sixpence each, but the usual price varies from 1s. 6d. to about 2s. each—these are generally the mismarked and badly coloured ones from various cavy breeders; but I should suggest that two or three good ones of a particular variety be bought from some reliable breeder, as then you will have the chance of breeding one fit for exhibition, and also get a better price for their offspring.



A charming bead embroidered scarf in blue-grey satin, lined with pale apricot, and finished with silk cord and tassels (see page 2792).



WOMAN'S HOME

This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with:

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting
Heating, Plumbing, etc.
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc.

Furniture

Glass
China
Silver
Home-made Furniture
Drawing-room
Dining-room
Hall
Kitchen
Bedroom
Nursery, etc.

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

BEDSIDE COMFORTS

By LILIAN JOY

The Secret of the Comfortable Home—The Right Bedside Table—The Advantages of the Revolving Bookcase—Adjustable Tables—The Comfort of a Bed Rest—Lighting—The Choice of Books

WE are not perhaps thoughtful enough, either for ourselves or for our guests, with regard to what may be described as "bedside comforts."

True, some of us fall asleep at the proverbial moment when our heads touch the pillow, and do not open our eyes until the time when we are absolutely obliged to get up. But even these enjoy the pleasing experience of the early morning cup of tea



An enamelled set in the French style. If the bedstead, table, and chair match, the effect is very good. The table being enamelled white does not require a cloth

brought in by a neat maid. For others there are often wakeful hours either just before this or when first going to rest. Yet many of us go on for years without troubling to see that we have a table of a convenient height at our bedside.

This question of having things just where they are wanted for use is one of the great secrets of a comfortably furnished home, and the housewife can thereby display a large amount of intelligence and forethought.

To have table, bed, and chair all to match arranged in a group, as it were, looks delightful, as will be seen in one of the illustrations. The bed in this case is a beautiful white enamelled one in the French style, panelled with cane; and the table, being also enamelled white, does not require a cloth, which is a distinct advantage.

The Revolving Bookcase

In another sketch a delightful mahogany inlaid bed has by the side of it a little table in the same wood, which can be bought for about £2.

For a table of this sort a cloth of some kind is necessary, and a white lace-edged one can be bought very inexpensively, and looks as dainty as anything. Those of printed linen with floral borders are also good, but one has to be careful in using them in a room with a patterned cretonne or chintz. Often in this case a plain colour will look better, and an excellent plan is to have a small linen cloth with a hemstitched hem dyed to match the principal colour of the room.

A delightful alternative for a table is a little revolving bookcase. If this has a circular top it can be drawn near to the bed, and will give enough space at the top on which to rest other things such as the tea-tray, clock, and so on; while underneath are the books, placed so that the reader can readily put her hand on the volume that is wanted. This is the ideal thing for the bedside, and the price does not reach £3.

For those, however, who wish to enjoy to the full the luxury of breakfast in bed, an additional and much to be desired comfort is found in the adjustable bed-table that can be drawn out over the bed and regulated to any height. This reaches the acme of comfort, and is well worth the £2 that it will cost. It enables the occupant of the bed to lean back among the pillows without any anxiety as to the balancing of the tray.

With regard to this question of comfort, there is another thing that one wonders is not much more frequently used, and that is the bed-rest. For the nominal sum of four shillings it can be acquired in a simple canvas version on the lines of a hammock chair. When one remembers fruitless efforts to arrange pillows to give adequate support, and recollects also the unspeakable comfort of one of these rests with just a single pillow propped against it, it is surprising that any room is ever left without one. For those who care for it there is a more expensive edition in wood and cane work.

The Question of Lighting

We now come to the matter of lighting. Of course, the usual thing nowadays is one of the convenient little electric lamps with a movable shade. It should be one of those made with a loop in the metal-work, and a hook should be placed in the wall so that it can be hung at the right height for seeing to read when sitting up in bed. Where, however, gas is used, people are far too apt to forget the necessity of a bedside candle. This should never be on a straight candlestick, as the grease is sure to get upset in moving it; but



An inlaid mahogany bedstead should be accompanied by a small mahogany table, covered with a lace-edged white cloth. On this the early morning tray can be placed

the candlestick should be of the regulation bedroom shape, with a tray to hold the matches. Sheffield plate is the ideal thing here, but brass or copper is good, and the touch of colour given by a green pottery candlestick often looks well.



Should books be required at night a revolving bookcase can be used in place of the ordinary table. On its polished top can be placed the electric lamp, cup and saucer, or anything that may be required

Booker & Sullivan *Messrs. Harrods*

THE PRESERVATION OF CUT FLOWERS

By A. G. WORLEY, F.R.H.S.

Continued from page 1552, Part 13

How to Gather Garden Flowers—Wild Flowers—Cutting Flowers and Removing Leaves—How to Place them in Vases—How to Pack Flowers for a Journey—Reviving Flowers

Most gardens can boast of arabis, either single or double, forget-me-nots, woodruff, London Pride, wallflowers, and the English flag iris, and with these few common plants very pretty effects may be obtained.

Forget-me-nots, being poisonous, are usually best alone, but if gathered with roots on (the stalks being uncut), and thoroughly washed, they will be free of much of their impurity, and will last for a long time. Woodruff is equally long lived, and nothing looks more delightful than a large, open bowl of this sweet-scented little flower, mixed with forget-me-nots.

Arabis is inexhaustively useful—the double kind, with its long, graceful inflorescence, being most decorative. Arabis mixes well with any other flowers, and lasts nearly a fortnight.

Freshly picked wallflowers are perfectly delicious in a room, but unless the precautions I have already given (page 1551, Vol. 3) in respect to cruciferæ are taken, they will not long remain so. Stocks belong to the same tribe, and, in order to remain sweet, must likewise have all foliage stripped off their stems to the point of immersion, and the water changed daily. They look best when not mixed with other flowers.



Pansies should be cut with the sprig of foliage attached to the flower, and arranged in a wide-mouthed vase

The old-fashioned "Solomon's Seal" is exceedingly useful in all stages of its growth. It looks particularly well boldly arranged with purple irises in large bowls or vases, and lasts a week to ten days.

When cutting pansies for indoor use, be sure to cut not only the bloom but the whole shoot, with foliage and buds attached. This not only simplifies the process of arranging, but doubles the life of the flower. Pansies should be arranged in wide-mouthed bowls.

No one with limited material for their floral decorations can



Wild harebells gathered early in the morning when the dew is on them will last three days in water and the buds will open

afford to despise the charming flowering shrubs and trees, some of which abound in almost every suburban garden. Large vases may be handsomely furnished with lilac, laburnum, guelder rose, spiræa, may, etc.

All last wonderfully well if their stems are slit up and the bark peeled off a few inches before putting in water. Being hardwooded, they naturally have more difficulty in absorbing moisture than have soft-stemmed flowers.

All plants with hollow, jointed stems, such as bamboos and reeds, should have a notch cut in the upper part of each joint that goes below water.

Preserving Wild Flowers

Rhododendrons look fine in a room when cut long and arranged boldly in large jars. An old wine-cooler makes an excellent receptacle.

Many persons object to wild flowers, on the ground that they fade too quickly to be worth the trouble of arranging. This is unfair, however, to the flowers, for if properly treated they will last a long time. The mistake generally made is not putting them in water as soon as gathered. People will carry them in their warm hands for miles, perhaps, in the hot sun, possibly leave them lying about some time before arranging them, and are then surprised if very soon they are found to die. But this is not the fault of the flowers. Those who have to go some distance for their wild flowers should take a deep basket for them, and if this has not got a lid, should place a piece of brown paper over the top as a protection from the wind and sun. Immediately on arrival home, place all the flowers in a big bowl of warm water, and leave them for some hours before arranging in vases. In this way they will last as well as any other flowers.

Whenever it is possible, wild flowers should be picked in the early morning with the dew still on them. Primroses have their lives doubled if, immediately, they are put in water up to their necks.

The Artistic Value of Foliage

The value of foliage is underestimated by many people, yet very much can be done with a few flowers if a little discrimination is exercised with regard to a suitable setting.

A wealth of beautiful foliage is to be gleaned from the hedgerows. As early as March we have the wild arum (or lords and ladies, as it is commonly called), the leaves of which look exceedingly well with any of the long-stalked spring flowers. Before being set up, however, they must be plunged into a deep pail of water, and left several hours. This will ensure their living well.

Wild parsley is charming arranged with flowers; it is fern-like and decorative. It will soon droop if left out of water, but if



Purple iris with laburnum foliage. These are held firmly by a lead coil at the bottom of the bowl

given a good preparatory soaking, will last fresh a long while.

Nothing is more welcome to the town dweller than a box of flowers straight from the country. Whether they be culled from the garden or from the fields, they are equally acceptable, provided they are fresh. But the condition of flowers arriving by post or rail is so dependent on the packer that a few hints on the subject may not be thrown away.

Although flowers are usually best gathered in the early morning, for transit it is better to pick them overnight, so that the stems may stand in water several hours previous to packing. By the morning they will have imbibed sufficient moisture to last them on their journey. Leaves should be left on the stalks, and it is essential in nearly all cases that the bloom should be quite dry. The exceptions to this rule are lilac and laburnum, both of which should be plunged bodily into water, and then packed wet. Treated thus, they will arrive at their destination perfectly fresh, and last for over a week.

Orchids, amaryllis, malmaisons, etc., all require special care when being packed, but the majority of flowers travel quite well without any padding whatever. It is a great mistake to use cotton-wool.

A strong, airtight box is the chief necessity, lined with stout paper, and this should be packed full enough to prevent the flowers moving or getting shaken up during transit. A layer of lettuce-leaves or newly mown grass at the bottom of the box helps to keep flowers moist and yet dry.

When sending sweet-peas, the latter should be cut with only one bloom open, and, after the preparatory overnight immersion of the stems, be tied up in small bunches, each of which should be wrapped in paper. In this way they travel well, and if unpacked immediately on arrival and put into warm water, will quickly revive and last fresh a week or ten days.

Flowers that have arrived after a journey are naturally in a low state of vitality, and need special treatment before being arranged in vases. Even the most faded-looking blooms can usually be restored if they are stood in hot water deep enough to submerge half the stem.



Wild cherryblossom from the hedges should be placed in large low vases

OLD FOREIGN PEWTER

By MRS. ARTHUR BELL

The Excellence of Foreign Pewter—Regulations Governing its Manufacture—Centres of Production —Decoration of Pewter—Authorities on the Subject of Pewter

BEAUTIFUL as are the examples of old English pewter—articles on this subject have been given already (see pages 945 and 1070, Vol. 2)—they are rivalled, and in some cases even excelled, by the foreign ware that has survived destruction. In France the making of pewter was early placed under restrictions as strict as those that prevailed on this side of the Channel; but it was not until 1613 that Royal patronage was extended to French pewterers.

At that date Louis XIII. gave a set of statutes to the so-called "Potiers d'Etain and tailleurs d'armures sur étain" of Paris, who were divided into three classes, each with their own guild, known as the *Potiers dit de Rond*, or makers of rounded ware; the *Potiers maîtres de forges*, or forge hands; and the *Potiers menuisiers*, or makers of *menus œuvres*, that is to say, small articles, such as inkstands, mugs, pilgrims' badges, etc., who may be said to have corresponded roughly with the sad-ware—hollow-ware—men and triflers, whose distinctive functions were described in connection with English pewter.

The chief regulations, most of which had, however, long been in force, embodied in the statutes of Louis XIII. were as quoted by Mr. Massé in his "Pewter Plate." No pewterer might use constituents in proportions other than those laid down, which were for what was known as *étain commun*, tin with fifteen per cent. of lead and six of brass, a toleration of one per cent. of error being allowed. Pewterers might have as many workmen and apprentices as they liked.

No pewterer might work at night or on a festival day; no coppersmith or other person might sell ware belonging to the pewterer's trade, either in the town or outside, unless it was of good and legal alloy; no one might sell old pewter as new. The Provost of Paris was bound to elect experienced masters of the trade, who were made to swear solemnly that the men belonging to it would keep the regulations well and loyally. The pewterers, with the exception of these two officers, were liable to serve on the watch till they attained the age of sixty.*

It was further enacted that any French pewterer who aspired to becoming a master workman must serve an apprenticeship of six years, and after that have worked for three years as a journeyman. This long novitiate over, he had still to prove his competency by the production of a diploma masterpiece, a *potier dit de rond*, or worker in the round, being expected to make a pot of some kind in one piece; a *maître de forge*, or forge hand, to produce a hammered bowl; and a *potier menuisier*, or joiner, to submit to the judges an inkstand of simple construction.

Special privileges were granted in France to the sons of master pewterers who became employers in their turn after three years' training under their fathers; and widows were allowed to carry on a business left to them by their husbands without being subjected to any test of efficiency. Women pewterers often rivalled their male relations in the beauty of the ware they produced; a certain Isabel de Murcel, for instance, who was working in Paris in 1395, was ranked as one of the best makers of pewter of her time.

The finest French pewter was marked with the word *blanc*, or white, because an undue proportion of lead gave to the ware a bluish hue, and the name of *étain sonnant*, or resonant metal, was given to pewter that had been more than once melted down, as it became hardened and sonorous in the process. With the exception of chalices and patens, which had to be made in *étain blanc*, the latter material was used for every variety of pewter ware so long as it came up to the standard required.

It early became customary for French pewterers to mark their ware, and in 1613 this marking was made compulsory, fines being inflicted for the infringement of the law. Each maker had to have three marks—one large one, including the first letter of his Christian name, and his full surname; a second, considerably smaller, giving his initials only; and a third, consisting of the master's badge or symbol that he himself chose. The best pewter was marked on the under side, whilst that of secondary quality bore the various tokens on the upper side, so that it was easy to distinguish between the two chief varieties of pewter made in Paris. It was compulsory to have all the various marks registered in what were known as the *Rouelles d'Essai*, or test tables, which corresponded with the touch-plates of Pewterers' Hall, and of which duplicates were kept in the office of the King's Procureur and in the Hall of the Pewterers' Guild.

Similar regulations to those to which the Paris pewterers had to conform were in force in the provincial towns of France, amongst which Lyons, Poitiers, Limoges, Amiens, Tours, Rouen, Rheims, Dijon, Chartres, Nîmes, Angers, and Toulouse were specially distinguished for the beauty of the ware produced in them. In Germany, too, the laws concerning pewter-making were equally stringent, though they differed in certain minor respects from the French ordinances. The chief centres of production were Augsburg and Nuremberg; and one of the earliest references to German pewter occurs



French tankard, German water-jug, and French flagon in pewter. France was famous for pewter work, and the finest specimens were made in *étain blanc*, and marked with the word "*blanc*," or "white," since an undue proportion of lead gave the ware a blue tinge

Photos, H. G. May

* The English books referred to in the article on Old English Pewter that appeared on page 945, Vol. 2, of EVERY WOMAN'S ENCYCLOPÆDIA also give many details concerning foreign ware and its makers. J. L. H. Masse's "Pewter Plate" (George Bell & Sons) includes lists of French and German pewterers from 1292 to 1633. Foreign publications containing reliable information on the subject of pewter and its makers are: "Etudes sur l'Etain," by Germain Bapst (Masson, Paris, 1884); "Etudes sur l'histoire de la production et du commerce de l'Etain," by Hector Dufrêné (Lacroix, Paris, 1881); "Histoire du Mobilier," by Jacquemart (Hachette, Paris, 1877); "Francois Briot, Gaspar Enderlein, und das Edelzinn." by Hans Demiani (Leipzig, 1897); and "Della Pirotechnia," by Vannuclo Biringuccio (Venice, 1540). The pictures with which this article is illustrated are all reproductions of specimens in the collection of the writer.

in an enactment issued in the former town in 1324, ordering visits of inspection to be made to the workshops by masters, who had taken an oath to test truly the ware manufactured in them. It was in Nuremberg, so long the headquarters of the great German craftsmen, that the most beautiful pewter was produced, and, thanks to the clearness with which it was marked, one need experience very little difficulty in identifying it.

In an ordinance of the Nuremberg pewterers, dated 1576, the proportions of the alloy to be used were fixed at ten pounds of tin to one of lead, and everything made in it was to be marked with the city eagle, as well as with what was known as the private eagle and the distinctive supplementary mark of the maker. It was further enacted than an eagle and a crown were to be stamped on all articles made of beaten tin, and that anything made in the English style must be distinguished by an eagle, a crown, and a rose. Other German marks were a lily, a scroll, and a cross with the Virgin and St. John at the foot; the last, however, was used only for ecclesiastical plate.



Two German lamps and a Flemish bénitier, or holy water stoup, in old pewter. The lamps are time measures, made on the principle of the classic water-clocks, oil being used instead of water. Both Germany and Flanders were famous for their pewter work

Much of the pewter made in Holland and Belgium was of fine quality and beautiful design, especially that produced in early times at Ath, where, in 1328, the Pewterers' Guild took precedence in processions of all the other civic corporations; and later at Bruges, Ghent, Mons, Namur, Liége, Brussels, Antwerp, Amsterdam, Breda, and Mons, the craftsmen in each town having their own guild and distinctive system of marks.

The Ghent Museum

In the Ghent museum is preserved a most interesting touch-plate, giving a large number of marks that were in use in that city in the seventeenth and eighteenth centuries, including a rose and crown, with the initials of the maker below the latter, and a hammer with a crown above it, and a shield on either side of the handle, one enclosing a lion and the other a lamb. Other well-known Ghent marks are those of the De Keghels family, who have been pewterers for many generations, and have combined their initials at different times with various symbols, such as a crowned heart pierced by two arrows, a Maltese cross within a circlet, a rose, and a sheep.

The best pewter produced in Mons was marked with the word *fin*, and amongst marks in use were a castle and the town arms, and a hammer surmounted by a crown; whilst the chief emblem of Liége ware was an angel; and of Brussels, a crowned rose.

In Switzerland, Norway, and Sweden pewter was also largely used, and to the first-named country belongs the distinction of having produced one of the greatest of all designers of the beautiful ware, Gaspar Enderlein, who, though he worked chiefly at Nuremberg, was born at Basel, in the latter part of the sixteenth century.

In Spain, Barcelona, and in Italy, Bologna were the chief centres for the manufacture of pewter; but in neither country was the ware produced equal to that of France, Germany, Belgium, or Holland. In Italy the trade was almost entirely in the hands of hawkers, known as Stagnarini, whose goods consisted mostly of cheap domestic utensils.

Decorated Pewter

The museums of France, Holland, and Belgium are rich in specimens of native pewter, the makers of which can, in many cases, be identified, and the provincial towns are still excellent hunting grounds for the collector, so universal was the use of the ware from the thirteenth to the eighteenth centuries, when, as in England, it was superseded by cheaper substitutes. Even the wealthiest households owned large collections of pewter that figure in Court inventories and in those of the property of great nobles and dignitaries of the Church; and gradually the names of individual makers came into prominence, it being recorded, for instance, that in 1380 a certain Michelet le Breton provided the French King, Charles VI., with six dozen dishes and twelve dozen porringers; and that, in 1422, Jehan Goupil, of Tours, supplied sixty-four dishes and one hundred and fifty-eight porringers to Charles VII.

About the beginning of the sixteenth century it began to be the custom to decorate pewter ware, thus greatly increasing the cost of production and at the same time rousing the jealousy of the gold and silversmiths. That led to the passing of laws forbidding pewterers to work in any other material than the legal alloy allotted to them. For all that, the practice continued, the new style culminating in France in the work of François Briot, by some critics considered the best of all Continental pewterers, who produced quantities of highly ornamental ware, two very fine specimens of which, the so-called Temperantia Salver and Ewer, are in the Victoria and Albert Museum, where they may be compared with an equally beautiful salver bearing the signature of the Swiss, Enderlein, mentioned above.

The Decline of Pewter

After the deaths of Briot and Enderlein, the decline in the making of pewter set in all over Europe, even the efforts of Louis XIV., who instituted the office of a Royal Pewterer, failing to arrest it. Ware long highly prized was either melted down for the material to be sold generally at a very considerable loss, or relegated to the kitchen, the derivation of the English word scullery, from *écuelles*, the French for porringers, being a minor but pathetically significant indication of the change which took place in the estimate in which pewter came to be held until a reaction in its favour set in again in modern times.

As an inevitable result of this sudden loss of popularity, countless beautiful specimens of old foreign pewter were destroyed, but there still remain enough to prove that its production was no mere mechanical industry, but a true art-craft, giving full scope for individual initiative and skill. The relics of ecclesiastical plate, the making of which in pewter was rendered legal in several Continental countries as early as the second half of the thirteenth century, include not only chalices and patens, monstrances and pyxes, flagons, and ewers, but a very great number of other utensils, some of very quaint and beautiful design, such as amphoræ and cruets for sacramental wine, vessels for keeping incense, bottles and boxes for preserving consecrated oil, alms dishes, portable bénitiers, or holy water stoups, heart-cases, in which the hearts of deceased persons of note were separately buried, pectoral crosses, worn by Church dignitaries, to which must be added sepulchral discs, bearing different devices, a large number of which are preserved at Mount St. Michel; and pilgrims' tokens, kept as mementoes of visits to shrines, etc.

Old Treasures now Obtainable

To enumerate all the objects made of pewter for secular and domestic use between the twelfth and eighteenth centuries would require a separate article; but it may be stated that the more important, of which examples can still be obtained, are complete dinner services, ewers, and basins, cimaises, or elaborately wrought cups, in which wine was offered to Royal visitors to towns by the civic authorities; shooting prizes, awarded alike to victors and vanquished; hanaps, or two-handled guild cups; seder dishes, used by Jews in the Passover celebrations; lavabos, or wall fountains; candlesticks, tankards, beer and other measures, bowls, porringers eared and plain; lamp time measures, on the principle of the Egyptian clepsydra, oil instead of water having been used; tea-pots, cream-jugs, and spoons of a great diversity of form, some few of the last that were used in Royal households, and fitted with handles surmounted by a crown.



German coffee-pot, Flemish lavabo, and Swiss biberon, or drinking vessel, in antique pewter. The lavabo was a species of drinking fountain that could be affixed to a wall. Switzerland produced one of the most famous of the ancient pewterers, Gaspar Enderlein, and his work is both rare and beautiful

THE ROMANCE OF OLD CHINA

THE ELERS' AND THEIR WARES

By Mrs. WILLOUGHBY HODGSON

Author of "How to Identify Old China," and "How to Identify Old Chinese Porcelain"

Two Dutch Brothers who Settled in Staffordshire—Ceremonious Tea-drinking of the East—The Spread of Tea-drinking in England gives Work to the Potters—The Elers' Works—A Primitive Speaking-tube—High Price of the Elers' Work—Distinguishing Marks—A Genuine Piece Secured for Sixpence

About the year 1690 two Dutchmen of gentle birth, John Phillip and David Elers, began to make pottery in Staffordshire.

These brothers sprang from a noble Saxon family which had settled in Amsterdam, of which city their father was burgomaster. It is related that the Elector of Mentz and Queen Christina stood sponsors to John Phillip at his baptism.

The brothers Elers had no doubt received a practical training as potters in Holland, where a flourishing trade was carried on in Delft ware, and where much Chinese porcelain was imported and copied. In 1688 they had come to England in the train of William of Orange, and found an opening in this country for their skill in the growing demand for tea-ware.

Since the formation of the East India Company in 1650 tea had been largely imported into England, and with it accounts had reached this country of the wonderful tea ceremonials of the East—the "Cha-no-yu" of the Chinese, a ceremony in which every movement is regulated by laws known only to the initiated. Conversation during the rite is not allowed to touch upon everyday topics, but the host reads some stately lines of poetry or exhibits a masterpiece of art which may be discussed.

The kettle and utensils must be of historic or artistic interest, and the cups from which the infusion is drunk are gems which have been treasured as precious heirlooms, and are often of an archaic description. In place of the spoon of the barbarian West, a little straw broom is used, and this is afterwards laid upon the seventh or thirteenth seam of the matting—a most important point, and one of the small variations practised at different schools, which vary only in minor details.

The rules governing these functions have not changed through many succeeding centuries; their importance can hardly be appreciated in the West by those who have not studied this wonderful people and their ancient and beautiful ritual.

There is little doubt that in selecting Staffordshire as their place of residence the Elers had sought advice from some English potter of the day—possibly from Dwight, of Fulham—but it is not unlikely that they may have heard—to quote Mr. Solon—that "clay and coal could be had in Staffordshire at that time by merely scratching the earth."

A Jealously Guarded Secret

They settled at a place called Dimsdale Hall, where they lived and had a warehouse, and they built their works at a secluded spot in Bradwell Wood, a mile distant. In the days of the Elers the potter guarded the secrets of his wares very jealously, and it is said that at this time idiots were at a premium in Staffordshire. These brothers were unwilling to introduce into their mixing-room any man of intelligence who might sell their secrets to others.

The workmen were locked into their several rooms by day, and they were subjected to a strict examination at night. Strangers were not admitted to the factory, and finished products were removed to Dimsdale under cover of darkness.

Eventually, by feigning idiocy, two men, named Astbury and Twyford, gained admittance to the factory, with the result that they afterwards copied the Elers' wares, and gave the recipe to other Staffordshire potters. It was also owing to the fear that their secrets might be divulged that these brothers invented a way by which they could send messages from the pottery to the warehouse. This they accomplished by means of a speaking-tube made of earthenware pipes, which they laid across the mile separating Dimsdale Hall and Bradwell Wood, and through which they conversed.



Salt-glaze ware. Drab ground with white ornamentation. Early eighteenth century
In the South Kensington Museum

By 1692, or thereabouts, the Elers had brought their wares to perfection. These were sold at Dimsdale; and, encouraged by success, David established himself in London at a warehouse in the Poultry, Cheapside, as agent to his brother. In 1710 John Phillip



Beautiful little tea-pot, Elers' red ware, decorated with applied sprays of mayflower and birds in Chinese style. Believed to be a genuine specimen made by the Brothers Elers, and picked up recently for sixpence

Elers left Staffordshire, being then in poor circumstances. He is said to have at first entered some glassworks at Chelsea, and, later on, is heard of as a dealer in glass and china in Dublin.

From the first the Elers seem to have achieved fame through their tea-pots. It is said that these were sold in the Poultry at from twelve to twenty-five shillings each—a very high price in those days. Writing in 1693, Dr. Martin Lister alludes to the Elers' red ware in terms of high praise; he says:

A Contemporary Verdict

"I have to add that this clay *Hæmatites* is as good, if not better, than that which is brought from the *East Indies*. Witness the *Tea Pots* now to be sold at the potters' in the *Poultry* in *Cheap-Side*, which not only for art, but for beautiful colour, too, are far beyond any we have from China. These are made by the *English Hæmatites* in *Staffordshire*, as I take it, by two *Dutch-Men*, incomparable artists."

At the time when these brothers settled in this country tea-ware and coffee-pots were being imported from China at very considerable expense; and it was these articles in red stone ware with relief ornamentation, known as "dry red porcelain," which they set themselves to copy. The red clay they found in Bradwell Wood. How these foreigners made the discovery is not known, but some secret information may have reached them, for it would seem that they spent little time after their arrival in this country before we hear of them in Staffordshire.

The Famous Red Ware

Elers' red ware, though one of the oldest, is perhaps the most beautiful product of the Staffordshire potteries; indeed, it has been said that it has never been equalled, even by the great Josiah Wedgwood himself. The exquisite tea and coffee services were copied over and over again by other potters in this part of the country for more than half a century, and very few authentic specimens made by the brothers can be identified, a mark being rarely used.

Our museums, however, are fortunate in possessing a few pieces about the authenticity of which there is little doubt. They came from the celebrated Enoch Wood collection, brought together in Staffordshire at a time when it was possible to get specimens the true history of which had never been questioned.

Its Characteristics

The colour of this ware is a dark red, and, according to Simon Shaw, the Staffordshire historian, the body was composed of "one part of Bradwell red clay, and four parts of clay from Hill Top." The ingredients were mixed, and so careful were the Elers that, after the mixing, they strained the slip thus produced through sieves, so that a really fine body could be made. After this it was turned on the lathe with great accuracy. Pieces were generally of small size, and these were characterised by delicacy and sometimes by extreme elegance of form. Besides tea and coffee services, mugs, jugs, and piggins were made. In shape the piggin resembled a diminutive bucket with an upstanding handle at one side, and a tiny delicately modelled ladle with which to help its contents. It is said that the handles and spouts of tea-pots were always hand-made, and certainly this statement is borne out by the appearance of these on some early pieces; but we have the authority of Wedgwood for the state-



Tea-pot, red stoneware (Elers' ware); moulded with figures, in low relief, of George I. and his Queen, and cupids; above, G.R. Early eighteenth century
In the South Kensington Museum

ment that the Elers were the first to introduce alabaster moulds into Staffordshire, though these, of course, may not have been used at first.

Oriental Influence

This red ware is characterised by a form of decoration which no doubt had its origin in China, in the moulded prunus-blossom and other devices used by the Chinese on their red stone ware, and also notably on their white porcelain. This ware was either ornamented by engine-turned designs, or more frequently by relief ornaments formed by applying small masses of wet clay to the surface at any point where a relief was desired. These were stamped with a metal die in the way in which a seal is taken upon wax, the superfluous clay being afterwards tooled away from the edges of the stamp.

The ornamentation generally consisted of prunus flowers, birds, geometrical patterns, fleurs-de-lis, and small figures. In the case of flowers the stems were hand-made, and were added after the flowers had been applied. The same geometrical design was used over and over again, variation being obtained by the raised hand-made lines which connected it.

The small tea-pot of our second illustration is one which the writer considers to be a genuine piece of Elers' ware; the queer little spout and the handle have evidently been moulded by hand. The decoration consists of sprays of prunus-blossom (or hawthorn) in Chinese style, and Fêng-huang bird with long tail.

This little piece is finely modelled, is thin and light of texture, and has a smooth and even surface. It was bought recently at a sale where it was exposed to view with a lot of rubbish. It cost its present owner sixpence. Collectors, however, must not expect to find Elers' ware upon rubbish heaps. It has always been expensive, and its history makes it to-day a very desirable possession.



Tea-pot of dark brown earthenware, decorated with applied vine-stems in low relief and with oil gilding. Staffordshire: middle of eighteenth century. The bird with outspread wings which surmounts the tea-pot and the three feet which support it are characteristic of early Staffordshire tea-ware
In the Victoria and Albert Museum



A jug in Elers' ware, ornamented with a floral design and supported on three feet
In the Victoria and Albert Museum

Chinese Red Ware

Those people who have taken the trouble to learn about such things are sometimes able even now to pick up treasures which are overlooked and undervalued by the ignorant. It is quite possible in these days to buy the old Chinese red ware teapots which served as copies for the Elers. These are darker in colour and much heavier than the copies made in Staffordshire; and the cover, instead of being surmounted by a knob, is generally crowned by some Chinese animal of curious and fantastic shape.

The only mark used by the Elers appears to have been an imitation Chinese seal, but the majority of pieces are unmarked; and the seal was also used by early imitators of this ware.

In addition to red ware these brothers made a black ware, probably the forerunner of Wedgwood's "Basaltes." They also made salt-glazed ware, and are credited with the introduction into Staffordshire of the lathe, of metal stamps, and of alabaster moulds.



The only marks used on Elers' ware are imitation Chinese seals

EMBROIDERED SEATS FOR CHIPPENDALE CHAIRS

By EDITH NEPEAN

The Seat-covering Should be in Keeping with the Chippendale Frame—Decorative Results from Working in Wools and Silks on Linen—Orchid and Mimosa Design—Removable Coverings and How to Arrange Them

CHIPPENDALE, with its quaint, elegant form and carving, grows more valuable as the years roll on. In fact, it is difficult to gauge the worth of some specimens. Happy, indeed, are they who possess complete sets of Chippendale chairs, and wise in their generation are those who treasure them.

Notwithstanding the beauty, shape, and simplicity of its outline, a Chippendale chair can be ruined, from an artistic point of view, by its seat. Six beautiful specimens, for which a dealer offered one hundred and fifty pounds to the owner, were made positively hideous and vulgar through having their seats covered with ornate embossed velvet. It perhaps cost a guinea a yard, but that is not the point; something which cost perhaps a twentieth of that amount per yard might easily have been more suitable. As it was, artistically speaking, the appearance of those beautiful treasures were ruined by the unsuitable choice for their coverings. Old world chintz is an admirable covering for a Chippendale chair; it suggests the correct period, the scent of lavender, the ringlets, and crinoline of the lady of fashion of that day.



Design for the seat of a Chippendale chair, to be embroidered on linen or silk

Chippendale and Old English Embroidery

The things which can throw us into the atmosphere of the period to which the antique belonged, as it were, always seem to produce the best results. But the ideal seat for a Chippendale chair must of necessity be the one which is embroidered after the manner of old English embroidery. The charming result will well repay the embroideress for all the trouble she may take. It need not be a costly item; quite beautiful results may be obtained on a coarse linen in crewel wools, with silks for the high lights. The design reproduced is a charming example for one such embroidered seat.

It is marvellous what wonderfully decorative results can be obtained from wools and silks on linens—rather a coarse linen for preference, of a fairly deep ivory or oatmeal tint. The actual seats of the chairs, which, as a rule, are removable, and easily slip in and out from the Chippendale frames, could be upholstered in holland. The outer embroidered cover could be so cut as to permit of its being slipped on over this, and fastened under the chair at the sides and at the corners with tape. The embroidered cover could also be tacked down all round underneath the seat. The advantage of this method is that, if it is a light fabric and the embroidery is delicate, it can so easily be removed for cleaning—or even washing. Each time these covers pay a visit to the cleaners or to "the tub" they look like new on their return. It is not difficult to cut out the material for such seats at home. Place the seat in the centre of the material, and draw its shape on to the fabric, allowing for turnings. The design can then be stamped on to this. It may either be worked in the hand, or in a frame, whichever method comes easiest to the embroideress.

Very beautiful and uncommon is a design of orchids and mimosa, choosing pale yellow crewel wools for the latter, and soft shades of mauve for the orchids.

The light which, in the natural flower, would possibly fall sharply on the tip of each petal is suggested by using pale mauve *silk* with touches of ivory. The petals of the flowers are worked in satin-stitch in a double row, in a slanting manner, whilst there is a veining in the centre of the petal in stem-stitch. This is worked in a dark but soft purple silk. The mimosa flowers are worked thickly in satin-stitch. The stems of the flowers are embroidered in chain-stitch in *crewel* wools, whilst the leaves are worked in satin-stitch in soft shades of green. When the embroidery is completed, this may be tacked firmly over the seat, upholstering it, or it may be removable in the manner already explained, the cover in this case being simply folded over the seat like an envelope, and secured into position by means of tackings or tape.

To be continued.

The following is a good firm for supplying materials, etc., mentioned in this Section: Messrs. Price's Patent Candle Co., Ltd. (Clarke's "Pyramid" Night Lights).



WOMAN'S BEAUTY BOOK

This section is a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents :

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure
The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods
Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure,
etc., etc.

BEAUTIFUL WOMEN IN HISTORY

THE LOVELY MISSES CATON

By PEARL ADAM

RICHARD CATON was a cotton merchant, an Englishman, and a gentleman. He settled down in Philadelphia in 1785, two years after the Declaration of Independence had been signed, for he foresaw many opportunities in the reconstruction of trade which was likely to follow the revolution.

His business required him to travel a good deal, and one of his trips took him to Baltimore, the centre of social life in Maryland. Baltimore was very gay, very light-hearted, and some of the most courtly blood of England ran in the veins of its principal families.

Richard Caton was welcomed to its life, and took to it at once. This was well, since he was to live there always.

For in Baltimore he met Mary Carroll. She was beautiful, cultured, witty, charming, full of virtues and graces, and the daughter of the richest man in America. Her father was a very distinguished man, a very pillar of the State. At his death he was the last of the signatories of the Declaration. He owned enormous estates—so enormous that a whole county was named after him ; and Baltimore's biggest fort, to this day, is Fort Carroll. His brother was the first Archbishop of Baltimore—the first Archbishop ordained in America. Mary was his only child, and Richard Caton may well have wondered if he would ever be allowed to marry her.

But Mr. Carroll was not the man to hinder a love-match. For once the course of true love ran smooth. The young couple were married, and Mr. Carroll gave them the beautiful estate of Brookland Wood, a little way out of Baltimore, and there they settled down to a very happy life. The suburb which grew up round this estate is still called Catonsville after them.

They had four children, all daughters, who were christened Mary, Elizabeth, Louisa, and Emily. It was early apparent that these children were going to be beautiful, but by the time they had reached early girlhood they were the acknowledged belles of Baltimore. They were graceful and slender ; they had faces like flowers ; they had manners of the most perfect ease, combined with a touch of old-world courtliness which they had caught from their grandfather. Their lovely heads were full of brains ; they had wit and learning and accomplishments ; they were wealthy ; and they had the supreme merit of being perfectly delightful on top of all these other advantages. Some women have all the virtues, and yet are not attractive, but the Caton girls had Baltimore at their feet to a man—and to a woman.

Their training had been perfect. Their grandfather looked on women with a deep, chivalrous reverence ; and they had spent much time at Carrollton with him. Their mother was beautiful, which nearly always forbids vanity in the daughters ; and she was a singularly cultured woman, who had taught them to love culture. Their father was a very charming man, and from both sides of the house they inherited that nameless, indescribable quality of good breeding which adds the last charm to beauty.

American girls have always enjoyed more freedom than English ones, and have been

far more independent, consequently, in their amusements. The Caton girls flung themselves whole-heartedly into the merry-makings of Baltimore. Maryland is famous for its edible delicacies, and the young folk planned terrapin feasts, and revelled in the inimitable canvas-back duck, which Holmes said ought to have a statue put up to it. They danced all night, riding many miles on horseback, with blankets flung over their pretty muslin dresses to keep off the dust. In winter they drove to their parties in a sledge. Four lovelier, happier, young things never breathed. They were rich, with everything they could desire; they had adoring parents and a worshipping grandfather; and yet they did not get spoiled.



The Marchioness of Wellesley, who died in 1853, one of the four remarkable daughters of Mr. Richard Caton, of Philadelphia
From a miniature by Mrs. Robertson

We do not hear of the many little fluttering episodes that must have fallen to the share of such a quartette as this. We can only hear snatches of their clear laughter and light-hearted songs as they flitted through the sunlight, while Europe groaned through the Napoleonic wars, and Nelson died amid the smoke of Trafalgar.

The inevitable break came. Mary, in 1807, married. She was only nineteen, but already had had a wide choice of suitors. She chose young Robert Paterson, the son of a wealthy merchant of Baltimore. Four years before, the name of Paterson had rung through two continents, for Robert's sister had married Jerome Bonaparte, Napoleon's brother, and set the world agape. Since then she had been to Europe, been disowned by Napoleon, and sent back ignominiously by her husband. In 1807 she was living in England with her boy, and Jerome was King of Westphalia, and married to a foreign princess.

No such alarums and excursions accompanied Mary's marriage to Robert Paterson. They settled down in Baltimore for some years. No children appeared, and after a while they grew restless, and began to talk about seeing Europe. The idea caught the fancy of Elizabeth, and Louisa, too; Emily, however, took it more quietly. There was a certain Mr. John MacTavish, recently come to Baltimore as British Consul. He was a Scot, and apparently an attractive one, since Emily did not care to go to Europe. She stayed at home and married her Scot, and never left America.

Young Mr. and Mrs. Paterson, however, sailed for Lisbon in 1811, and with them went Elizabeth and Louisa, all eager to see the Old World.

They landed at Lisbon in May, and spent some time in Spain, where the Peninsula War was dragging out its tragic length. Here they met Wellington, and the Iron Duke succumbed at once to the high-bred beauty and lively charm of Mrs. Paterson. It is a certificate to both of them that, though it was well-known that if the Patersons went anywhere, there Wellington would be found, nobody ever breathed a word of scandal about the rather charming little episode. It must have been the only humanising experience of the whole war to the grim field-marshal.

Nor was this the only damage done by Cupid in poaching upon the preserves of Mars. Wellington had an aide-de-camp, Colonel Sir Felton Bathurst-Hervey. He must have blessed his chief's liking for Mary Paterson, for it brought him into almost daily contact with the lovely younger sisters, and, in particular, he was pleased to be with Louisa.

When they left Spain they went about Europe, and then England, staying at the greatest houses, which opened to the magic touch of Wellington's hand. They met the most distinguished men of many circles, but Louisa saw no one who caught her fancy so much as her Colonel, and in due course they

were married. The newly-married pair were entertained by the Duke of Wellington at Walmer Castle, and the Duchess of Rutland gave a great ball in their honour, at which she bestowed on them the name by which they were afterwards always known in England—" The American Graces."

Mr. and Mrs. Paterson went back to America where, a few years later, he died. After a while Mrs. Paterson came to rejoin her sisters in England. By this time Elizabeth was married to Baron Stafford, and Louisa, left a widow in 1819, was still a reigning beauty. Mrs. Paterson found them installed on the top rung of English society, and when her mourning was over, the three sisters again went everywhere together. Once more they stayed with Wellington.

Here they met his elder brother, the Marquess Wellesley. He was sixty-five, very deep in debt, distinguished for his Viceroyalty in India, and engaged at that time in trying to redress the many evils with which Ireland was afflicted. What was more important, so far as Mary Paterson went, was that he was absolutely irresistible in the charm of his nature and manner. Neither man nor woman could withstand him. He had married a French singer, a union which had been unhappy, but his wife was dead.

We do not hear why Mary kept him waiting two years; but, in 1827, she and Elizabeth visited Dublin, where they were entertained with the greatest magnificence.

They were married in great state at Viceregal Lodge, and the bride's beauty won all hearts. The people strewed flowers before her wherever she went, and for the brief remainder of this stay in Ireland the Viceroy's wife was one of the most popular people in Ireland. This was partly due to the fact that she was a Roman Catholic, and he a Protestant, so that the marriage bore directly on one of the knottiest of Irish problems.

Poems were addressed to her, one of which rapturously begins—

Her goodly eyes like sapphires shining bright,
Her forehead ivory white,
Her cheeks like apples which the sun hath ruddied,
Her lips like cherries charming men to bite,

and goes on with a catalogue of charms drawn from fruiterers' and jewellers' shops.

In the following year Louisa married the Duke of Leeds, so now the three sisters were all settled ornaments of England. Wellesley was made Comptroller of the Household at Windsor, and his wife first Lady-in-Waiting to Queen Adelaide, with whom she was a great favourite.

Thus did the American Graces conquer England with their beauty. " No Court of Europe ever produced women of greater elegance and accomplished manners," said one writer; while another remarked that, " though of Republican parentage, they had a patent of nobility from Nature." It was a strange coincidence that two beautiful girls of Baltimore, and sisters-in-law at that, should each have married brothers of the great antagonists of the era, Wellington and Napoleon. The power of beauty works coincidences greater far than those of fiction.



A nineteenth century American peeress — the Duchess of Leeds, who before her marriage was Louisa Caton, the third daughter of Mr. Richard Caton, of Philadelphia
Rischgitz

HISTORY OF THE CURL

Continued from page 2273, Part 19

In the Days of Queen Victoria—Drooping Curls—The Age of the Chignon—The Frizzled Fringe—Natural Waves—Final Emancipation of the Curl

WHEN Queen Victoria came to the throne she found the curl high up and gay, but she herself did not succumb to the fascinating ringlet. In her early portraits we see her with the hair parted and brushed down smoothly each side of her head, and with tight plaits draped round her ears. No doubt this severely neat and simple style of hairdressing suited the clear-cut profile



Fig. 1. Portrait of Miss Jane Elizabeth Digby, a well-known beauty of the early part of the nineteenth century, showing the mode of wearing the curl then prevalent

of the young Queen, and was more in keeping with the solemnity of her exalted position than the riotous curl would have been.

The portrait of Jane Elizabeth Digby (Fig. 1) is an excellent example of the way the curls were worn at this period of their history. The particular curls of this lady played havoc with many hearts, for, following her divorce from Lord Ellenborough (Governor-General of India in the early part of the nineteenth century), she became successively the wife of a Bavarian nobleman, a Greek general, and an Arab sheikh. In the portrait of Sarah Austin, who was a contemporary of Lady Ellenborough (Fig. 2), we have another pretty arrangement of curls. In this case, however, they were looped up and arranged in a slightly more methodical manner.



Fig. 2. Miss Sarah Austin, a contemporary of Miss Digby. This picture gives another coiffure of curls worn in early Victorian days

From this smart beginning the tame drooping variety of curl was gradually evolved. The ringlets got longer and less smart—indeed, all style was beginning to be abandoned. This rather inartistic Victorian mode is within the memory of some of us, and even to-day there are old ladies who cling with tenacity to the style, which pre-dated the chignon and the crinoline.



Fig. 3. Miss Agnes Strickland, a famous historian of the Victorian period. This mode of hairdressing shows the rise of a more serious era

The portrait of Agnes Strickland (Fig. 3) illustrated the new mode, which has a serious note, and seems to tell of a new era of ideals.

Then we have a well-known picture of the poetess, Mrs. Browning (Fig. 4), of the same epoch, which shows the curls almost *au naturel*. This fashion, pretty enough in a young girl, is altogether wanting in the touch of parade which one associates with the dignity of maturity.

The big, loosely-turned-back curls familiar in portraits of George Eliot foreshadow the chignon, although the development took place gradually, and the draped pieces suspended round the ears and finishing in a rather tight knot low on the nape of the neck took hold of public taste at this period, when the curl was being coaxed into smoothness, and when pomatum was called into

request to produce the desired effect. But, despite all such effort in the days of dulness and extreme respectability, the curl died hard. If it was suppressed in one place it broke forth somewhere else, as will be seen in the coiffure of the Hon. Mrs. Norton, one of the Sheridan sisters, and a famous beauty of her day.

Here conventional severity and pomade have conquered to a great extent, but the careless knot at the back and the alluring little " follow me " are an expression of their



Fig 4. Mrs. Browning, the poetess, adopted the coiffure of loose curls which are now deemed appropriate only to a very young girl

fair owner's appreciation of the graceful ringlet.

With the entry of the chignon came the temporary eclipse of the curl, and ugliness reigned supreme. Hoops and bustles and other queer and ridiculous contrivances took the whole world by storm. Small wonder was it that the hairdressing was inartistic too. The curl must have awakened a latent sense of humour in womankind, and



Fig. 5. The Honourable Mrs. Norton, one of the lovely Sheridan sisters, a famous wit and beauty of her day, never quite abandoned the use of the curl in her coiffure



Fig. 6. With the advent of the chignon the curl disappeared, until, in the 'seventies of last century it began to revive in the first small beginnings of the curled fringe

have bidden them return to grace and beauty, but the curl was strenuously suppressed until such time as hoops and wire cages gave place to paniers and the clinging polonaise gown fashionable thirty or forty years ago.

Then, lo and behold, the curl emerged again in the form of a *taure*, or fringe. This was in the 'seventies, when the first small beginning of the fringe began to appear (Fig. 6), and as the chignon waned the fringe increased, until, in the 'eighties, it reached a climax (Fig. 7). This mode was not altogether beautiful, for the large netted mass at the back of the head was entirely devoid of beauty, and it was not until the rather aggressively frizzed fringe came to be considered *démodé* that women were inspired with the brilliant idea of letting the hair fall in natural waves, and of gathering it up into a graceful knot at the nape of the neck or in a simple coil on top.

At last they realised that the head was shaped prettily, and that the hair was



Fig. 7. As the chignon disappeared, the curled fringe increased, until the fashionable head-dressing of 1880 resulted in a heavy curled fringe on the brow, and a loosely coiled mass of hair at the nape of the neck

intended to emphasise this fact, not to be tortured into monstrous and ridiculous excrescences. So the *taure* disappeared, and the long curls were arranged in sculpturesque waves from a centre parting and coiled neatly at the back of the head. This brings us up to when we were decorously bidding farewell to the Victorian age, and entering into the Edwardian era, which period signalised the final emancipation of the curl, whose progress we have followed through many changes from the earliest beginnings of its history. First, the waves became little billows and puffs, which grew and spread in picturesque abandon, until hairdressing arrived at its present stage (1911) of beauty and perfection.

We have borrowed from the fashions of the past many salient points, and combined them with the enlightened taste and culture of to-day; and when we review the world's fashions of two thousand years we are confident in saying that the curled coiffure is incomparable, although the long and varied history of the curl inclined us to apply to it the well-known lines respecting the "little girl who had a little curl right in the middle of her forehead." Like this curl-wearer, "when it is good, it is very, very good, and when it is bad, it is horrid."

BEAUTY CULTURE FOR WOMEN

Continued from page 2512, Part 21

How Much is Beauty Dependent on Physical Exercise?—Beauty is Harmony, and Physical Exercise in Excess Disturbs It—The Secret of Sarah Bernhardt's Youthful Figure—Dr. Schreber's Exercises

How much is beauty dependent upon physical exercise? Beauty of form is undoubtedly the most potent kind of beauty—can it be cultivated by physical exercise? Immediately to one's mind's eye arise pictures of women who exercise strenuously and yet are not beautiful, and of women who exercise not at all and yet have perfect forms.

The secret of the matter is that the foundation of a beautiful figure in the fulness of time is laid in the days of slender youth. At the same time, this fact has been so distorted in modern times that many a girl grows up "weedy" and probably with round shoulders, although she has indulged in all kinds of outdoor sports and gymnastics. Probably she bears comparison badly with her own grandmother who kept her "figure" far on into the years when she dubbed her own granddaughter unladylike or not "genteel."

The Value of Harmony

Beauty is harmony. The girl who "enthuses" over one particular sport runs a chance—by developing one set of muscles at the expense of another—of spoiling the harmony of the whole. The girl who sets out to get enjoyment out of life, and who has been allowed in the earlier days to "run wild" with her brothers, is the girl making a bid for beauty. Active, bright, and alert, she will ride, run, swim, row, make beds or pastry, sweep a room, or play tennis, just as occasion offers. She takes the medium course between that of the "athletic" girl and that of the "ladylike" girl who learns deportment and probably walks or seats herself with stiff self-consciousness. She then becomes good to look at, and good to live with, because she has learnt the habit of making the best of life, however it comes along, instead of adopting the more selfish attitude of mapping out a course and forcing life to conform to it—in plain words, of going her own way. The modern girl with her definite and even scientific modes of cultivating beauty is yet not beautiful.

Only the other day a critic from overseas said he found that she had developed a "ruthless" expression and a haughty demeanour in late years. A person with a ruthless expression and a haughty demeanour cannot be said to be beautiful, and it is a fact that sport can develop both expression and demeanour. The outdoor girl becomes in time a devotee of one particular game or sport, and then gets an over-developed look, whilst the genteel girl—since extremes meet—does something of the same thing, though her face is white instead of wind-tanned. For the girl strong on "deportment" does too much walking, and not enough exercise with her arms. She is generally fond of dancing, so fond that she further sacrifices the development of her lungs by constantly breathing hot and vitiated air, and will generally do still further mischief by tight lacing. This latter is done in an instinctive effort to restore the harmony, the smaller waist giving an apparent importance to the narrowed upper part of the body.

Wise Moderation

Nature has made young limbs active, and the whole body pliable, and this applies as much to girls as to boys. Given health, freedom, and a wise guardian who can restrain excess either of work or play, a girl has every chance of attaining a beautiful figure without submitting to any special exercises for the purpose. The general activity promotes appetite, good food makes good blood, and Nature, unimpeded, does her work well.

Of course, there are many girls who have not the opportunity for free movement in the open air, and for them a home gymnasium has its interest. This article, however, is not written from the standpoint of the teacher of gymnastics, who regards her subject from one of two points of view.

She either inculates the teaching of tricks and the art of the gymnast, and so develops the pupil's strong points, or she studies her weak points in order to overcome them by judiciously selected exercises, the final object being to restore harmony which has been lost by inaction and a consequent defective formation.

But there is no need for either of these courses to be taken by the normal girl, who is not going to become a "show" gymnast or an invalid requiring treatment.

A loose house-dress allowing perfect freedom of movement is as great an aid to beauty as a gymnastic costume. To scrub, bake, or make beds develops the arms as well as rowing or swimming; and sweeping is a good all-round exercise. A family dance gives all the benefits of ballroom dancing without the drawbacks accruing to the latter.

Simple Aids to Beauty

It is easy to add to these exercises by fixing up a horizontal bar in some doorway; practising to walk well by carrying a book on the head, and adopting some of the exercises of Swedish drill.

The point of all this is to so arrange matters that the woman makes no break in the active habits of youth. She so often fails on attaining womanhood to continue a well-begun story. For it is the active woman who walks well, who holds herself erect, and who can accomplish the rare act of sitting down gracefully, and the still more rare one of being able to stand in one place gracefully for any length of time.

Just as a dancer, however expert, or an acrobat, however pliant his limbs, can never afford to miss a day's practice, so a woman who wishes her figure to keep young, graceful, and well proportioned can never allow herself to get "set" and staid by non-activity.

The Secret of Youth

This is one of the secrets of that marvellous woman whose figure is young and movements graceful, although she is a grandmother—Sarah Bernhardt. When this great actress, who astonishes the world as much by her sustained youth as by her genius, is not on the boards, she is taking active exercise in the country. She rides, rows, skips with a rope, swims and climbs, but there is no record of her adopting any scientifically arranged gymnastic exercises, unless one counts the light wooden dumbbells beloved of every sensible woman. The result is that this actress who has long passed sixty years, can dress for the part of a slim youth to perfection.

But it must be conceded that the middle-aged woman must use that perfection of art which conceals art, and gives the natural result instead of the spontaneous movements of active, lively youth. She must use some system with her exercise, or some set of muscles will shirk work. For her is appended the series of movements formulated by Dr. Schreber. They are simple, efficient, not over-tiring, do not require any apparatus, and may be adopted at discretion. But to be of any use they must be executed regularly. No corsets must be worn during these exercises:

Some Useful Exercises

1st. Describe a circular movement with each arm twenty times in succession. Extend the arms forward, outward, and upward thirty times in succession, taking eight or ten deep inspirations between each series.

2nd. Execute a circular movement from the waist, swaying the upper part of the body slowly round, the hands resting on the hips, thirty times. (Caution: Move slowly.)

3rd. Extend the leg as nearly at right angles with the body as possible twelve times each side, taking eight or ten deep inspirations between each series.

4th. Extend and bend the foot twenty times each side; perform the gesture of reaping or sowing thirty times; bend each knee rapidly twenty times; take eight or ten inspirations.

5th. Raise the arm swiftly and rapidly, as in the action of throwing a lance, twelve times in succession; throw out both arms simultaneously twenty or thirty times; take eight or ten deep inspirations.

6th. Trot on one spot, resting the hands on the hips and lifting the feet briskly, a hundred to three hundred times. Take eight or ten deep inspirations.

7th. Jump with the hands on the hips, and the head and body erect, fifty or a hundred times. Take eight or ten deep inspirations.

Object of Beauty Culture

The danger in adopting exercises in extension of the usual activity to which the body is accustomed lies in one getting overtired. By this more harm than good is done. It is a great mistake for anyone to suddenly break off old habits and enthusiastically adopt new.

In beauty culture one must aim at getting the body into habits conducive to beauty—habits are adopted slowly, almost imperceptibly. Harmony is desired—sudden changes create consternation, so to speak, and consequent disorder, the result being antagonistic to beauty. The middle-aged woman will therefore be wise in "making haste slowly." She must seek to avoid further inactivity rather than promote unusual activity.

Physical exercise is another name for motion, and what will be too much motion for the beauty of one will perhaps be too little for another. The aim must be to give the body sufficient exercise to exhilarate and stimulate; every part must have sufficient attention, and none too much. In this way the body is kept "fit" and in the highest state of beauty possible to it.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. T. J. Clark (Glycola); A. & F. Pears, Ltd. (Soap).



CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

The Baby
Clothes
How to Engage a Nurse
Preparing for Baby
Motherhood
What Every Mother Should Know, etc.

Education
How to Engage a Private Governess
English Schools for Girls
Foreign Schools and Convents
Exchange with Foreign Families for Learning Languages, etc.

Physical Training
Use of Clubs
Dumb-bells
Developers
Chest Expanders
Exercises without Apparatus
Breathing Exercises
Skipping, etc.

Amusements
How to Arrange a Children's Party
Outdoor Games
Indoor Games
How to Choose Toys for Children
The Selection of Story Books, etc.

NATIONAL DANCES FOR CHILDREN

Continued from page 2642, Part 22

By MRS. WORDSWORTH, Principal of the Physical Training College, South Kensington

No. 3. IRISH

The Irish Jig—Some Peculiarities—Music and Dancing in Ireland—Some Quaint Customs—A Few Characteristic Steps

No doubt the lively jig dates back to time immemorial.

The jig is essentially a measure which must have seized the imaginations of peoples of all nations. The jig, giga, gigue, or German geige is, in fact, cosmopolitan. One of the earliest dance tunes of which any evidence survives dates back to 1300, and is assumed to have been a jig. This irresponsible, gay measure was equally popular in England and Scotland in past years, and more particularly in Ireland, where it must be regarded as the national dance.

Shakespeare mentions several dances of his time, among them the gaillard, as danced at masques; the *cinque pas*, and the jigge. At the Tudor Court, celebrated for its dancing, jigs, courantes, gaillards, and brawls represented the livelier measures. It is only reasonable to infer that jigs continued in favour at Court until the succession of the House of Hanover, because there are jigs christened after every successive sovereign from Charles II. to Queen Anne. After her death jigs were no longer first favourites at Court, and dropped gradually out of general use in England.



Fig. 1. Springing step. With both hands on her hips the dancer faces the audience, and takes eight springing steps forward, raising each foot in turn against the other leg

We find them figuring in the entertainments of masques and revels which were the particular prerogatives of the Inns of Court. The young gentlemen learned in law counteracted their sedentary habits of study by attention to these agreeable movements. It is recorded that the budding judges and barristers were very accomplished dancers. In the preface to Playford's "Dancing Master," the writer commends the "sweet and airy activity of the young gentlemen of the Inns of Court." While in Grove's Dictionary may be found jigs christened after the Inner and Middle Temple, also Gray's and Lincoln's Inn.



Fig. 2. Toe and heel. At the first beat the dancer puts her right toe on the ground, and her heel at beat two, at the same time turning her right shoulder well forward, and looking backwards at her foot

There is a marked and comprehensive character about a jig, especially an Irish jig. Dancers could foot it merrily, play it on some musical instrument, and sing a country "round" at the same time. In Shakespeare's day the term "jig" applied equally to a sprightly dance or a merry verse. At playhouses the dancing of jigs was expected from performers. In the early days of the drama, a dancing and singing jig was the regulation wind-up of every play. Often this measure was impromptu—or passed as such—and so did a rhyming tag sung by the clown. Audiences were then in the habit of calling loudly for a "jigge" as a pleasant termination to the performance, whether comedy or tragedy.

But it is to Ireland we must go for the jig in all its vivacious activity and original charm. The Irish race possess a national taste for both music and dancing; it is an integral part of their character. So it is not surprising that the national jig has a marvellous influence over the Irish temperament.

As Miss Owenson, in her "Patriotic Sketches of Ireland," has illustrated so forcibly, no alien can in any way replace the sons and daughters of Erin at their own lively jigs. The same lady gives an interesting description of outdoor peasant gatherings in Ireland, whereat the performers, so she says, seem untiring in their ardour for the jig. This is her description of the occasion:

"The piper is usually seated on the ground, with a hole dug near him into which the contributions of the assembly are dropped. At the conclusion of every jig the piper is paid by the young man who dances it. This gentleman always endeavours to enhance the value of the gift by first bestowing it on his fair partner"—a subtle move. "A penny a jig is considered very good pay; but the gallantry or ostentation of the contributor—anxious at once to appear generous in the eyes of his fair lady and to outstep the liberality of his rivals—sometimes trebles the sum the piper usually receives."

This quaint description of the proceedings may not be exactly borne out to-day, but it is a fact that jig-dancing assemblies still take place in parts of Ireland.

It has been stated that dancing has so strong a hold upon the lively Irish temperament that few gatherings take place in the shamrock country without this accompaniment. At the numerous Irish fairs groups of youths may always be seen merrily footing it to the break-down, with many stirring whoops and much flourishing of blackthorn shillelaghs. In Scotland finger-cracking and kilt-twirling are prominent features of national dancing; while in Ireland the jig is incomplete without its shouts and shillelagh-thumping. The way an Irishman flourishes his fearsome blackthorn stick around his head and "sharpens" it on the turf is an art in itself.

An Irish wake is prominent among those characteristic functions



Fig. 3. Skirt step. The dancer holds her skirt in both hands and points her right foot four times. A spring is given with each point



Fig. 4. Rocking step. To the first eight bars, the dancer, with locked hands and lowered head, sways from one foot to the other



Fig. 5. Rocking step. This shows the position of the next eight bars, to which the dancer turns slowly and raises her arms

where competition runs high in keening dirges, in whisky-drinking, and the prolongation of active jigs. On such occasions the measure of respect for the lamented deceased is testified by the individual energy of the mourners, and their ardour to exert themselves by jig-dancing in honour of the departed. Though the Irish possess a reputation for gaiety and humour, their dancing has not such a variety of popular measures as that of other countries. The strange manner in which an Irishman mixes tears and laughter is typified by the uproarious mirth of jig-dancing in a house of mourning.

It has been said that if the girls of Dublin did not dance they would soon become cripples, for it is not the fashion to walk in the Irish capital, because of the badly paved streets. Even the barefooted, ragged little urchins who swarm on the quays and in the slums may be seen twirling imaginary shillelaghs and skipping merrily round in the jig.

Besides the jig, Ireland possesses many other dances, interesting because of their antiquity and their connection with similar measures in other countries. The most popular are the Circular Dances. In Ireland, May Day is still celebrated by a circular serpentine dance round a tree; the steps of this measure have been handed down from generation to generation, and form a genuine survival of olden times. Another dance, almost as old, is the espringall, corresponding to the German *springendetantz*. This is a dance-song, in which one performer sings the melody, and the others join in the chorus.

The music of an Irish jig is a strange mixture of gaiety and melancholy, typical of the country and people. Bagpipes belong to Southern Ireland as well as to Scotland, and are often mentioned in ancient Irish poems, between the sixth and tenth century. The modern Irish bagpipe has the sweetest sound of any instrument of that description. But the harp is really the national instrument, most of the best and most effective Irish music being especially composed for harps.

In describing Irish national dances, as in Scotch, it is impossible to give a detailed description of every step, or of any complete or particular jig. A jig may contain any number of steps from five to twenty-five, and even more, depending on the endurance and ability of the performers. There are a few characteristics steps which may be found in all jigs throughout Ireland, but beyond those the steps vary according to the ingenuity of the dancers and the locality. Therefore, illustrations are given of a few of the most general steps suitable for teaching quite small children. In this country these steps are collected under one heading, and known as the "Washer-



Fig. 6. Beckoning step. The dancer points her right foot alternately four times in front and four times behind, meanwhile raising her right hand as if beckoning someone



Fig. 7. Shaking fist. At this step the dancer advances with heel extended and her fist raised. The feet are then closed together, and the step repeated to the left side

woman's Jig," because of the name of the music. They are typically Irish, but, at the same time, quite simple, and can be mastered by small children without difficulty.

FIGURE 1. SPRINGING STEP. With both hands on her hips the dancer faces the audience, and takes eight springing steps straight forward, raising each foot in turn against the other leg (see illustration 1). On the eighth step she turns sharply and repeats the steps, travelling back to her place, and turning to face the audience on the eighth step.

FIGURE 2. TOE AND HEEL. This step, in some form or another, comes into every national dance in Great Britain. The dancer places her right toe on the ground at beat one, with a spring, and her heel at beat two, turning her right shoulder well forward, and looking backwards at her foot. The same thing is repeated eight times with alternate feet.

FIGURE 3. SKIRT STEP. Holding her skirt in both hands, the dancer points her right foot four times, giving a spring with each point. The same thing is repeated eight times with alternate feet, the skirt being swung to the reverse side with every change of foot.

FIGURE 4 AND FIGURE 5. ROCKS. The rocks occupy sixteen bars of music, and form two steps. During the first eight bars the dancer, with locked hands and lowered head, "rocks" in position from one foot to the other. In the next eight bars she turns slowly, raising her arms as if stretching and yawning, until they meet behind her back.

FIGURE 6. BECKONING STEP. Raising her right hand, as if beckoning somebody, the dancer points her right foot in front, and then sharply behind. This movement is repeated eight times with alternate feet.

FIGURE 7. SHAKING FIST. In this step the washerwoman is angry, and advances with her heel extended and her fist raised. At beat two the feet are closed together, and the step repeated to the left side.

FIGURE 8. LAST STEP AND BOBBING CURTSEY. The last step may be either a repetition of the first, with a bobbing curtsey on the last beat (see illustration 8), or eight cuts taken in a circle to the left and right, finishing with a similar curtsey.

In Ireland jigs were universally taught not so very long ago. Small tradespeople were the instructors in villages, and the result proved well worth the pains. There is a famous story of an Irish carrier who was once summoned to attend to some luggage which was needed urgently, and returned answer that he could not come, "being busy teaching the jig"! Which implies that this casual race once thought more of their dancing than of their trades.



Fig. 8. "Bob" curtsey. The last step can be taken like the first step, with a "bobbing" curtsey, or eight cuts taken in a circle to the left and right

Photos. Martin Jacolette

FAIRY STORIES

By FLORENCE BOHUN

The Imagination of a Child—The Story-teller of Savage Races—The Oldest Story of All—Where our Fairy Stories Come From—The Earliest Fairy Stories—Cinderella—Tales of Dwarfs—"Childe Rowland"—The Brothers Grimm, Hans Andersen, Rudyard Kipling

"TELL me a tale, mummy," is a request the children are never tired of repeating. And when one tale has been told, another is demanded, till "mummy's" memory and imagination almost give way under the strain.

This desire for a tale, and this quickly learnt habit of tale-telling, come to every generation of children from many long ages ago. Long before man could write, he could talk, and very long before there were the most elementary rock-scratched tales the "story-teller" of each tribe would at certain times gather a big group of listeners, and tell them of wonderful deeds of the gods, and of the strange creatures which possibly might any day appear among them. Eastern people are still famed for their story-telling: the best-known collection of their ancient tales—the "Arabian Nights"—is a splendid specimen of the kind of story all people loved best.

Savage races now give their official "story-teller" a position of very high honour, and no king's Court is complete without one or two, even as no king or noble in Elizabethan days ever travelled without his jester.

So the request of the child for a story is not only the desire for amusement, but an instinct passed on from ages long dead.

But of all stories, the little ones clamour most for a "fairy story"—a story of lovely princesses, giant ogres, glass mountains, talking birds, and "lived happily ever after" endings. With most children the tale of the "Frog Prince" far surpasses in

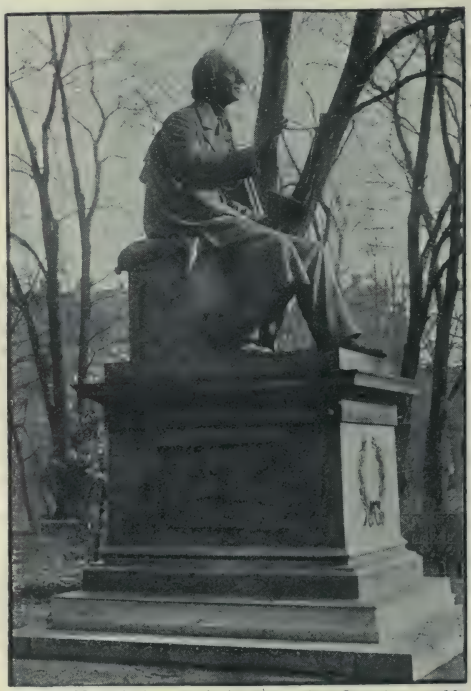
excellence "Black Beauty" or "Little Women." This is not only the child's imaginative delight in the supernatural, but the ancient feeling of the savage who really thought that all animals and trees, and even what we call "inanimate" things, had life in very much the same manner as himself. The wind in the trees was the voice of spirits, the smoke from the mountains the breath of some fierce ogre, the black hills far away in the distance were giants' castles, and beyond them lay all sorts of horrors. These ideas crystallised into stories, which have come down to us in many forms, and through many races of people. For the "fairy tale" is the oldest tale of all; many probably are as old as the Adam and Eve legend. All over the world, often among peoples other than Aryan (all the European, Indian, and Persian races), the main points of the orthodox fairy story are identical.

There is always the ill-treated, but finally successful, youngest daughter, the triumphant youngest (third or seventh) son, the substitution of the false bride for the true, and all the poor true bride's miseries, the husband and wife forced apart and seeking each other through all kinds of dangers and difficulties.

Our collection of fairy stories has been given us in readable form by M. Perrault, the Brothers Grimm, Madame D'Aulnoy, Hans Andersen, Andrew Lang, and many other lovers of folk-lore, but they are really the gathered imaginings of many races of people. So-called German tales belong to other European nations; Norse legends have their parallels in other languages; even the old Celtic tales of Ireland of the redoubtable Finn and his Fena are only improvements on those of a less cultured race.

The earliest known collection of fairy tales was in the time of Rameses II.; from then till Monsieur Perrault's publication, in 1697, stories had been spasmodically collected. But it was the Brothers Grimm who first collected "Kinder- und Haus-Märchen" with a definite scientific purpose, to discover, if possible, their origin and to trace their history. The result, as all the world knows, was the finest and most fascinating collection of fairy stories. Most of the tales they took down from peasants in different parts of Germany—Jakob's indefatigable wife, Dora, being of great assistance to them in the search, the beautiful story of "Schneewitchen" (Snow-white) being one of her finds.

But the Brothers Grimm not only collected the simply told tales of the peasants; they worked them up into the beautiful literary stories; this was what M. Perrault had done with his collection of 1697. In England a good many collections have been made of fairy tales in dialect. Most of these stories are found in other countries, but the English people have given them a few distinctive touches that seem to make them really English. "Tom Tit Tot," a favourite Suffolk story, is the English version of Grimm's "Rumpelstiltskin"—the story of the little gnome who got the maiden into his power and threatened to take her away from her mother's home if she did not discover his name. This plot is of great antiquity, for the superstition has been common for many ages that to know a man's name gives one power over him.



Statue of Hans Andersen, which is erected in Copenhagen. His beautiful fairy tales are known to children all over the world. The statue represents him in a "story-telling" attitude
Photo, George Kolkar

The story of the beautiful maiden discovered by her shoe—the story we know as "Cinderella"—is probably the widest-spread of all stories, for it has been found to exist in three hundred and forty-five variations! It is generally said to have originated from the legend of the Egyptian serving-maid Rhodope, who lived on the banks of the Nile in 670 B.C. One day, while she was bathing in the sacred river, her sandal was seized by a greedy eagle and carried far away, till it was dropped, rather thoughtfully, at the feet of King Psammetichus. Immediately the king saw the shoe he fell in love with its shapely little form, and even more with the wonderful maiden to whom it must belong. He commanded, in the delightfully imperious way of ancient kings, that his servants should search the world until the owner of the shoe was discovered and brought to him—for none other would he wed. In time, after many adventures, Rhodope was found, and the king, seeing that she was very beautiful, made her his wife.

Many folk-lorists declare that this was not the parent story of "Cinderella," but only

a civilised branch of an ancient Nature myth in which Cinderella is the dawn, chased by the king—the sun, and the ugly step-sisters are the jealous clouds that try to mar her beauty. However that may be, Zulu, South American, Finnish, and many other mothers tell their babies this story; and Geoffrey of Monmouth, who was as fond of fairy stories as most early chroniclers, tells the story of "Cap o' Rushes," another variation.

"Catskin" is a branch story of Cinderella; the Germans call it "Allerlei Rauch" (All Kinds of Smoke) and the French "Le Peau d'Ane." The ancient Neapolitan collection of fairy stories, the "Pentamerone," contains it under the name "Cenerentola," and Germans give "Cinderella" the pretty name of "Aschenputtel." French people declare that the shoe was of fur, not glass, for M. Perrault in his collection of tales speaks of "le pantoufle en vair," not "en verre."

Tales of dwarfs probably originated in the northern countries of the world, for dwarfs were once quite common. Nearly all the Courts of the early kings of Europe contained a number of dwarfs used as playthings in the way, later, the Court jester was employed. "Tom Thumb" was a dwarf brought from the North to King Arthur's Court. We can be sure he was very much larger than a thumb, but with constant repetitions through the years his smallness has become considerably exaggerated.

Animals have always held a place of honour in fairy stories; with the exception of the wolf in "Red Riding-Hood," every animal is a power for good, not evil. M. Perrault has given us the intrepid "Puss in Boots" and "Little Red Riding-Hood," two of our most loved stories. The gruesome story of "Blue Beard" is another he rescued from possible oblivion.

Stories of sacrifice, where parents mercilessly slaughter their offspring, date from the time when the gods could only be appeased by the murder of the most cherished members of a family or nation. The tragic story of the "Rose Tree," in which the bird sings to his little human sister:

> My mother killed me,
> My father picked my bones,
> My little sister buried me
> Under the marble stones

is one of this kind. Among its many variations are "The Singing Bone," well known in Germany—and in England through Grimm—and "Binnorie," a household tale in some parts of Scotland.

One of the few stories to which an author can be assigned is the sweet tale of the kindly "Three Bears." This was written by Robert Southey, the Poet Laureate [who lives now by his great prose work, "The Life of Nelson,"] for one of the little children he loved so fondly.

One of the most curious stories which seems to have a probable date is "Childe Rowland." As the Brothers Grimm do not tell it, it is not so well known as many others. Shakespeare makes Edgar say in "King Lear":

> Childe Rowland to the dark tower came,
> His word was still—Fie, foh, fum,
> I smell the blood of a British man,

so we may believe it was a popular story at that period. In this story the hero sets out to seek his sister and is given directions to travel "till you come to a round green hill surrounded with terraced rings from bottom to top." He is to climb the mound and then go down a long, "dark tower that has no doors or windows," and presently he will find himself in an open hall. This description exactly agrees with some dwellings of prehistoric man which still remain in a good state of preservation in Peebleshire and the Orkneys.

In Peebleshire cave homes have been found dug out in terraces on the side of green hills, and in the Orkneys there are underground dwellings which suit the description of the "dark tower."

The story, for some reason, became popular, and was handed on in its original form through people who gradually became more and more civilised. Additions can be plainly seen—the "good brand that never struck in vain" must have been of metal, and we can believe this was the contribution of some romantic person of a later period in the Iron Age; the word "Childe" in feudal times signified the heir of some noble house, so this period must also have contributed to the original primitive story.

Cumulative stories, where trouble is added to trouble, like "The Old Woman and Her Pig," are probably English in origin, for they are found with many variations in almost every county—the historic story of Scotland is "The Wife and Her Bush of Berries."

Our Northmen ancestors must have brought with them some of their household stories, and it is believed that the much beloved one of Jack the Giant-Killer has this origin. Sir Walter Scott, who took a keen interest in these household stories, says: "Jack, commonly called the Giant Killer, and Tom Thumb landed in England from the very same keels and warships which conveyed Hengist and Horsa and Ebba the Saxon, 112." The oldest version of "Jack" begins: "In the days of King Arthur, who ruled in Cornwall," but as King Arthur was probably a mythical person, or many mythical persons, this gives no historical date. The beautiful story of the "Sleeping Beauty" appears to be derived from a Norwegian saga. "The Golden Bird," "The Three Heads in the Well," "The Frog Prince," and "The Goose Girl" are all very old stories, which modern writers have embellished and put into many attractive forms.

It is very good to know that the production of fairy stories still goes on. Lewis Carroll's "Alice in Wonderland" and "Alice through the Looking-Glass" have been added to the masterpieces of English fairy literature, and Rudyard Kipling in his "Just So Stories" has given the world many delightful fantasies, of which "The Cat that Walked by Himself" is a brilliant illustration.

GIRLS' CHRISTIAN NAMES

Continued from page 2282, Part 19

Medusa (*Greek*)—"Ruler." Chief of the Gorgons. There were three of these, who had serpents instead of hair on their heads. Medusa was the chief, and the only mortal one. The word means anything exceptionally hideous, and Medusa's face was so terrible that all who looked upon it were immediately turned to stone. The legend runs that Medusa was originally possessed of great charms, and famed for her beautiful hair. Two reasons are given for her awful fate, one being that she presumed to rank her beauty above that of Minerva; the other that Neptune fell in love with her locks. In either case it seems that a very human and ungoddess-like jealousy caused Minerva to change her rival's lovely hair into writhing snakes, which transformed all who looked upon them into stone. Poor Medusa's head was cut off by Perseus, and Minerva placed it on the ægis (boss) of her shield, where it conveniently continued its petrifying work upon Minerva's enemies. There is a magnificent amethyst cameo in the British Museum depicting Medusa's head.

Melicerte—French derivative of Millicent.

Meleto, Melic, and **Milto**—All contractions of Melicent or Melecent.

Melina (*Greek*)—"Gentle." Diminutive is Melinda.

Mélisenda—"Work, strength." Spanish form of Melicent.

Melissa (*Latin*)—"A bee."

Mélisse and **Melite**—French variants of above.

Melitta (*Latin*)—"Moisture."

Melusina—Formerly used in France, Holland, and Germany.

Mélusine was a beautiful maiden whom Raymond, son of Count de la Forêt, met in a wood (so runs the legend of Poitou). Their love was mutual, and they were married after he had consented to one condition which she imposed—namely, that he must never intrude upon her privacy on a Saturday. After many years, he was made jealous and suspicious by his father, and, entering his wife's room, beheld her bathing, and saw her lower limbs were transformed into an enormous fish or serpent. When Mélusine knew her dread secret was discovered, she gave one terrible shriek, and vanished from her husband's sight for ever, only visiting him again at nighttime in spirit form.

Melita—The old name of Malta, bestowed upon the second daughter of the late Duke of Saxe-Coburg-Gotha, as she was born there.

Melpomene (*Greek*).—"Songstress." The muse of tragic and lyric poetry.

Menica (*Latin*)—"Sunday-child," also "adviser." This is the Spanish and Italian form, which is really a shortened variant of Domenica, from the Latin "Dies Dominica," "the Lord's Day."

Mencia—Variant of above.

Meraud (*Greek*)—"An emerald." This uncommon name, found only in Cornwall, is derived from the Greek μαρμαιρω (marmairo), "to twinkle and sparkle," and is equivalent to the Spanish Esmeralda.

Mercedes (*Latin*)—"Favours." Principally used in Spain, where children are named after the Virgin Mary—Maria de Mercedes or Maria de Dolores.

Mercy (*English*)—"Merciful." Like Faith and Hope, this is an abstract virtue name, and favoured by the Puritans. In diminutive form it is Merry.

Meriel (*Old English*)—"Perfumed" or "sweetness." Derived from the Greek "muron," a word applied to any sweet juice distilled from plants and used in sweet ointments and perfumes, and always applied to "myrrh." Muriel is the most common form of the name now in use.

Merope (*Greek*)—"One endowed with speech." Merope was one of the Pleiades; these were the seven daughters of Atlas and Pleione, and were transformed into stars, forming the group known as the Pleiades. Merope had the temerity to marry a mortal, Sisyphus, a prince of Corinth, and as a punishment her star shines but dimly in contrast to the brilliant scintillations of her six sisters.

Messalina (*Latin*)—"Inconstant."

Meta—German contraction of Margaret. Also English.

Metra (*Greek*)—"Faithful daughter."

Metelill—"A pearl." Danish form of Meta. See above.

Mette—Diminutive of above.

Michaella (*Hebrew*)—"Who is like to God."

Michaele—Italian variant.

Mikelina—Russian form.

Mila (*Slavonic*)—"Lovely." Also Milan.

Milburga (*Teutonic*)—"Mild pledge." Also Mildburgh.

Milcah (*Hebrew*)—"Queen."

Mildgithe (*Teutonic*)—"Mild gift." This beautiful series of old Saxon names is formed by various suffixes added to the root "mil" or "mild," meaning "mild," just as "Hild" and its variants signify certain attributes of the "battle-maid" series.

Mildgythe—"Mild gift." Variant of above.

Mildred (*Teutonic and Anglo-Saxon*)—"Mild threatener."

Mildrid—Danish form of above.

Mildthryth—"Thryth" is the full form of "commanding," or "threatening," so the true meaning is "one who commands in a gentle manner."

Miletia—A variant of Melitta. See above.

Milicent (*Teutonic*).—"Work, strength."

Millicent—Most popular form of above.

Miliora (*Latin*)—"Better."

Millie—Contraction of Millicent. All these names are derived originally from the Teutonic "Amal"—"work."

Mimosa (*Japanese*)—"Sensitive."

Mina (*Teutonic*)—"Helmet of resolution." The diminutive of Wilhelmina. The derivation of this name is somewhat a moot point, authorities differing as to whether it comes from the Icelandic "hialmr"—"a helmet," or Saxon "helma"—meaning "helm," the upper portion of a rudder. "Wil"—will, or resolution.

Mimi—French form of above.

Minette—French diminutive of Mina.

Minella—Beautiful uncommon English derivative of same.

To be continued.



WOMAN'S WORK

The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include:

Professions
Doctor
Civil Servant
Nurse
Dressmaker
Actress
Musician
Secretary
Governess
Dancing Mistress, etc.

Woman's Work in the Colonies
Canada
Australia
South Africa
New Zealand
Colonial Nurses
Colonial Teachers
Training for Colonies
Colonial Outfits
Farming, etc.

Little Ways of Making Pin-Money
Photography
Chicken Rearing
Sweet Making
China Painting
Bee Keeping
Toy Making
Ticket Writing, etc., etc.

SHOPKEEPING FOR WOMEN

FUR STORES

Risks of a Fur Business—Making up of Furs—Selection of Premises—Stock Required—Change of Fashions—Preservation of Furs

ALTHOUGH a trade of immense interest, it must be remembered that there is not a large amount of business to be done in furs, because they are very expensive, and are bought only by those who can afford luxuries.

Still, if a shop in a high-class neighbourhood can be secured, and a woman has somewhere about £2,000 capital, and some experience gained either in a furrier's or drapery store, there is a business to be done. Some experience is absolutely essential, for without it heavy losses may be made, and the business killed before it has had a chance to become a success. If a business be successfully established it is one of which the successful fur merchant may well be envied, for she has nothing to write off for depreciation of stock, and her business is one that requires work practically only eight months out of twelve. More than this, stock, if properly packed away when trade is off, actually increases in value, for furs are always going steadily upwards in price.

The summer months may, however, be occupied by the practical woman in making up stoles and other articles for the next winter's trade. Or, again, she may devote herself to the sale of feather boas and so forth during the season when the stock of furs is packed away.

There is a recognised system of apprenticeship in operation among furriers, and, naturally, a young woman who has served, say, five years, studying the trade of preparing and making up has a much better chance of success when she comes to start in business as a fur merchant than one whose only knowledge of this intricate craft has been gained in a drapery establishment. The fur merchant with the trade at her fingers' ends will be able to make up and do repair work herself, thus adding to her profits money which she would otherwise spend in paying to get such work done outside.

The selection of premises for this business, of course, is of the utmost importance, and a shop should be found in the West End of London or the best part of a large provincial town, where good-class residents abound. If the shop be in the West End of London, a high rent must be paid—probably as much as six to eight hundred pounds per annum, or even more than that.

The fitting up of the establishment should be in the best and most dignified style, and somewhere about £200 to £300 will be spent in mahogany drawers, cases, and counters. Brass stands for showing goods, mirrors and a good carpet will be necessary. Any first-class shopfitter will prepare plans and estimates suitable to the establishment, and submit them for the fur merchant's approval; and, in fact, on a point such as this the shopkeeper is well advised to go to such an expert, to whose designs she can always add her own ideas. The establishment should

be ready by the end of August, and business started in September or October.

The First Stock

As the wholesale houses are always willing to send to their known clients sets of furs, on approval, likely to suit a customer, the practical furrier never overstocks, preferring to take advantage of this convenient system when she has a customer who cannot be satisfied from her own limited stock. Of course, a fair stock is essential to attract buyers, but the amount to be laid out must depend upon the capital with which it is proposed to start. With a good selection of fur linings, trimmings, rugs, stoles, muffs, and necklets, which comprise the better selling lines, she would make up her stock somewhat as shown in the following table:

Article.	Quantity.	Skin.
Hand muffs	One or two, according to amount of outlay.	Opossum, natural opossum, genet, Persian lamb, bear, raccoon, natural raccoon, grey squirrel, lynx, grey astrachan, musquash, fox, seal, otter, skunk, sable, grey and natural moufflon, mink, beaver, black and white Thibet, baum marten, marten, chinchilla, ermine.
Carriage muffs	One or two, according to amount of outlay.	Opossum, black and grey astrachan, musquash, beaver, seal, ermine, chinchilla, skunk, black and white Thibet, sable, and beaver.
Bag, or flat-shaped, muffs.	One or two, according to amount of outlay.	Seal, beaver, black Persian lamb, musquash, skunk, and mink.
Children's muffs	A few	White—various furs.
Fur linings for cloaks	To be purchased as required.	Grey and white squirrel, all-grey squirrel, kaluga, hamster.
Fur trimmings ..	According to likely trade. To sell by the yard.	Black and brown rabbit, bear, fox (white, grey, etc.), raccoon, opossum, white hare, natural raccoon, lynx, beaver, ermine, chinchilla, grey squirrel, skunk, natural and grey moufflons, white and black Thibet, Alaska fox, celestial fox, black and grey astrachan, mink, seal musquash, natural musquash, otter, sable, and stone marten.
Lighter trimmings ..	According to likely trade. To sell by the yard.	Fitch, grebe, kolinski, lamb (white astrachan, krinmer, Persian), marmot, miniver, and nutria.
Perambulator fur rugs (on coloured cloth).	Say one dozen	Bear, white or grey Himalayan goat, grey opossum, wolf, jackal, white Thibet, and wolverine.
Fur cuffs and gauntlets.	As required	Various furs.
Carriage rugs	Say one dozen	Australian bear, black, brown, and grizzly bear, opossum, Himalayan black and grey goat, jackal, Japanese fox, lynx, raccoon, wolf, wolverine, grey and red fox, mink, sable, beaver.
Jackets and coats in different styles.	According to establishment.	Sealskin, musquash, etc., according to fashion, information as to which will be gathered at wholesale houses.
Stoles	Varied selection ..	Sable-dyed marmot, Arctic fox, chinchilla, and others.
Ties	A good selection ..	Hudson Bay sable, imitation silver pointed fox, Persian lamb and Persian paw, mink, baum and stone marten, and caracul.

Of course, the stock indicated in the above table is not all necessary to every establishment, for our fur merchant may wish to specialise in one particular branch and, as has been said already, the wholesale houses are always ready to send furs on approval, which the merchant may in turn submit to her customers.

The fashions, too, will pass away with the season, so that great care must be taken not to overstock articles which will be thus affected. It is here that experience tells where no written advice could serve.

Storage of Furs

Not the least important part of the furrier's business is the storage of customers' furs during the summer, a branch that is encouraged because it brings with it repair work. Many furriers have special chambers kept at the proper temperature for storing their customers' furs, which have to be constantly overhauled, beaten, and examined, the experienced eye tracing the presence of moth eggs or larvæ by scraps of fur which fly out during the examination. Small articles are sometimes wrapped separately in paper which is pasted down so as to form a casing that is almost airtight and quite mothproof. Such packages are kept in a cedar box or drawer containing pepper or naphthalene. Coats are hung on hangers and enveloped in holland bags with drawstrings at the top. Camphor is not used a great deal, because of bleaching properties which it is said to possess, preference being given to coal-tar derivatives and cedarwood as moth preventatives. The fur merchant will charge about one per cent. per annum on the fur's value for the storage, guaranteeing that the articles will be kept free from moth and insuring them against fire. West End firms, however, who have properly fitted cold and other storage accommodation for furs charge as much as one per cent. per month. The beginner must fix her charge in accordance with her establishment.

A gross profit of 33⅓ per cent. must be made on all furs sold, and everything should be done by the practical furrier to encourage orders for making up customers' own skins, and jobbing repair work of all kinds.

POULTRY FARMING FOR WOMEN

By J. T. BROWN, F.Z.S., M.R.San.I.
Editor of "The Encyclopædia of Poultry," etc.

Continued from page 2530, Part 21

Feeding Ailing Fowls by Hand—How to Disinfect After Illness—Roup and Kindred Ailments of Poultry—How to Deal with Crop-binding, Indigestion, Diarrhœa, and Cholera—Diseases of the Comb, Apoplexy, Anæmia, and Cramp—Egg-binding and Scaly-leg

In extreme cases of weakness fowls cannot pick up food, and it will be necessary to feed them by hand. For this purpose the food should be prepared in a gruel-like state and poured down the patients' throats by means of an ordinary patient's feeding-cup. Should the remedies used not be added to the drinking water, the latter should be kept frequently changed, and the vessels should be kept clean by scalding them in boiling water. It is essential that, during the treatment of infectious cases, the drinking water be slightly tinted by the addition of a few crystals of permanganate of potash.

In addition to nourishing foods and pure water, the patients should have a supply of green food, such as dandelion leaves or boiled nettle tops, and grit should be placed in their pens.

Contagious Ailments

After isolating and attending to sick fowls, the rest of the stock should be examined to ascertain that all is well with them. If the patients isolated for treatment are suffering from a contagious ailment, those looking well should be given a dose of Epsom salts in their soft food to cleanse their systems, and they should be shifted to fresh quarters. The houses vacated should be fumigated with burning sulphur, which is best performed in the following manner: obtain a sulphur candle, such as sanitary inspectors use for house disinfection, and, having stopped up all crevices with paper, place the candle in the centre of the floor and apply a light. All doors, windows, and other apertures should, of course, be tightly shut. Let the candle burn itself out, and keep the house closed until the fumes have permeated every nook and corner. The interior of the house should then be sprayed or painted with a limewash prepared as follows: Slake half a bushel of fresh lime with water in a tub, covering it during the process to keep in the steam. Then strain the liquid through a fine sieve and mix it with a peck of salt, dissolved beforehand in a little warm water; also (this to prevent flaking) three pounds of ground rice boiled to the consistency of thin paste. Add to the whole five gallons of clean water, stir well, and allow to stand covered for a day or two. Apply hot. The runs should be dressed with slaked lime and allowed to rest for a time.

It is essential that the poultry keeper should have a knowledge of the common ailments to which fowls are subject, and also be able to diagnose particular ailments and apply the necessary treatment without loss of time, as delay in some cases may lead to fatal results. It is essential also that cases of a contagious nature should be speedily isolated for treatment to ensure the safety of the healthy stock.

Roup and its Treatment

Among the more dangerous and contagious diseases to which fowls are subject is that commonly called roup. In its worst form, roup is highly contagious. The symptoms are swellings underneath the eyes, swollen comb, cheesy-like matter in the mouth, and, when diphtheritic, also in the throat.

Roup is a disease of the blood, and is contracted by birds whose blood is in an impure state at a time when suffering with a neglected cold. Cases of roup should be isolated for treatment. The patients should be first dosed with Epsom salts, after which their heads, if swollen, should be bathed with a hot decoction of poppy heads, and then thoroughly dried. Any cheesy-like growths in the mouth may be removed by the aid of a small sharpened piece of wood, and the raw places left behind touched with a solution of caustic by means of a stiffish feather. Roup powder should be added to the drinking water, and the patients should be given soft, nourishing foods.

Catarrh and Bronchitis

In cases of catarrh the sufferers have a watery discharge from the nostrils, and sneezing is frequently heard. The ailment is caused by roosting in a warm, impure atmosphere, followed by exposure to cold, or through roosting in draughty structures. Nothing should be done to stop the discharge from the nostrils, but the latter should be frequently sponged. Twice a day the patient should be given a teaspoonful of cod-liver oil, to which has been added two drops of oil of eucalyptus and one drop of pure terebene. Soft food should be given,

and the drinking water slightly coloured with permanganate of potash.

The symptoms of bronchitis are a rattling in the throat, wheeziness in breathing, a hot condition of the head, and frequent visits to the drinking water. Nothing can be done for birds suffering with this ailment beyond placing them in a room the atmosphere of which can be kept moist by means of a bronchitis kettle, and dosing them with tincture of aconite every hour, one drop of aconite in a little water being a dose. Unless the birds are valuable, they are not worth the trouble that the treatment of bronchitis entails.

Diseases of the Digestive Organs

In cases of crop-binding, the crop becomes enlarged and hard. The ailment is caused by stoppage in the passage leading from the crop to other digestive organs. It is neessary to give relief as soon as possible. The patient should be given a dose of castor oil with warm water, and the crop should be gently kneaded with the fingers. If this does not right matters by the following day, an operation must be performed by a skilled hand, but, as often as not, the simple treatment referred to will effect a cure.

When fowls suffer from indigestion they become mopish and dull in plumage, whilst their combs present a dark and unhealthy appearance. The ailment affects fowls fed on starchy foods and too little green food, and deprived of the means for healthy exercise. To effect a cure Epsom salts should be added to the drinking water, and the patients should be put on soft food rations, and given plenty of green food, either in a raw state or cooked and mixed with the mashes. When the birds show an improvement in condition, they should be gradually put on to the usual grain rations, and flint grit kept within their reach.

Cholera

In cases of diarrhœa, the voidings are frequent, and either dark and watery or yellowish or greenish in colour, according to the predisposing cause of the ailment. Where the voidings are simply dark and watery, the ailment may be traced to the consumption of sour foods or stagnant water, but when the droppings are of a yellowish or greenish colour, then some affection of the liver and other digestive organs may be at the root of the mischief. In any case, there is an irritation of the intestines, and this should be allayed by giving the patient a dose of warmed castor oil, followed by daily doses of sweet oil. In addition to this treatment, the bird should be doctored for liver troubles, if such are the cause of the diarrhœa. During treatment, cool, soft, and nourishing foods, prepared with milk, should be given.

The subjects of cholera or septic fever usually show symptoms of the ailment by moping in certain places for hours together, and then paying visits to the drinking vessels, where much water is consumed in an endeavour to quench their feverish thirst. Diarrhœa is in most cases set up, and the voidings are at first dark in colour and frothy, and these, later on, turn to voidings of a greenish hue. The disease is an epidemic one, and is due to foul, stagnant water, of which the birds have drunk. In advanced cases the lining membrane of the intestines becomes perforated, and blood is discharged with the droppings. The disease spreads rapidly, and as there is no permanent cure for it the best thing to do with affected birds is to kill and cremate them, whilst those which have run with them, but which appear well, should be isolated in fresh quarters. Those vacated should be disinfected, the structures being fumigated and limewashed, and the runs heavily dressed with quicklime.

When scurfy and whitish patches appear on the comb, face, or wattles of a fowl, one may conclude that the bird is suffering from a parasitic disease of those members. The disease originates in dirty, damp, and ill-smelling places. In cases of this kind, the affected parts should be saturated with turpentine, and this should be followed by a dressing of carbolic ointment. As this ailment has a debilitating affect upon fowls, the birds under treatment should be given nourishing foods and a few doses of cod-liver oil, or, better still, some cod-liver oil and quinine capsules. Epsom salts should also be added to the drinking water to cool the system of the birds and purify their blood.

The Apoplectic Fowl

Apoplexy or paralysis of the brain is brought about by a fatty degeneration of the internal organs. The vessels near the brain become ruptured, and there is an exudence of blood which paralyses the nerves. If the affected bird does not die suddenly from syncope, it may linger in its misery for days and even weeks. Beyond keeping the patient perfectly quiet, nothing can be done, and as very few birds recover from an attack it is more humane to kill, rather than attempt to cure them. Fortunately, cases of apoplexy are not very prevalent among poultry; still, the poultry keeper should avoid such foods as are likely to over-stimulate them during periods of hot weather.

When a fowl is anæmic, there is a paleness and flabbiness of comb, and the plumage beomes ruffled and loses its gloss. The ailment is traceable to poorness of blood, brought about by lack of fresh air in the sleeping quarters, feeding on starchy foods, such as potatoes, rice, or maize, and the shortage of vegetable foods. The conditions and feeding of the birds should be altered, and they should be given a tonic, such as iron chemical food in their water, or cod-liver oil and quinine capsules should be administered, and a little sulphate of iron added to the drinking water.

There are several forms of cramp, such as contraction of the muscles, sore hocks, and leg weakness. Contraction of the muscles

may be caused through exposure to damp; sore hocks are caused by allowing young fowls to sleep on hard floors; leg weakness or paralysis is caused through feeding too freely on foods which develop flesh in advance of bone. If it is known that the ailing birds have been sleeping on damp floors or running daily on wet soil, their legs should be held in hot water, as hot as the hand can comfortably bear; after which they should be dried and have a brisk rubbing with embrocation. The birds should be kept in well-littered pens whilst under treatment. In cases where the hocks of the birds have been rendered sore through sleeping on hard floors, the conditions should be altered, either perches or litter being provided for the patients. In cases of leg weakness or rickets, bone-forming foods should be used, and iron chemical food may be administered in the drinking water with advantage.

When hens become egg-bound, they pay frequent visits to the nest, and their tails become depressed. To give relief, the inner walls of the vent should be well saturated with sweet oil, after which that part of the posterior should be held over a jug of steaming water, when, as likely as not, the egg will be delivered. Should, however, the bird fail to deposit the egg whilst going through the steaming process, the vent should again be oiled, and the patient placed on straw in a quiet place till the following day, during which time, probably, the egg will be delivered.

Fowls suffering from scaly legs walk more or less lame, according to the extent of the ailment, which is brought about by allowing the birds to roost on perches coated with excreta, or to run on soil reeking with filth. The legs become coated with a chalk-like substance, the deposit of insects that burrow under the scales covering the shanks and feet. The legs should be held up to the hocks in paraffin for several minutes each day for a week, after which they should be soaked in hot soapy water and the encrustations removed. If the latter do not leave the shanks without causing blood to flow, the paraffin treatment should again be resorted to. When clear of foreign matter, the legs and feet should be dressed with vaseline.

Such are the common ailments to which fowls are subject, either through accident or mismanagement. The remedies prescribed are simple and easy of application, but, in addition to these, isolation and good nursing are necessary to effect a cure. The reader is therefore referred to my previous article dealing with the care of sick fowls (page 2530.)

THE EARLY DAYS OF BUSINESS LIFE

By H. LANGFORD HOE

Continued from page 2285, Part 19

The Importance of Accuracy and Thoroughness—Taking a Pride in One's Work is Worth While—Large v. Small Firms as a Training Ground—The Unwisdom of Keeping an Eye on the Clock at Closing Time—A Wiser Policy

Two of the most important qualities for the business girl to cultivate, if she intends to succeed, are thoroughness and accuracy in her work.

If speed and despatch are attained at the expense of accuracy, it will not pay her in the end, and she will never give her employers the sense of being able to rely upon her. And this quality of thoroughness goes much deeper than mere verbal accuracy in taking and transcribing shorthand notes. It means devoting all the energies and thoughts to the business in hand, and often keeping it in mind for days, so that when the subject comes up again it is quite clear.

There are many devices for keeping records of letters and particulars of all kinds at hand for reference at a moment's notice, but, unless the individual worker uses her brains as well, such aids are of little value.

When information has to be looked up, do not be content with supplying the least possible amount. It is better to have brought out two or three documents too many than miss one containing points that may have escaped the memory of the chief, who has to think of so many and varied things of the greatest importance. Times of emergency and rush come in all businesses, proving the worth of the individuals composing the staff. Many a girl has obtained her promotion through having shown herself capable of carrying something through without error and not worrying those around her.

A girl who, when a letter is typed and in its envelope, considers she has done with it, although she knows it is important, and the usual collection of letters has been already made, has really left her work unfinished. It should be her business to see that such a letter is included with any other "late" correspondence there may chance to be, or that it is taken specially to the post.

It is more than annoying to the one who dictated it to find the missive in the postbox the following morning, the typist blaming the office boy, and the boy aggrieved because "It wasn't my fault. I cleared the box at the proper time."

The "thorough" girl takes a pride in her work for its own sake, and for her own satisfaction. She hates to leave unfinished ends

for other people to clear up. It may involve staying a few minutes after the time for closing the office; or, occasionally, a quarter of an hour's work before the commencing hour will make all the difference between rushing a piece of work through in a slipshod fashion, and completing it in the best possible way.

The Willing Spirit

A cheerful, willing spirit will also do much towards carrying a girl to success. The girl who is for ever standing on her rights—or what she may consider her dignity—will never get on.

In very large commercial and other offices the duties of the employees are, necessarily, well defined, and each has her allotted work. But even there some emergency may arise, and one or other may be asked to do something out of the ordinary routine which may be considered inferior work. Take up such work willingly and cheerfully.

The office in which a girl starts by herself offers, in very many cases, one of the very best opportunities for her future. For one thing, she probably deals with the principal himself, instead of being under the heads of various departments, and so dependent on their report of her progress. She may commence by merely taking down and transcribing the correspondence; but as she gains experience of the work, if she has any wish to get on, she can make herself so useful and so conversant with the business that she will become absolutely necessary to the head, and be, in fact, his "right hand." But if she objects to doing one thing, and considers another beneath her dignity, she will probably remain as she entered the office, or find herself asked to resign.

There are occasions when this gospel is a little difficult to follow; but if, after cheerfully taking up the distasteful duties, an opportunity be taken of talking the matter over quietly with those responsible, most employers will do their best to rearrange matters more satisfactorily for the one chiefly concerned. If not, and the conditions are really too uncomfortable to be borne, it simply becomes a matter for deciding whether it is not better to look out for another post. A continual friction in working produces more nerve strain than anything else.

While a small office may offer good opportunities, a large, well-organised commercial house is the very best practical training ground, and the benefit of two or three years spent in one will be reaped in after days.

A charge sometimes brought against the business girl is that she is too prone to keep her eye on the clock towards closing time, and commences putting on her hat five, or even ten, minutes before that time. If the work is so arranged that all is finished, there is naturally a general clearing up, and all go off to the hour; but the girl who closes her machine and shuts her desk, regardless of unfinished letters or papers to be handed in for signature, is bound to gain an unenviable character. Often an important letter has to be dictated at the last moment, and it is much better for all concerned if the girl cheerfully stays beyond her time to attend to it.

It is often most annoying to be delayed; there may be an appointment to be kept, or a game of tennis to look forward to, but it is not good policy, from a business point of view, constantly to be pleading engagements. On the whole, employers are considerate to the girls they have in their offices, and the rule of give and take obtains here as elsewhere.

THE ENGLISH NURSE IN FRANCE

An Opening for Englishwomen in France—Through Whom to Apply for Appointments—Desirable Qualifications—Salary and Duties—Advantages of Speaking French—The Friend of the Family

In these days, when English girls are ever seeking new fields of labour, perhaps some may be glad to know that there is an opening for good English "children's nurses" in Paris. The days of the English governess are quite over. Most people send their children to *cours*, or classes, and keep a French or German governess to help them with their home work, to take them out, and to be present at any lessons given by visiting professors at the house.

The cause of this change is, perhaps, that the German has greater facility for acquiring foreign languages, and is willing to work for a lower salary, fewer holidays, and less time to herself than the English girl demands. She is also more clever at making other people recognise her value.

The English girl seldom knows how to make other people think the most of her, and she invariably speaks a very faulty French with a marked British accent. And so it has come about that the French people prefer their children to learn English as babies, partly for the above reasons, and partly because the English way of bringing them up is recognised as healthier and more successful.

How to Obtain a Situation as Nurse in France

The best way, of course, is through a friend who has already tried it, or one who happens to be in Paris, or to write to Mrs. Collyer, Girls' Friendly Society Lodge, 50, Avenue d'Iéna, Paris. There is also an English Home in the Avenue Wagram,

where English girls can stay for moderate terms, and are assisted in finding situations. Or, again, there is the Young Women's Christian Association, Rue de Milan.

Failing these, there is Mrs. Hooper's agency, 13, Regent Street, London. Mrs. Hooper makes a point of finding out about the families to which the nurse is to go. Should the references be unsatisfactory, the names are not placed on her books. No girl is allowed to leave England unless the references are satisfactory.

Qualifications Required

It is best that a nurse should have had at least a year's training in a children's hospital or other training (see page 340, EVERY WOMAN'S ENCYCLOPÆDIA), for she must know what to do in illness, especially if part of the year is passed in a country place, where a doctor is not nearer than six miles, and then often very inexperienced.

She must know—

How to prepare baby's food ;

How much weight should be put on each week ;

How to keep the wardrobe in order ;

How to iron out a fragile muslin frock.

She should be thoroughly healthy and strong, bright, and of an agreeable appearance.

She should be fond of children, fully understanding child nature.

She should know how to be firm in a nice way.

She should be tactful, and, if possible, have a certain knowledge of kindergarten, and be able to give the child its lessons until its eighth or tenth year.

Salaries to be Expected

Salaries vary very much, from £30 to £60 a year, with or without uniform, according to arrangement, though the latter figure is, of course, rare. Besides this, most nurses get a month's wages as a Christmas present; a louis (20 frs.) from the mother and the grandparents for baby's first tooth, another for the first word, and a third when baby walks. If this important little person is fortunate enough to possess a grandmamma on both sides, this custom means about £7 a year difference to the nurse, at least during the first and second years.

Unless the English nurse happens to know these things, they are apt to be overlooked, for the French are ever ready to fall into English customs, and are a most economical nation. If the English nurse speaks French, and can see the laundress, counting with her her own and the baby's washing, the laundress allows her a halfpenny in every tenpence spent, as does also the cleaner. If she cannot speak French, all this is arranged by the lady's-maid, who, of course, takes the benefit.

The Duties of the Nurse

Where there is only one baby, the nurse will be obliged to do everything for herself except sweep and dust the nursery. This is generally done by one of the men-servants, who sweep and dust the bedrooms.

Usually there is only one nursery, and sometimes the nurse is obliged to have her meals brought to her there. But often a room is found for her near to the dining-room, and she takes her meals there at the same time as the family, a maid looking after the baby meanwhile.

Apart from this, and the fact that she will be served with a foreign breakfast at eight o'clock, and lunch at 12 or 12.30, she will be able to arrange her day as she would in England.

Some Disadvantages

Nurses in France do not get an evening out as they do in England, and they only have a fortnight's holiday once in two years.

They often have difficulty at first with the servants, who think nothing of running into the nursery when baby cries to see what is the matter, or even of picking him out of his cot to kiss him, but all this is avoided if nurse knows the language.

Irish girls generally find it easier to get situations in France, because they are considered more adaptable and of brighter dispositions than their English sisters, and also because they are often Roman Catholics. For, although there are many Protestants, most of the old French families are Catholic. Whatever the religion of the nurse, she will always be able to go to her own particular church on Sundays.

The profession of children's nurse is quite as well paid as teaching, and the wage-earning period lasts longer.

If the nurse possess tact, and knows how to make herself liked, she generally becomes part of the family, looking after the children as they grow up, and often stays on until the youngest girl is married ; in fact, often taking the place of the French and German governess met with in other houses.







MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in EVERY WOMAN'S ENCYCLOPÆDIA. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with :

The Ceremony	*Marriage Customs*	*Trousseaux*
Honeymoons	*Engagements*	*Colonial Marriages*
Bridesmaids	*Wedding Superstitions*	*Foreign Marriages*
Groomsmen	*Marriage Statistics*	*Engagement and Wedding Rings, etc.*

AN INEXPENSIVE TROUSSEAU

By "MADGE" (MRS. HUMPHRY)

Planning a Trousseau for an Expenditure of £25—A white Wedding Gown versus Travelling Dress—What can be Saved by Making Things at Home—Buying ready-made Clothing to Advantage—What can be Purchased for £25

WHEN a girl becomes engaged to be married she often has some dubious thoughts about ways and means for supplying herself with a trousseau.

She may be a girl who works for her living, and even if she has parents in a position to give her one, she may very probably prefer to pay for it herself rather than inconvenience them in any way. There are many generous fathers and mothers only too willing to cripple themselves for months, perhaps even years, in order to provide their girl with everything she can possibly need in the way of clothes, and, in addition, a good send-off in the shape of a pretty wedding and a reception party, to which all friends of the parents as well as of the young couple are invited. This is a capital thing to do, because it supplies the new ménage with a circle of friends and acquaintances.

The Wedding Festivities

It has often been set down to a love of show and a sort of snobbishness when parents make an elaborate marriage feast for one of their children who is going to be married. In some instances this may be the moving power, but far more often it is out of pure love and consideration for the member of the family who is about to leave home, probably for ever.

With regard to the trousseau, there are many ways of making it quite inexpensive. No girl would care to go to her husband with an insufficient supply of clothes, and to have to ask him for money to buy more before the end of the first year of married life. Men, perhaps, do not think of this kind of thing, but a nice-spirited girl sees how very uncomfortable she would feel in such a case. Therefore she puts her wits to work to supply herself as inexpensively as may be consistent with thoroughness.

The Wedding Gown

Let us take the various items of the trousseau, and see what a girl with clever fingers and perhaps a sewing-machine may do towards providing herself with the outfit. The very first and most important item is the wedding-gown. It must be white, but apart from that it may be of either expensive or very moderately priced material. Voile, whether silk or wool, is to be recommended, because it looks pretty, wears well, and can be dyed to any colour after it has become a little discoloured. In fact, it may be dyed three or four times.

Another suitable material for an inexpensive wedding-gown is one of the wool-backed satin variety. This is so soft and supple that it drapes to perfection. It also washes well, and will dye for wear later on. As these materials are double-width, their cost, from about 3s. a yard, is not excessive. If a "cashmere de soie" (in which the wool is mixed with silk) can be afforded, it is an ideal fabric, and one that will prove of good value to the prospective bride. Trimmed

with white ribbon, or embroidery, finished with a white satin belt, and accompanied by white shoes and stockings, it is a wedding gown for the fairest of brides. There are other inexpensive but durable materials that would be eminently proper for the purpose, patterns of which can be had from any draper.

Travelling Dress

Another means of providing very sensible, and, at the same time, becoming, wedding raiment is to be married in travelling dress. This has become quite the fashion, to a certain degree, in even those classes where expense need not be considered. Several smart brides have chosen to wear travelling dress, and thereby to avoid what is always a most fatiguing experience—namely, the reception after the wedding. In some cases they have driven direct from the church to the railway station. A very smart afternoon costume does excellently well for this purpose, and by the word "smart" I mean relative to the social position of the girl. In this way a "best" afternoon dress is provided which will be useful for at least twelve months, if not more.

With either of the above dresses some kind of coat must be provided, and this is an article of dress which is relatively expensive. It is unwise to buy a cheap one. The material is poor, the cut is indifferent, and consequently the wear is far from satisfactory. Such coats as these come in their tens of thousands from Germany, and from unskilled tailors in our own England. Not less than 25s. should be allotted to the purchase of a really good and well-cut garment. It need not be specially made for the young bride. There are shops in all large towns where ready-made coats of excellent appearance, and up to the mark in every way, can be bought.

Now, as to the trousseau itself, apart from the bridal attire, there are means of reducing it to dimensions that come well within the possibilities of a shallow purse. If a girl sends for one of the lists of the West End tradespeople, she is likely to be terrified by the number of garments set down therein, and the prices affixed to them. But on close examination she will find that many of the articles are unnecessary, and that in some cases the prices are higher than she feels prepared to pay, especially as with a little management she can acquire them for much less money.

Where Money May be Saved

This is an age of cheapness, and underwear can now be bought ready-made almost as cheaply as it can be made at home, even if girls possess the necessary skill with scissors and sewing-machine. But there is another item of the wardrobe in which it is possible to save very largely by home work—*i.e.*, blouses and silk slips. Many girls manage to dress handsomely on a small allowance by making all their blouses at home. They turn out perfectly finished lace, silk, muslin, and embroidered linen blouses at a merely nominal cost.

There are always cheap sales where blouses, slips, petticoats, and even stockings, can be bought at extremely—in some cases almost incredibly—low prices for ready money.

The cost of the wedding-gown itself is not included in the £25, as, if this amount represents the actual limit of expenditure, the coat and skirt, or afternoon dress, and best hat should form the bridal wear.

If the white wedding-gown can be afforded, it will serve as an evening dress in the future, or for wear in the summer, and so save adding an evening dress to the trousseau.

Items of a £25 Trousseau

As most young brides receive invitations to various festivities, and wish to do their husbands credit, allowance is made for an evening skirt and blouse for the bride married in her travelling dress.

The following list of necessary items of the trousseau is given as a working basis, but individual requirements vary so much that it is impossible to lay down any hard and fast rule. The prices quoted are those ruling at reliable shops for ready-made goods.

An Inexpensive Trousseau

		£	s.	d.
1	Coat and skirt	3	3	0
1	Morning tweed skirt	0	10	6
2	Warm blouses, to cost	0	13	6
3	Thin blouses, to cost	0	13	6
1	Evening skirt	1	1	0
1	Evening blouse	0	11	6
1	Afternoon dress	2	0	0
1	Long coat	1	5	0
1	Afternoon hat	0	13	0
1	Morning hat	0	6	0
2	Pairs of boots or walking shoes, at 10s 6d. per pair	1	1	0
1	Pair of house slippers	0	4	6
1	Pair of evening slippers	0	5	0
3	Pairs of gloves to cost	0	7	6
1	Pair of evening gloves	0	4	0
1	Warm dressing-gown	0	18	6
1	Cotton dressing-gown, or kimono	0	6	0
4	Summer nightdresses, at 5s. 6d. each	1	2	0
3	Woollen nightdresses, at 10s 6d. each	1	11	6
4	Camisoles, at 2s. 6d. each	0	10	0
2	Best camisoles, at 4s. 6d. each	0	9	0
1	Moirette petticoat	0	10	6
2	Washing petticoats, at 3s. each	0	6	0
1	Evening petticoat	0	7	6
2	Pairs of knickers, at 4s. 6d. per pair	0	9	0
4	Pairs of longcloth knickers, at 2s. 11d. per pair	0	11	8
1	Pair of best corsets	0	10	6
1	Pair of morning corsets	0	4	0
3	Pairs of summer combinations or chemises, at 2s. 11d. per pair	0	8	9
3	Pairs of winter combinations, at 4s. 11d. per pair	0	14	9
12	Pairs of stockings (summer and winter), averaging 2s. per pair	1	4	0
2	Overalls, at 2s. 11d. each	0	5	10
1	Dozen best handkerchiefs, at 6d. each	0	6	0
1	Dozen morning handkerchiefs, at 4d. each	0	4	0
	Underclothing sundries	0	11	0
	Laces and belts	0	10	6
	Total	£25	0	0

MARRIAGE CUSTOMS IN MANY LANDS

Continued from page 2531, Part 21

A PARSI MARRIAGE

By "MADGE" (MRS. HUMPHRY)

Consulting the Stars before Arranging a Marriage—A Gorgeous Ceremony at the Fire Temple—Curious Ritual—Throwing of Rice—The Brilliancy of a Parsi Wedding—The Teachings of Zoroaster on Marriage—Liberty of a Parsi Woman

THE Parsis came originally from Persia, and in religion are followers of Zoroaster. A picturesque but homeless people, they have now settled in India, chiefly at Bombay, and have, as might be expected, a very striking ceremonial for marriage. The *saree*, the folds enveloping the head and the greater portion of the gown, proves extremely becoming to dark-haired women, and the white robes of the priests, with their snowy caps, or turbans, lend to the effectiveness of the scene.

Marriages among the Parsis are, as is the case in many Eastern countries, arranged by a matchmaker. He is usually a priest, and his general knowledge of those among whom he officiates gives him special acquaintance with suitable *partis*. When he has found a suitable bride, the family of the bridegroom immediately send a request to the bride's father for her horoscope. This, with the young man's horoscope, is submitted to an astrologer. It is his business to consult the stars and discover whether the two horoscopes combined promise future happiness for the pair. Should this not be so, all idea of the match is abandoned; but should he pronounce favourably, preparations are at once begun. For weeks before the marriage preliminaries are being arranged in the case of the well-to-do. Four-fifths of the Parsis are wealthy.



Parsi ladies. One of the striking features of their marriage customs is that their horoscope, together with that of their fiancé, is submitted to an astrologer. Should the horoscope not predict future happiness the union is abandoned

Photo, Frith

The ceremony itself generally takes place about sunset, and, in the case of Persians of position, is performed at the Fire Temple with full ceremonial. The entrance is gaily decorated with flags and wreaths of flowers, both real and artificial, and after dusk is brilliantly illuminated with thousands of oil-lamps.

The bridegroom and his friends and relatives arrive first at the Fire Temple, where sun-worship is conducted, accompanied by the male members of the bride's family, and there follows the presentation of handsome silk shawls by the bride's father to the bridegroom's father, and *vice versa*. Then comes the bride's mother, bearing a silver tray containing cocoanuts and rice. This she passes three times round the bridegroom's head, while some unmarried girls, beautifully dressed in soft silks and filmy *sarees*, sing some verses in his praise.

This finished, the striking up of a band of music announces the approach of the bride and her party, whereupon the bridegroom and the officiating priests take their places on a raised dais, over which is a floral canopy. Under this two handsome chairs are placed, and on these the bridal pair take their seats, facing each other. Between them is held a piece of cloth completely veiling each from the other. The bridal pair hold each other's hands under this curtain, and another piece

of cloth is placed round both chairs and tied in a double knot. Next a skein of raw, twisted silk is wound seven times round the pair by the priests, prayers being offered up during the process. The final part of this initial ceremony is the tying of the twist seven times round the joined hands of the couple and round the double knot of the encircling cloth.

Incense is then placed on a small brazier, and lighted, prayers still continuing to be offered up by the priests. A dramatic moment is when the dividing cloth is suddenly loosened, and the bride and bridegroom, previously provided with a few grains of rice, make haste to throw them at each other. The one who first succeeds is supposed to feel the greater affection. The attendant maidens clap their hands during this interesting little episode.



A Parsi mother and child. At a Parsi wedding women and girls wear silks of every colour, with gold and silver embroideries, and many jewels

Photo, Frith

The chairs are then placed side by side, and the bridal pair sit down while the two principal priests take a position in front of them, and recite a long list of blessings in ancient Persian, punctuating each sentence by throwing a few grains of rice at the pair from trays placed conveniently near.

The ceremony is an hour long, and concludes with the following blessing, pronounced by the principal priest: "May the omnipotent Lord bless you with many sons and grandsons, with good livelihood, heart-ravishing friendship, long life, and an existence of one hundred and fifty years!"

The parents are now asked by the priest if the marriage has had their full consent, and the bride and bridegroom are also asked if they agree to live together in harmony to the end of their lives. This custom differs from our Western ceremonial in these queries being made after the ceremony instead of before. If all answer in the affirmative, the prayers and blessings are again read in Sanskrit, and the marriage certificate is signed by the newly wedded couple, their parents, and the officiating priests.

A Parsi wedding is a scene of almost unparalleled brilliancy. The men all wear light-coloured garments, the women and children silks of every colour, with gold and silver embroideries, and a luxury of jewels, which make the figures of the women all sparkle in the brilliant light of the East.

Dr. Kapadia, in his fascinating little volume, "The Teachings of Zoroaster," tells us that "the household of a man of well-regulated mind is a peaceful domain whereof he is the lord, with his worthy consort, both entwined together and actuated by that religious affinity which the Zoroastrian religion, by wise and philosophical precepts, never fails to infuse."

Implicit obedience is required from wife to husband, but otherwise in every way the former enjoys equality with the latter, and absolute liberty of action, with the result that among modern Parsis divorce is unknown. The creed of Zoroaster is a very beautiful one, and in some instances foreshadows the teaching of many of the best men of the last thousand years.

MARRIAGE IN AWEMBA

Visiting the Offences of the Children upon the Parents—The Testing of the Bride—The Marriage Ritual—The Cost of Plurality of Wives

The etiquette of marriage in this South African tribe differs in some extraordinary instances from the customs with which we are familiar in Europe. A third party arranges the union, and a great deal of bargaining is incidental to it. This is usually the case with savage tribes. But though the parents of the bride accept handsome presents on her marriage, it is etiquette to regard these as a pledge of good behaviour on the part of the husband. This is not the only tribe that draws this nice distinction between what might be called the sale of a girl and the equivalent given by the bridegroom for taking her from the parental home. At the same time, the

impango, as it is called, is a necessary condition of marriage.

Nowhere in the world is there greater strictness in the bringing up of a girl child than in Awemba. The mother whose daughter is disobedient finds that she herself is held responsible. Consequently, she is severe with her girl children from their earliest childhood. Yet this severity is in contrast with the custom of allowing the young couple to live together for some time before the actual marriage takes place, platonic friendship subsisting during this preliminary period.

An Alarming Probation

The time for the marriage settled, the girl leaves her bridegroom's hut, and returns to her mother. This is followed by festivities, which last for several weeks, including dancing, music, and some obscure religious rites. During all this time the unfortunate bride has to remain hidden away in her mother's hut, and go through a number of trials, which have, perhaps, the object of rendering her impatient for the end of this period of unhappiness, and anxious for the wedding-day.

Among the ordeals to which she is subject is the wearing of a crown of thorns. She has constantly to jump over stools, and at night is terrified by a man outside the hut imitating the roar of a lion. The actual object of these various tests of her fortitude and energy appears a little difficult to understand, but at least she learns to be frightened without screaming, and to acquire agility in jumping—though why this latter should be an essential of married happiness is known only to the tribe itself.

The Bridegroom's Duties

At the end of a month or five weeks the festivities are interrupted by the appearance of the bridegroom, with bow and arrow, at the door of the hut. He asks: "Where is my game?" looks round, and finds a small target with a black dot in the centre. He shoots, and if his arrow reaches the mark, he dances with joy. If he misses, the women assembled all pinch him. One can imagine that he is very careful to practise diligently before the day arrives.

After this the bride enters on another period of seclusion, jumping over stools, and being frightened by the simulated roar of a lion. This lasts for a month, and then the couple bathe in the nearest stream. Then they return to the bridegroom's home, their friends and acquaintances bringing presents of beads to the bridegroom, and of flour to the bride. The first two days together are filled with ceremonial, some of it of a curious kind. The bride shuts herself into the hut, while the bridegroom visits the surrounding villages, begging beads and arrow-heads, which he presents to the parents of the bride.

A curious little ceremonial marks the conclusion of his tour. Returning to his home, he puts a maize-cob at the end of his spear. The bride, previously warned of his approach, appears at the door. He rushes at her with the weapon in his hand. She backs into the hut, and closes the door. He bangs at it, and then goes off for more dancing and feasting. Next day the bridegroom is shaved, and most of his curls are cut away and brushed with a zebra's tail, the cut hair being placed in a basket, and put in some secret place. This ceremony of shaving and cutting the hair is repeated four times. At the end of each performance with the scissors, the groom turns to the bride, who then stands up (having left her hut for the first time), and places his foot on hers. He then takes a stick from his mother-in-law, and touches the bride with it.

The mother-in-law takes off his head-dress, and stretches a mat before him, on which the bride sits, supporting the bridegroom on her knees, the father-in-law making a long speech the while, and giving the bridegroom an arrow. This arrow is kept, and returned in the event of divorce.

The Deceased Wife's Sister

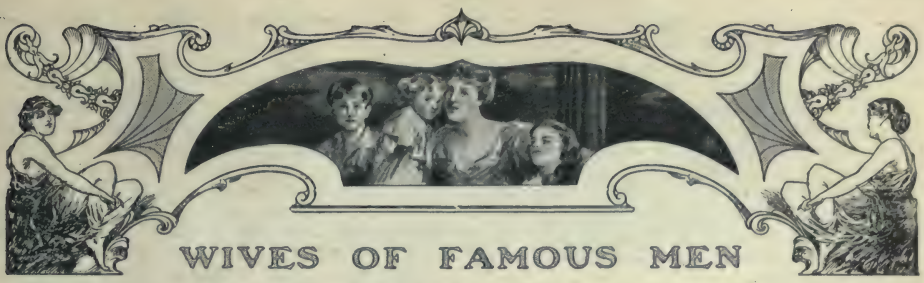
As is the case with several other nations, the bride is condemned to silence for a whole day, and must not break it on any account until the bridegroom gives her a present.

These ceremonies are observed upon only the first two marriages of an Awemba husband. They appear to be entirely dispensed with in the case of the third, fourth, or fifth wife. But if the gentleman requires more than two ladies, he has to provide a separate hut for all but the first two. Should he become a widower, the sister of his dead wife, or her nearest female relative, takes her place. Should no near relative of the late wife be old enough, the father-in-law provides a substitute as housekeeper for the bereaved widower, and when the sister-in-law is old enough she takes this housekeeper's place.

The widower puts beer on his wife's grave, and then walks in the garden with his new wife. On entering his hut she sits down on a mat, taking the man on her knees, to show that she is henceforth his, and the people dance round them. This constitutes the new marriage.

Divorce is not frequent, but separation is easily arranged. There are few widows in Awemba, as a widow is theoretically the wife of the next heir.

Many interesting details concerning customs in Awemba can be gathered from Miss Charlotte Mansfield's clever book, "Via Rhodesia."



WIVES OF FAMOUS MEN

Continued from page 2655, Part 22

MRS. GLADSTONE

By H. PEARL ADAM

The Double Wedding in Hawarden Church—Life in England when Queen Victoria Came to the Throne—A Daughter of Her Age—Devotion to Gladstone—How Mrs. Gladstone Obtained and Kept Her Influence—The "Loving and Devoted Wife"

MRS. GLADSTONE was fitted by nature to be the wife of a great man. She was gifted very largely with appreciation, and very little with the desire or capacity to do things herself. She found her happiness in serving and caring for her husband, whom she adored, and for whose work she had an admiration amounting to reverence. Yet this admiration did not blind her to the fact that he was fallible, and on occasion she could oppose her will to his, quietly and firmly.

When she married him, in 1839, he had made a name for himself in debate at Oxford at the time of the Reform Bill of 1832, and by his strong Churchmanship he had identified himself with the Tory party, of which, in the year of his marriage, he was described by Macaulay as the rising hope. He was married to Catherine, daughter of Sir Stephen Glynne, Bart., on the same day that her younger sister was married to Lord Lyttelton. Lady Lyttelton became the mother of many distinguished sons. The eldest became Viscount Cobham; the other children of the marriage were the celebrated soldier Sir Neville Lyttelton, Bishop Lyttelton, the Hon. Edward Lyttelton, head-master of Eton, the Right Hon. Alfred Lyttelton, and the Hon. George Lyttelton, who was for some time secretary to Gladstone when he was Prime Minister.

The two young couples were married together in Hawarden Church, that church where the great statesman and his wife were to go to matins every day for fifty years when they were at Hawarden. Sir Stephen Glynne had no son to inherit, and consequently, this being before the Married Women's Property Act was even thought of, Gladstone came into possession of the beautiful estate through his wife.



Mrs. Gladstone was fitted by nature to be the wife of a great man. Her admiration for her husband's work amounted almost to reverence, but in spite of this she was conscious of his faults, and on occasion could oppose his wishes firmly *Photo, F. Russell & Sons*

In 1839 a young Queen was on the throne; the country had been shaken to its foundations by the Reform Bill agitation, and the Corn Law riots were a further cause of agitation. In this year, Lord Melbourne's Government just escaped defeat in the Commons by five votes, and resigned next day; and Sir Robert Peel refused to take office because the Queen would not change the Ladies of the Bedchamber when the Government went out. Macaulay entered the Ministry in September, and the Queen's approaching marriage was announced. These

were stirring times, and socially seem separated from us by an impassable gulf.

For instance, it was in this year that Daguerre announced his discovery of sun-pictures. When we remember how old-fashioned and feeble and odd the daguerreotypes appear to us now, it is difficult to realise that this discovery was as thrilling then as radium or wireless telegraphy seemed in later times. The Great Eastern Railway was opened, to the great dismay of quiet country people, and the distrust even of metropolitans.

A Change of Politics

When Gladstone was married, the coaching system was in full swing. London was lighted by sparse oil lamps; and the old watchmen, or "Charlies," had not been replaced by Sir Robert Peel's policemen, known to the man in the street, after their originator, as "Bobbies" and "Peelers." The fourpenny post was introduced, causing a revolution in postal arrangements.

Mrs. Gladstone was a daughter of her age; her tastes were domestic, she believed heartily that men were superior to women, and she would have been both scandalised and embarrassed at the idea that a woman could have a career. Gladstone gained a wonderful helpmate when he married her.

The Corn Law movement, and Cobden's struggle for Free Trade, ended in Gladstone changing sides politically. His first great speech was made in 1852, in reply to Disraeli, with whom for twenty-four years an engrossing Parliamentary duel went on. Gladstone was the best-criticised man in England for many years; four times he was Prime Minister, and he also held other very exalted posts. Through it all Mrs. Gladstone was ever at his side, quiet, confident, entering completely into all his aims.

The Statesman at Home

The home atmosphere was so congenial to him that he preferred, even during great stress of Parliamentary work, to come home for a hurried meal rather than to dine at Westminster. Mrs. Gladstone always had dinner ready for him, no matter whether he was late or early. He would come in hurriedly, with little time to spare; but he always had time to tell her of what was going on. That he took her absolutely and completely into his confidence and life may be seen from his letters to her. In these, not only does he detail social and domestic events, and give intimate analyses of his religious convictions, but also he discusses freely political projects and situations, exactly as though she had been a colleague in the Ministry. The value he placed on her opinion is shown a hundred times, but never more strongly than in one quiet sentence in a letter to a friend. When he went to Oxford to be given the D.C.L. degree, he was doubtful of his reception; but he writes afterwards that all went well, and "Mrs. Gladstone was there, and was well-satisfied with my reception."

Gladstone was irritable, impetuous, sensitive, highly strung, but at home he found complete tranquillity, and he was never heard to speak roughly to a woman. He had so little sense of humour that a joke against himself either made him angry or threw him into morbid self-criticism. He demanded exact verbal accuracy in all those about him, and, in fact, was anything but an easy man to deal with. But Mrs. Gladstone understood him thoroughly, and made his home a refuge and a joy to him.

His courteous treatment of women, his admiration for them, his belief in their intellectual powers are to be traced to the high opinion he held of his wife, and his knowledge that she had helped him enormously. Even in material matters, it was her heritage which set him absolutely free to prosecute his career without thinking of money. Mrs. Gladstone seldom interfered with him, though she did stop him from cutting down too many trees round her old home.

She did not obtain his devotion by subtle flattery or weak acquiescence in his views. Morley tells that one morning, after an overnight discussion, she went to his room and said how glad she was that Morley had not scrupled to put unpleasant points; that Mr. Gladstone must not be shielded and sheltered as some great people are.

A Story Full of Meaning

Mrs. Gladstone was essentially womanly, and womanliness was the characteristic in women admired above all others by Gladstone. Yet she had a clear intelligence, so that she was always his comrade. Richard Doyle wrote to her in a poem on her marriage:

> Be thou a breezy balm to him,
> A fountain at his side.

And that is what she was. Fifty years after their wedding, Lucy describes their working-room: "There are three writing-tables in it. The first Mr. Gladstone uses for political, the second for literary work . . . . the third is occupied by Mrs. Gladstone."

Her individual work in the world was charitable; she founded several convalescent homes, and, during the epidemic of cholera in 1866, regularly visited the London Hospital. But her real work was in sustaining and helping Gladstone.

She was, in fact, the "loving and devoted wife" of which so many tombstones and so few records speak. She had a simple belief in him which was very touching. There is a delightful story of her in this connection. A lady called to see her at a time of great political crisis. They were talking of the fate of the country, and the visitor said: "Yes, things are in a terrible state; but there is One above to whom we must trust." Mrs. Gladstone responded, in all good faith, and without a thought of irreverence: "Yes, he's just washing his hands, but he'll be down in a minute."



WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

This important section of EVERY WOMAN'S ENCYCLOPÆDIA is conducted by a prominent lady doctor, who gives sound medical advice with regard to all ailments from childhood to old age. When completed this section will form a complete reference library in which will be found the best treatment for every human ill. Such subjects as the following are being fully dealt with :

Home Nursing	*Consumption*	*First Aid*
Infants' Diseases	*Health Hints*	*Common Medical Blunders*
Adults' Diseases	*Hospitals*	*The Medicine Chest*
Homely Cures	*Health Resorts*	*Simple Remedies, etc., etc.*

AFTER THE HOLIDAYS

Resuming Work After a Holiday—The Right Mental Attitude—Continue the Open-air Life and Take Exercise as Much as Possible—Sleeping in Pure Air—The Holiday Spirit

THE settling down period after a holiday is always a little difficult, especially for the people who return to work regretfully, depressed at the mere idea of taking up the burden of life once more.

As has been said in these holiday articles more than once, the right sort of holiday should ensure a zest for the renewal of work, keen interest, enthusiasm, new energy. Those who have spent their holiday rightly should have acquired a contented state of mind and a sense of physical and mental well-being; in fact, they should be "feeling fit."

Rushing Back to Work

Those who have had a good holiday, and are yet dissatisfied with the idea of beginning all over again, can generally put it down to one of two things. Either the holiday has been too exciting, too strenuous, or it has failed to give us the right grip over our mental attitude. After the too-strenuous holiday, the best plan is to take one, or perhaps two, days' real rest and quiet before beginning work at all. Thus one may rectify some of the mistakes made on holiday. Indeed, under any circumstances it is a bad thing to rush straight into work, to arrive home at midnight and be due in the office at nine next morning. It spoils the best holiday in the world to get up after a brief night's rest, and have to begin work in a rush. The best plan is to get home at least twenty-four hours before one really must, especially if one has had a holiday of two or three weeks. This provides a reasonable time for disposing of accumulated letters, for unpacking and placing one's belongings in their proper places. It prevents hurry and fuss and the sense of rush, and gives one a far better chance of taking up work with pleasure.

The Right Mental Attitude

Many people complain that, in spite of avoiding confusion during the settling down period, they invariably go through intense physical and mental reaction at such a time. "I have nothing to look forward to," said one woman, who had had a three weeks' perfect holiday, and returned to work, grumbling all the time. "The same old drudgery for six months, at least," says the girl who has not got a grip of herself, and who has allowed her holiday to unfit her for work because she does not look at things from the right point of view. Most people are healthier physically after a holiday, and so there is less excuse for them if they adopt a mental attitude of grumbling discontent, or dissatisfaction with the daily routine of life.

It is natural enough to regret that the holiday rest and pleasure are over for the time, and it is sometimes difficult to take up work that means many months' application before the next holiday can be anticipated. But, after all, life means work, application, perseverance for most of us, and the wise thing is to do our work to the best of our ability. It is after the holidays that we can make better plans, that we can regulate our work, and put method and interest into it, when our minds are clear and we are physically more fit than at the beginning of the summer.

The first thing everyone of us ought to determine upon at this season is to live as much as possible, hygienically speaking, as we have been doing on holiday. It is so easy to get rushed, to let work get out of hand, to be neglectful of fresh air and exercise, to forget all the good resolutions we have formed on holiday. The woman who found that the exercise she took then made her far more fit and happy may say, " I shall keep this up all the winter," but she forgets all about the need of regular exercise once she is in harness again. The man who has lived the outdoor life for a month vows that he will never again sleep with shut windows, and poison himself with bad air. Alas, for good resolutions ! In six weeks, ten chances to one, we have all got into the old routine once more. How many people ride on a 'bus when it would be far more profitable to walk ! How many workers spoil their brains with late hours and insufficient sleep !

A few simple rules carefully followed would go far to preserve health well on into the winter. It means only a little method. A store of energy, of mental and physical health, has accumulated. You can make a fresh start, and can preserve your vitality so that you can keep the healthy vigour you have acquired right through the winter.

Some Health Rules

Go to bed at 10.30 every night, and resist all temptations to sit up past midnight. It is impossible for the woman who has to work hard to keep well if she makes a habit of late hours at night. All the benefit of a holiday will be lost by a failure to recognise this fact.

Keep up the exercise habit you have probably acquired on holiday. Walk two or three miles every day, and you will save money, and get the exercise you need at the same time. It probably means rising earlier in the morning, but it is essential if we are to keep our holiday health more than a week or two.

Break once and for all the habit of eating at irregular times. Take meals regularly, and eat slowly, and try, as far as possible, to adhere to the good habits with regard to diet that you have found answer so well while away.

Keep up the fresh-air cult which has done so much to renew your youth and vitality. Very few people realise, in spite of all that has been said about fresh air, that we could double our energy and cure a very large number of the commonest ailments by living the open-air life all the year round.

Hold fast to the holiday spirit, to the sense of enjoyment which has come to you, and which you so readily lose after getting back to work. We are all apt to take our responsibility too seriously, and to forget that a little enjoyment, a little pleasure and recreation, will make us healthier and better workers.

The last two rules have a very close relationship, as they act and react upon each other. Depression of spirits is very often due to living constantly in poisoned air So many people lose the " holiday spirit," the sense of joy in life after three weeks in " the old trail," simply because they pass from the fresh-air life to an indoor existence day and night. The breathing of impure air has a marked effect after a couple of weeks.

Fresh Air and Good Spirits

Why have you lost that sense of anticipation and interest on first awakening which was one of the greatest pleasures on holiday ? It is not because the day in front of you holds work rather than amusement. The fact is that you have slept all night in a room which, after the first hour, held an excess of carbonic acid, the poisonous product of respiration. This you breathe into your lungs, absorb into your blood, with the result that the poisons directly affect your nerve centres, or, in simple language, give you " the hump."

Depression of spirits is simply a matter of poisoned blood in 90 per cent. of cases. The blood may be poisoned because your digestion and your liver are out of order, or it may be poisoned because you are breathing impure air day and night. The fact that you work at a sedentary occupation in a city is no excuse for neglecting the open-air cure. The man or woman who has to work in an underground passage by day can at least sleep in the open air all night. This may be achieved by the open-air bedroom, the arrangement of which is described in EVERY WOMAN'S ENCYCLOPÆDIA (page 15, Vol. 1). But the open-air bedroom is out of the reach of a great many of us, who can still live the open-air life if we like. Many medical men who have studied the prevention of consumption make their patients draw the head of their bed up to the window, arrange a sort of screen with a sheet, so that the person's head is actually in the open air, whilst the body is well covered up with blankets.

Sleeping in Pure Air

In most cases, however, it will be sufficient to leave the window or windows wide open, and arrange a screen at the head of the bed so as to ward off draught if you have any fear of its effects. In an ideally hygienic community we would build the bedrooms without window-panes at all. Windows would exist simply for ventilation purposes, and we should very soon become accustomed to the winds and weather, and never notice the existence of a draught at all. The average person is not educated up to the knowledge that we do not catch colds by draught, but by infection. An open-air bedroom is one of the best preventives of cold we have, because it ensures a liberal supply of oxygen all the time we are asleep, and makes us resistant to changes of temperature if we can keep up the custom all the year round. In

September we should make up our minds to get fresh air all the winter. It simply means never beginning to shut the windows at all. The most unhygienic of us sleep with open windows during the holiday season, but the first breath of English cold weather sends the windows up again, with the risk that we keep them closed until the spring comes round. We suggest to ourselves that we shall catch cold if we sleep with open windows when there is snow on the ground. And the very opposite is the case.

This fresh-air cult has a very important bearing upon consumption, so that we shall deal with it in greater detail in a subsequent series of articles on the prevention of consumption. Meantime, let every reader determine to sleep with open windows, to sit with open windows, and to eat with open windows, and by so doing take the very best measure to preserve the holiday spirit, to keep fit and well and cheerful all through their winter's work.

Put the most cheerful person into a room with closed doors and window, and make her breathe the same atmosphere over and over again for an hour or two, and you will almost certainly ensure a melancholic outlook upon life. Compel the pessimist to live the open-air life for a week or two, and he will acquire an almost child-like faith in his fellow-creatures, and a delightful appreciation of the good and beautiful. It is all a matter of fresh air, pure blood, properly nourished nerve centres.

The holiday spirit was largely the result of living in pure air, and you can preserve it by following the rules tabulated above, and make up your mind that by proper method and regulation you will keep the beautiful holiday mood until your next holiday is due.

HOME NURSING

A Series of Articles on What the Amateur Nurse Should Know

NURSING ACCIDENT CASES

Continued from page 2659, Part 22

The Treatment of Burns—Three Classes of Burns—How to Prevent Contraction During Healing—Nursing of Fractures—Adjustment of Splints—Undressing the Patient—"Reversing" a Spiral Bandage

THE amateur nurse will very probably be called upon to take charge of many ordinary cases of burns in the home. Wherever there are children, burning accidents are liable to occur, whilst the cook who does not occasionally sustain a burn in the process of her work is exceptional.

Whenever a severe burning accident occurs a doctor should be summoned at once. A burn over a large area, even if it is not very deep in extent, is always accompanied by shock, and children and old people are especially liable to collapse from this cause.

Burns, and their Treatment

The first-aid treatment of burns has been considered (page 743, Vol. 1). It simply remains to emphasise the fact that the more quickly the air is excluded from a burn, and it is dressed with some oil or greasy substance, the better. Even more important it is to counteract shock by keeping the patient warm, and giving hot drinks, and even stimulants, if he is conscious. The amateur nurse must realise the gravity of burns, and remember that although the patient does not complain of much pain, after-collapse may happen at any moment from failure of the heart. The subject will be more readily understood if we divide burns into three classes.

1. In burns of the first degree the skin is simply reddened and congested because the burn is superficial. There is a good deal of pain with these slighter burns because the uppermost layer of the skin is destroyed, and the nerve endings in the true skin underneath are exposed to the air.

2. Burns of the second degree show the skin raised into blisters, and in the case of such a burn much damage is apt to be done by carelessness in removing the clothing.

3. Burns of the third degree show destruction of the skin in the tissues underneath to a varying depth.

Treatment rather depends upon the type of burn, and the amateur nurse has considerable choice with regard to the materials she uses. Anyone who is following these articles in the right spirit has in her first-aid cupboard all the necessary materials for treating burns in emergency. For first-aid purposes it will be necessary to cover the burns with ointment, vaseline, or oil, as quickly as possible until the doctor arrives. The nurse, however, who has charge of the burning case, has every day to give her attention to the dressing of the burn, as well as to the general condition of the patient. It is not necessary, as a rule, that anyone who has sustained a burn of the first degree, unless it is over a very large extent of surface, should be put to bed. The part is simply dusted with boracic powder or even flour, and covered with lint and a bandage. When there is a good deal of pain, however, and a considerable area of skin is affected, it would be much better to dress this burn with carbolic oil applied on lint.

In the more severe burns, where the skin is raised into blisters, the best treatment is boracic ointment with a thick covering of lint covered with a pad of wool and a bandage. The vesicles may require to be opened with a needle, which has been boiled to sterilise it or make it perfectly "clean." The important thing for the nurse to attend to in dressing these burns is to prevent the entrance of *microbes*. The vitality of the tissues is so much depressed after burning that suppuration is very apt to occur unless the part is kept absolutely clean.

A doctor will be in charge of burns of the third degree, so that it will be sufficient if the nurse carefully follows his instructions with regard to dressing them. Iodoform will probably be used as an ointment, with vaseline, and the wound will be covered with antiseptic wool and a bandage.

As a rule, burns are dressed as seldom as

possible, because unnecessary exposure of the burnt part to the air causes considerable shock to the patient; and the nurse has a very responsible duty in nursing burns to prevent contraction or after-deformities. A badly dressed burn of the hand, for instance, may be followed by a deformity in which the fingers are drawn down towards the palm, or burning of the neck may be complicated with the head attracted to one side. These deformities can all be avoided if the nurse is careful in dressing the case during healing, and if the doctor is called in at once should anything go wrong.

Some General Hints

In nursing any case of burns the nurse has to be especially careful that the patient takes food and stimulants regularly. After the first shock of collapse has been overcome, the patient's spirit must be kept up by giving plenty of nourishment, with whatever stimulants the doctor orders at definite hours. At the beginning of the illness the patient will probably be given milk, broth, and beef tea, which is an excellent stimulant, although it does not contain a great deal of nourishment. Whenever he is able to take more solid food, eggs, milk, and cream foods should be administered, and the patient encouraged to take as much nourishment as possible.

One of the best medicines in the treatment of burns is sleep. The shock to the nervous system is very great, and only by regular, quiet sleep can the patient's nerves recover tone and vitality. An afternoon sleep should be insisted upon, and the patient made ready for the night by nine o'clock. Nourishment may be required during the night, and in such cases one of the patent heaters for keeping liquid food warm should be used. This is usually supplied by a Pyramid night light, which will last for eight hours, and keep the food hot and ready for use.

The patient will probably suffer from thirst, and cold water should be given in small quantities at a time, or teaspoonfuls of cold coffee. A little lemon-juice is an excellent thing for counteracting thirst, and the nurse should be careful to keep the mouth quite clean by using such a mouth-wash as a few drops of tincture of myrrh, and half a teaspoonful of borax in a teacupful of tepid water.

The Nursing of Fractures

After the doctor has "set" a fracture the nurse in charge has to attend to special points. She must note accurately the position in which the splint is applied, in order that she may be able to notice any shifting of the splints. When a doctor sets a fracture he simply puts the limb into the natural position, and keeps the bones in this position until the two ends of fractured bone are joined together again. This he achieves by splints, pieces of wood of special size and length which are long enough to fix the joints above and below the seat of fracture, in order to prevent any movement.

The nurse must know how to pad these splints properly so that there is no pressure of the hard wood upon any part of the limb. Splints should always be padded evenly with tow, cotton-wool, old soft linen, or lint. The nurse has to see that the splint is quite flat when padded, and that it is a little wider than the limb.

All creases and folds must be avoided, as they are uncomfortable to the patient and may produce sores on the skin. Supposing a fractured leg has been put up in splints, the nurse must watch if the heel is exposed, and that a bed-sore does not form on it from pressure. A small pad of cotton-wool or tow should be placed between the heel and any splint. The nurse should also keep a sharp look-out upon the fingers or toes for any blueness, coldness, or swelling, which are signs that the circulation is being obstructed somewhere. In such a case the splints will have to come off and be reapplied.

When undressing an accident case the first principle is that the clothes should be taken "*away* from the patient, not the patient away from the clothes." For example, if an arm is injured the sleeve of the sound arm should be taken off first and then the injured arm dealt with. If the leg is injured the trousers will have to be slit up the outer side. The boot will have to be cut away down the back seam and through the laces, and the sock cut off in the same way.

The great aim should be to keep the patient as still as possible. In hospital, sand-bags would be used to put on either side of the injured limb to keep it steady, but the amateur nurse will probably have to use pillows and bolsters on either side to keep the injured part at rest whilst she is removing clothing from the patient. After a fracture is set, and the patient made comfortable, a "cradle" must be placed over the injured limb to keep the blankets off the part. Two halves of a hoop will answer the purpose. A three-legged stool or a hatbox will make an excellent temporary cradle for keeping the bedclothes away from the limb. A bandage should never be applied over the site of a fracture or between the splints and the limb, or gangrene may follow.

A Few Rules for Nursing Fractures

1. Always work at the same side of the bed as the injured limb.

2. Take hold of the limb by sliding the fingers below until it rests upon the hand.

3. Have everything ready for the doctor in the way of fresh padding, bandages, etc., if he intends to look at the fracture.

4. If the doctor wishes the fracture to be massaged after the first few days, ask for definite directions as to how this is done. A subsequent article will deal with the subject of massage.

5. Impress upon the patient the need of absolute rest if the fracture is to heal quickly.

6. In changing sheets the under sheet must be rolled from above downwards, changing the sheet first at the shoulders, then at the hips, and lastly raising the injured leg. The new sheet is rolled into place as the old one is rolled off.

Bandaging Lesson

By now the amateur nurse has practised applying the bandage circularly round the limb. This is called the "spiral bandage," and now we must consider how to put on a bandage carefully over the limb when it begins to increase in thickness. If the spiral is simply worked up in this way the bandage would not lie flat, but it would be all uneven and loose. So that when you come to a thicker part of the limb the bandage must be *reversed*. When standing in front of the patient, with a roller bandage in the right hand, the thumb of the nurse's left is pressed upon the lower border of the bandage, which is twisted downwards so that it is reversed and is then passed round the limb once more. These reverses are made right up the limb, to the elbow or knee, as the case may be. The next lesson in bandaging will describe how to bandage joints by means of the "figure of eight."

NURSING ACCIDENT CASES

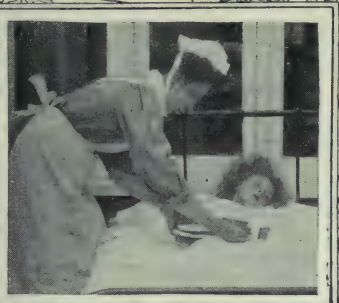
THE YOUNG CHILD'S CARRIAGE



Dressing a burn. Lint saturated with oil or vaseline is applied, then a pad of cotton-wool and gauze bandage.



The wheel-chair is all very well for the child of three, but the young baby, even if it can sit up all the time, should be in a bassinet perambulator



Splints should be padded and held in place by bandages above and below the fracture



"Reversing" the bandage to make it lie flat over a wider part of the limb



When nursing a fractured leg the under sheet is changed by rolling it from above downwards, changing it first at the shoulders, then the hips, and lastly raising the injured limb

KESSELL

HEALTH AND HYGIENE IN THE NURSERY

Continued from page 2544, Part 21

SCHOOL DAYS

Points to Remember to Keep the School Child in Health—Physical Deformities and their Early Treatment—Avoid the Carrying of Heavy Bags—Wrongly Constructed Desks—Colds and Infections—The Habit of Health—Result of Neglect during Early Years

At the end of the holidays school life begins once more for young people. After the somewhat long summer vacation, the return to the old order ought to be welcomed.

If the child is placed at the right sort of school by his parents, he should go back with interest and pleasurable anticipation to his work. When this is not the case, discover the reason why. Find out if it is the fault of the school, or due to some quality of ill-health, mental or physical, in the child. It sometimes happens, as many doctors know, that a child is being mentally over-strained all the time, because he is placed in a class beyond his ability and knowledge. From the health point of view, every parent should make stringent inquiries regarding the child's lessons, how he gets through them, and whether he is tired and listless at the end of a school day. One secret of making a child like school life is to take an interest in it, and to see that he is treating his work with understanding and common-sense.

School Food

The next health point is to see that the child at school has a liberal allowance of food of the right kind. The school child is giving out a good deal of energy in lessons, and requires more fat in the dietary than the adult. So that butter, cream, suet-puddings, etc., are particularly suitable in the school-room menu. Careful inquiry should be made, if a child goes to a boarding-school, regarding the food.

Although things are better than they used to be in this respect, there is no doubt that in some schools the fare provided is insufficient for nourishing growing children. Without undue fussing, also, the wise mother knows the hygienic conditions which prevail at school. She finds out if her boy or girl has the daily tepid bath so essential to health, uses the tooth-brush regularly, and sleeps in a properly aired dormitory.

Up to the age of ten years, at least, there should be no question of sending a child to a boarding-school, if it can be arranged in any way for him to receive school education in a day-school. For the child of six or seven, Kindergarten work is certainly the best; but after seven years the healthy boy or girl is able to tackle lessons of the ordinary type, provided they are taught in an interesting way, suitable to their intelligence and age. Until eight years of age, only two and a half or three hours in the morning should be devoted to school work. To avoid hurry in getting to school, the child should be up sufficiently early to have his breakfast quietly and leave for school without rush. A sensitive child suffers severely from any sense of flurry or rush in the morning, and a scramble at breakfast-time is the worst possible beginning for the day.

Physical Deformities at School

The next point is to guard against the risk of the children carrying heavy school-bags to school before the muscles of their spines are sufficiently strong to stand the strain. The mere fact of carrying a bag full of books over one shoulder continually may induce lateral curvature in a young child. If it is necessary to carry a school-bag, the child should be taught to sling it on alternate shoulders each morning.

When the slightest sign of physical deformity appears, it should never be ignored, as it is generally quite curable in the early stages, but permanent harm will result from neglect. When the school child limps, find out the reason. It may be due to flat foot, or some mischief in the hip, which should be treated immediately. If one shoulder is observed to be lower than the other, have the child examined by a doctor at once, to ascertain if a lateral curvature is present.

It is during the school age that little muscular and nervous habits are apt to appear, which should not be neglected. The boy who pokes his chin forwards requires to have special exercises for strengthening the muscles of the neck, shoulders, and back. The little twitching of the face or head, the spasmodic movements of the hands, should be noted and attended to, as they may develop into St. Vitus' dance, which will take months to cure. A great many nervous spasms are the result of bad habits which have been allowed to pass without correction.

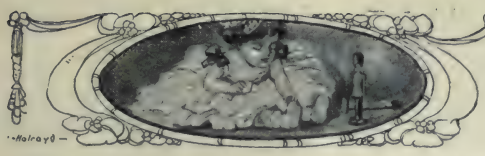
Another cause of physical deformities during the school age is badly constructed desks.

The Happy, Healthy Child

Many mothers complain that, whenever the holidays are over, the children get infected with colds at school. It is impossible to keep a child who has to go to school away from infection. The best way is to keep the general health in good condition, so that he is able to resist catarrhs, chills, and infective ailments generally. In the first place, attend to the food, sleep, accommodation, exercise, and rest. See that the children are dressed suitably, especially if they are subject to rheumatism or colds in the head. Protect them as far as possible from damp. Supply two or three pairs of strong, thick-soled boots, so that the same pair of boots is never worn on two successive days. Make the children wear woollen underclothing, because this is porous, and allows the perspiration to pass off from the skin.

A mother ought regularly to observe the physical and mental condition of the school-children, so as to provide them with the opportunity of deriving full benefit and happiness from this period of their lives. The school-child requires just as much attention as the baby, and care of the health during this age will affect considerably the strength and vitality of the adult man or woman.

Let a mother realise that delicate children reflect upon herself, especially if there is no hereditary weakness of constitution in the family. The child who has *always* been delicate is often suffering from mismanagement in his early years. The hysterical, nervous girl is often the product of too heavy lessons and the school dyspepsia which is the result of improper feeding. The child who has nothing the matter organically—in the way of adenoids, for example—*ought* to be healthy and happy during his school life. When physical defect exists, the mother should take a doctor's advice immediately.



BABY'S FIRST YEAR

Continued from page 2662, Part 22

7. THE BABY'S OUTING

Advantages of the Modern Baby-Carriage—Need of Occasional Exercise—Objections to a Wheel-chair or Go-cart for a Very Young Child—Length of Baby's Outing

THERE is a good deal in the old-fashioned idea that for the first month or six weeks of baby's life the nurse's arms are preferable to the perambulator.

This only holds good if the nurse is accustomed to carrying infants, and if the baby is sufficiently protected from cold. The modern perambulator, of the bassinet type, when it is wide and deep, rubber tyred, well balanced and well hung, has many advantages even during the first few weeks of life. The baby is well protected from cold, and a hood or awning provides shade for the eyes and face.

The Virtues of the Perambulator

When the nurse wheels the perambulator carefully and at an even pace, there is very little chance of jolting or jarring from movement. Baby should lie on a fairly hard pillow with a smaller soft pillow for the head. A blanket with a cloth or linen cover keeps baby warm, especially if he is wrapped carefully in a soft shawl before placing him in the perambulator.

The craze for open-air life at present has a great deal to recommend it, but there is always some risk that the child is kept lying flat for too many hours at a time, and has not sufficient opportunity for kicking his legs, and using his muscles, as all young healthy animals love to do. Babies require definite periods for exercising the muscles every day, and they will grow better if allowed to tumble about freely on a rug or a bed.

After the first few months baby will not wish to lie all the time in his perambulator, but he should not be allowed to sit up without very careful support during the first eighteen months. The lying posture is much better for the spine, and if the child is allowed to sit up too much he is apt to double forward and get into uncomfortable positions. During the first two years of life, at least, the perambulator is the right vehicle for taking baby out of doors.

The little go-cart, or wheel-chair, is excellent for a child of three, and may occasionally be used when baby is about two and a half. But it is a very great mistake to put a child of eighteen months or two years into a little chair and keep him strapped there for two hours at a stretch.

The Wheel-chair

What are the chief objections to the wheel-chair for the young child?

The strain on the spine resulting from the necessity of keeping the upright position.

Lack of rest compared with the perambulator.

The child's proximity with the pavement makes him more likely to be exposed to the dust. He is also insufficiently protected from sun in hot weather as these little chairs are rarely supplied with any awning.

It is impossible to cover up the legs and feet properly, and there is great risk of chill.

A child's spine is composed of over thirty vertebræ, which are not bony as in the adult's spine. They yield more under pressure, because they are softer; and improper positions will alter the spine and even render the child liable to curvature. Although, when baby is first put into the chair, he may be able, with the assistance of the straps, to keep fairly erect, gradually the little body droops, and a child huddled asleep in a wheel-chair is far too common a sight in everyday life.

Dust Dangers

The child sitting or lying comfortably in his perambulator with the shade adjusted to protect his eyes from the glare of the sun, is comfort personified compared with the poor little mite in the go-cart, who has to meet dust and sun during the whole two hours he is out of doors. These chairs are so near the pavement that the little occupant encounters every swirl of dust right in the face, making risks of sore throat and laryngitis very real ones. In the case of older children the risk is less because the child can complain when he is uncomfortable or overheated. The older child also is less likely to contract a chill, as he will soon tell the nurse that he is cold and wishes to run about. The smaller the child, the greater risk of contracting chill from rapid loss of heat in the body.

When baby goes out of doors the nurse should be instructed, when he has reached the walking stage, to allow him occasionally a little walk or run to keep up the circulation. Otherwise the little limbs become cramped and chilled if the weather is at all cold. It is far better to make a rule of taking baby out of doors every day unless in a heavy downpour of rain or in a fog. If the perambulator is supplied with a waterproof and a rain-hood, there is very little risk of cold from an occasional shower or wetting. In the cold weather, also, a hot-water bottle wrapped in flannel can be put at the foot of the perambulator, although it is better to get the child's circulation into good condition, and therefore resistant to cold, by attention to food and other health matters.

The Town Baby

In towns, where baby's outings are, of course, restricted, and he has to go stereotyped fashion in perambulator or go-cart to get his airing, he should have at least two hours in the morning and two hours in the afternoon, unless in the depth of winter, when it is advisable to have shorter outings in the dreary weather, and to choose the period of day that is brightest. All young mothers should try to understand that fresh air is food to the child. The more he can get, the better for his health. Without sufficient sleep and fresh air the healthiest baby will deteriorate and not develop as he should. Sunshine, fresh air, and sleep, next to proper diet, are the most essential things in a child's life.

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 2664, Part 22

Neuralgia is a painful affection of nerves, the pain being distinguished by the fact that it is sharp or knife-like in character, and occurs in regular twinges. Women are more frequently attacked than men, and neuralgia is very largely a disease of debility, indicating, as it does, that the nervous system is run down. It very often occurs, for example, in association with anæmia, or after any acute illness such as influenza.

Chill may bring on an attack, and it sometimes occurs in such diseases as rheumatism, gout, and diabetes, due to irritation of the nerves by the special poison of the disease. On the other hand, neuralgia may be due to some simple local cause, such as a decayed tooth or a little tumour of bone, whilst a gland may press upon the nerve. Lastly, any unhygienic condition tending to lower the general health, such as over-fatigue, worry, poor food, or ill-ventilated homes, will predispose to neuralgia.

There are various varieties of neuralgia, depending upon what nerves are affected. For example, facial neuralgia, called sometimes *tic douloureux*, is characterised by severe pain in the nerves over the face, affecting sometimes the eye, and sometimes the region of the ear and jaw. The next important form of neuralgia is called intercostal neuralgia, affecting the nerves supplying the muscles of the chest. It is often mistaken for pleurisy, and may be accompanied by herpes, or eruption of the skin, along the course of the nerves. Another form of neuralgia is "painful heel," which occurs without any apparent cause, so severely sometimes as to interfere with walking. The neuralgic pain may be found in the nerves of the sole of the foot or at the tips of the toes.

In the treatment of neuralgia it is not of the least use to deal with the pain in itself without finding out the cause. Even if the pain is removed for the time being it will certainly recur until the general health is improved, and any cause of irritation removed. In neuralgia of the face the teeth should be carefully examined, each one pressed upon separately, and a dentist should see to the stopping of any holes and the removal of any stumps.

If anæmia exists, it must be treated with iron tonics and other measures. Nutrition should be improved by good food, plenty of fresh air, and exercise out of doors. In the case of gout or rheumatism, careful diet and strict limitation of flesh foods will sometimes cure the neuralgia altogether. The best medicines are fresh air and change of air. The outdoor life is the most useful measure very often in removing a long-standing neuralgia. Medical tonics may be necessary, but these should be prescribed by a doctor, as they must be given carefully if the nervous system is not to be exhausted still further. Milk, cream, and cod-liver oil may be taken liberally to improve the general nutrition, and plenty of sleep is one of the best measures. This is one of the affections where people must be particularly careful not to get into the habit of drugging the pain. A very large percentage of cases of morphia habit, for example, have originated in neuralgia when sedative drugs were taken to soothe the pain. Heat is one of the best domestic measures. Hot flannels, hot and cold bags, poultices, or roasted cotton-wool will soothe the pain and often remove it for the time being. Then there are various liniments of belladonna and chloroform, which are very useful. In neuralgia of the face, for instance, the plaster should be placed behind the ear. Electrical treatment is often very successful. It should be applied by a properly qualified person.

Neurasthenia is a general weakness or exhaustion of the whole nervous system, giving rise to a great variety of symptoms. It is very often associated with overstrain, either physical or mental, and it seems to have become much commoner of late years, especially among business and professional men, teachers, writers, stockbrokers, and those who are exposed to constant strain in daily life. It may develop after a sharp illness which has lowered the resisting power, and one of the early symptoms is the tendency to worry over non-essentials, to be easily annoyed, irritable, hurried, and subject to headache and depression. Neurasthenia is only hereditary in the sense that the offspring of parents who have been subject to nervous or mental complaints, who have led unhealthy lives and spent extravagantly their nervous energy, start life handicapped by a nervous system ill-fitted to withstand strain. They have no reserve of nervous energy, and although they can stand an ordinary amount of strain and work, they are apt to break down if this strain is at all excessive.

The subject of "nerves" has been considered in a series of general articles in the ENCYCLOPÆDIA, and much that was said then applies to neurasthenia, because so-called "nerves" is simply this disease in its early stage. After a time, without proper treatment and care, the nervy person degenerates into the neurasthenic, whose aches and pains may be referred to every organ or system in the body. The patient may complain of heart symptoms, stomach symptoms, spinal or head pains. Insomnia is nearly always present, whilst the mental symptoms are the most depressing of all. The neurasthenic finds it difficult to fix the attention, to concentrate on work. It may cause him most acute worry to write or dictate a letter, to add up figures, or to make arrangements about the most ordinary affairs of everyday life.

These patients are often very difficult people to get on with. They feel misunderstood, neglected, and are often selfish and egotistical to a degree. In many instances their state of mind is pathetic. They are constantly worried and anxious, possessed by various fears. They may fear sudden death, for example, or insanity. They often shun society to a morbid degree, or are unable to cross an open space or look down from any height. They are subject to all sorts of aches, one of the commonest being constant pressure or pain in the head, and the slightest exertion or effort causes exhaustion. In many instances the symptoms are very vague, but in every case there is depression of mind, physical and nervous weakness and anxiety. Fortunately, however, neurasthenia is a curable disease even when it has lasted for some time.

To be continued.



THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon :

Presentations and other Functions
Court Balls
The Art of Entertaining
Dinner Parties, etc.
Card Parties
Dances
At Homes
Garden Parties, etc., etc.
The Fashionable Resorts of Europe
Great Social Positions Occupied by Women
Etiquette for all Occasions, etc.

WOMEN IN GREAT SOCIAL POSITIONS

Continued from page 2665, Part 22

THE BRITISH AMBASSADRESS IN ST. PETERSBURG

By CECIL MAR

A Position of Interest and Importance—A Daring Comparison—The Window upon Europe—Winter in St. Petersburg—The Reception of a new Ambassador—Social Life in St. Petersburg—The Blessing of the Waters—The Duties of the Ambassadress—Some former Ambassadresses

THE post of Ambassadress in St. Petersburg is one of the most interesting in the diplomatic service. Russian Court life has a *cachet* all its own; its setting is one of unique luxury, and the romance of ancient traditions hovers over the stately pageant of its existence.

The fact that the Tsarina is a granddaughter of Queen Victoria lends an added *prestige* to the British Embassy, whose Ambassadress is honoured by many evidences of Imperial graciousness. Affectionate reference has been made in previous pages to the happy days spent in England by the Empress during her early youth, before the Peterhof Palace enfolded her in its grim embrace.

Russian society is the most brilliant and critical in the world.

The Russian *grande dame* has a supreme instinct of elegance, is highly educated, speaks several European languages, is absolutely cosmopolitan, and is endowed with all the gifts of the perfect hostess.

The name of the present (1911) British representative, Sir George Buchanan, is well known in St. Petersburg, for in 1868 his father and mother, Sir Andrew and Lady Buchanan reigned in the beautiful Soltikoff Palace, at the corner of the Quai de la Cour and the Champs de Mars. This was in the days of the famous and witty if superficial statesman, Prince Gortchakoff, who, though amenable to flattery, inspired diplomacy to the exercise of its most subtle arts.

It was a member of his Chancery, a certain Vsevolovsky, who dared to caricature Sir Andrew and Lady Buchanan as the supporters of the Royal arms. Sir Andrew, who had abundant white locks, was depicted as the lion, and Lady Buchanan, with long, old-fashioned ringlets, as "that curious, high-bred-looking creature the unicorn."

The joke was taken by the victims in very good part, and Sir Andrew is still cited among the elder members of Russian society as the type of an English diplomat, with his old-world courtesy, simple, cordial ways, and a sort of conciliatory despotism. His wife, *née* Miss Stuart, is remembered as a *grande dame par excellence*. The ease and dignity of her manner, and her caustic power of repartee, gave her the best of positions at Court, while the quickness with which she met and quelled anything like an impertinence was well known and dreaded. Lady Buchanan, who was married in 1885, is a daughter of the sixth Earl of Bathurst.

The Russian capital, which was reclaimed from the vast Ingrian swamp, is built with an indifference to considerations of space typical of the colossal proportions of the vast empire. Peter the Great designated St. Petersburg the "Window upon Europe," the vantage point from which he could watch the weaving of political threads.

Winter is the best time for a stranger first to visit St. Petersburg. The Russian season is in full swing between Christmas and Easter. The Newski Prospect, the fashionable promenade, is then shrouded in an immaculate white mantle of snow, the beautiful buildings on either side of the spacious quay stand out in softened outline, and the huge silhouette of the Winter Palace, facing the sombre pile of the fortress of St. Peter and St. Paul on the opposite side

of the ice-bound Neva, is imposing in the extreme. Behind the palace, the spire of the Admiralty and the gilded dome of St. Isaac glitter in the sun, while rows of luxurious sleighs, filled with the votaries of wealth and pleasure, glide up and down the snow-covered quays, the laughter and conversation of their occupants being almost the only sounds heard, for sleigh bells are hardly used at all now in St. Petersburg.

The houses are all kept, with the most scientific calculation, at a uniform temperature of about 65° Fahr. Windows are hermetically sealed for the winter, only one or two squares being left free for ventilation, the occupants thus living in a hothouse atmosphere, which is often most enervating. Anæmia, that incipient enemy of the indolent Russian *grande dame*, is counteracted only by energetic outdoor exercise. Skating is a popular form of amusement, and fur-clad figures of either sex perform the most wonderful feats on their fine blades of steel.

At the beginning of the season Courts are held in the Winter Palace, previous to which the Emperor and Empress hold a "*cercle*," at which the *corps diplomatique* draw up in line, and when presentations are made. Full Court dress is worn; the Russian ladies don their national costume, which they retain also at foreign Courts. It consists of a heavily embroidered train, usually of velvet, worn over full evening dress, with a head-gear of halo-like appearance of the same texture as the train, and further embellished by precious stones. The Tsarina's maids of honour wear the miniature of their august mistress set in brilliants on a blue ribbon on the left shoulder, together with her initials in diamonds. They are called *les demoiselles à portrait*, and the position is a very coveted one among the *jeunesse dorée*.

The arrival of a new Ambassador is an event attended with great ceremonial. He is driven to the palace in a gala carriage, with full escort, and ushered into the presence of the Tsar, everyone present being in full uniform. The Ambassador presents his credentials under the sign manual of his sovereign, and after the interview the Ambassadress is received in private audience by the Tsarina. Subsequently, an official reception is held at the Embassy, at which the *corps diplomatique* and all the prominent members of society are present.

At Court functions the new Ambassadress, being the last arrival, takes her official place at the end of the row of Ambassadresses, and before all the wives of Ministers of Legation, and advances in place when a new Ambassadress appears at another Embassy.

The balls at the Winter Palace are gorgeous in the extreme. The wonderful malachite room, and the noble galleries and reception rooms are decorated with almost barbaric splendour. The Tsar and the Tsarina open the ball themselves, leading the stately polonaise, and the function is terminated by the mazurka, a national dance replacing the cotillon of other Continental capitals. At the smaller balls, to which only a privileged minority is invited, the gallery is transformed into a veritable palm forest. They are called *les bals des palmiers*, and supper-tables are arranged around the stems of the trees. During the supper, which is served hot by an army of gorgeously clad flunkeys, the Emperor moves through the seated throng, saying a word to one or another of his guests.



Lady Buchanan, the brilliant wife of Britain's representative in Russia. The position of Ambassadress in St. Petersburg is no sinecure, and woman's tact is required there, perhaps, to a greater extent than in any other capital

Photo, Keturah Collings

Private entertainments among the *grande monde* of St. Petersburg are on a most lavish scale, and unite sumptuousness with the most *recherché* modern refinement. The hours are somewhat different from those of other cities; dinner is very early, and is a sort of Barmecide feast, which begins at six o'clock.

As balls and receptions begin towards midnight, many ladies retire to rest after dinner, and emerge with renewed energy for the evening functions. The latter often terminate with the "*seconde soiree*," a purely Russian institution, when hostesses receive on their return home from balls and parties, until the morning hours are well advanced.

The Russian Christmas is held on January 7, and the New Year a week later. One of the most interesting of ceremonies is the

blessing of the waters of the Neva by the Metropolitan, or head of the Russian Church. The Emperor and all Court officials assist at the function. A procession is formed, headed by the clergy in full vestments, and passes through the state apartments of the palace, lined by the pick of the Imperial troops in gala uniform, to a small chapel, erected for the purpose on the edge of the river. As all members of the procession must be bareheaded, most of them wear wigs to protect themselves from the cold, for the temperature is often fifteen degrees below freezing point. Windows overlooking the Neva are placed at the disposal of the *corps diplomatique*, who can watch the procession file out to the chapel, where a small hole is cut in the ice, through which the priest blesses the waters.

A sumptuous luncheon follows the ceremony. All officiating members and guests are present.

The British Embassy is housed in a stately palace of the old Russian type, in the most fashionable quarter of the town. It is anglicised by an English style of furnishing, by the portraits of English monarchs, and by the English livery of the servants.

The post of British Ambassadress is no sinecure, and the " craft of sex " is needed in entertaining such an exacting and cosmopolitan society as is the Russian. Visiting, entertaining, and charity all claim their due share of her attention.

Visiting hours are earlier than here, and can be relegated to the forenoon. The English colony, which is not very numerous, and the adherents of the English Church rely on ambassadorial protection.

Among recent Ambassadresses one may cite Lord Alington's gifted daughter, Lady Hardinge, who is now Vicereine of India, and her successor, Lady Nicholson, a sister of the Dowager Marchioness of Dufferin and Ava, both of whom won golden opinions in Russia.

Lady Georgina Buchanan's charming and accomplished daughter has also been welcomed as a great addition to Russian society. Her perfect knowledge of French, the universal language of diplomacy, is of the greatest advantage to her in this cosmopolitan capital. Small luncheon parties and *déjeûners dansants* are given in her honour, and her own little *réunions* at the Embassy include all the most charming members of the *jeunesse dorée* of St. Petersburg.

Diplomacy is said to be the most romantic of all careers, and this is peculiarly true in a land sacred to miracle, where a mixture of the supernatural and the historical colours the greyness of every-day life, and where inherited impressions pervade so many venerable traditions.

There is no lack here of food for the mind and the imagination. The magnificent Imperial library, which contains also Lampi's famous portrait of Catherine II., is a mine of information in itself, while the picture galleries and museums are second to none. The wealth and *insouciance* of the upper classes stand out in vivid contrast to much that is sinister and sombre in the lives of the people. Local colour is lacking nowhere, and the book of life in St. Petersburg is eloquent of the sufferings of humanity, its wounds and its passions, as well as of its wealth and happiness.



ETIQUETTE FOR GIRLS

THE ENGLISH GIRL ABROAD



By " MADGE " (MRS. HUMPHRY)

The English Sense of Superiority—Courteous Tolerance of other Manners and Customs—Table Manners Abroad—Etiquette in United States and in France

NATIONS, like individuals, incline to self-appreciation, to an over-estimate of their good qualities and a vague slurring-over of their defects.

The English, perhaps more than any other European nation, indulge in a sense of superiority, which shows itself more or less crudely according to social status, or, rather, to the education, which marks the various strata. Curiously combined with this is a tendency to self-criticism in print, and more particularly in the correspondence columns of the papers. But this does not appear to diminish that " guid conceit o' oorsels " which is agreeable to the possessor and fatal to popularity.

The girl abroad on her travels exhibits this complacency in a variety of ways, and usually is entirely unconscious of doing so. Brought up at home in England she is imbued with the idea, imbibed from early childhood, that her country is the best in the world, and that all others are inferior in every way.

Britons have great reason to be proud of their native land. Of that there can be no possible doubt. But just as it would be ill-mannered in an individual to be inordinately vain of personal advantages or accomplishments, so it is grievously impolite to exhibit to other nations a proud consciousness of our vast superiority.

Yet this is the very thing the English girl often does. Not so often now as some quarter-century since, but still far, far too much. And the younger and more ignorant

the girl, the more insular she is. There is a saying that the highest breeding belongs to the cosmopolitans, the man or woman who has travelled far and has enjoyed opportunities of studying the manners and customs of cultivated society in many lands.

What would such an one think of the crudity of the English girl who, at *table d'hôte*, says in her own tongue to a companion: "What vile table manners these people have! Helping themselves to salt with their knives, leaning their knife-points on their plate-edge, and openly picking their teeth with those dreadful wooden things!" There are differences in table manners in every country, and we have no warrant for regarding our own as the ultimate criterion. It is true that foreigners themselves acknowledge that in some ways English customs are more fastidious and cleanly than their own; that regard for the immaculate purity of the tablecloth is developed more highly among us. But it is equally true that refined French men and women consider us utter barbarians in many points connected with the table, and especially in gastronomic sequence and detail.

It is foolish, then, for us to be critical. We live in glass houses, and should refrain from throwing stones.

In some countries it is etiquette for no one to begin eating until all are helped. This was the rule in England one hundred years ago, but many English fail to fall in with the custom, and thus prove themselves very ill-mannered.

In Canada this rule still prevails. It was founded on consideration for the carver, who, in the days when the carving was done at table, would have felt an awkwardness in beginning his own dinner when his guests were beginning to think of second helpings. Even then he was allowed a quarter of an hour's grace after all had finished. Only the very considerate went on eating, or pretending to eat, to keep him company, just as host or hostess does to-day when slow eaters have to be considered and kept in countenance.

An American Custom

In parts of the United States none of the guests at a dinner-party seat themselves at table until the hostess, always last to arrive in the dining-room, as with ourselves, has seated herself. An English girl, unaware of this custom, sat down, and, with strange oblivion of decorum, remained seated while all the others stood, impressing them all unfavourably.

It is in these small ways, seeming to insist on the superiority of our English manners and customs, that our country women have acquired such a character for impertinence when on their travels.

Where Women Pay

In France, as in England, it is usual for the male escort of a lady to pay all small expenses incidental to the outing, refreshments, cab or railway fares, etc. But in Germany the reverse is the case. The lady pays for herself, and in some cases for her escort as well. It is always well to make inquiries about such matters as these before entering upon an expedition. A party of English ladies, escorted by a bevy of German students at Coblenz a year or two ago were surprised at being permitted to pay their own train fares and for their own share in the luncheon in one of the villages on the heights near Ehrenbreitstein. It turned out afterwards that the students could not understand why their British companions had not paid for them as well.

Almost every girl will be of the opinion that it is much more comfortable to be allowed to pay for oneself on all such occasions, though there are some who do not mind running male escorts into any expense, and getting as much out of them as possible. These are the vampires.

The common courtesies of travel are sometimes neglected by the English girl abroad. At home she may be polite enough, for she never knows where or when she may meet her fellow-travellers again. Unrestrained by this consideration when abroad, she shows her natural rudeness (if she is that kind of girl) by pushing in front of people at the ticket offices, keeping others waiting while she discusses the coinage of the country more or less disdainfully with a worried clerk, and insisting on having her own way with the window of the railway carriage regardless of the wishes of those occupying the same compartment. Closed windows are the rule on the Continent, and the results are sometimes unpleasant; but good manners oblige us to put up with many inconveniences. This is one of them.

CORRESPONDENCE

By "MADGE" (MRS. HUMPHRY)

Dinner-party Invitations—Size of Notepaper—Terms Used—Fancy Lettering to be Adopted and Avoided—When to Enclose a Stamped Postcard—Hints on the Spelling of Names and Addresses

It has been said that the age of letter-writing is past, and no doubt there are many amongst us who would be anything but thankful to receive such volumes of epistolary outpourings as those of Madame de Sévigny and Madame de Staël. Certain it is that letters tend to become shorter and shorter.

There is, therefore, less excuse for those who fail to reply in good time to any received. Some girls are very negligent about their correspondence. They should remember that

it is as rude to leave a letter unanswered as it is to fail to reply to a question addressed to them. Invitations should be answered within twenty-four hours, more particularly those for a dinner-party.

Nowadays, girls are invited out without their parents, a thing that was unheard of fifteen or twenty years ago. Consequently, each girl has her own social correspondence.

Answers to invitations are usually written on small notepaper, the Albert size being generally chosen. To write on shabby paper, when a good one could be afforded, is really an act of discourtesy.

On the other hand, any special ornamentation, such as gilt edges, or a vandyked border, is not regarded as being good taste. But, after all, the quality of paper is of far less significance than the promptitude of the reply. Invitations are responded to in as nearly as possible their own terms; that is, the day, the date, and the hour, are all repeated in the reply. This avoids the possibility of any misconception.

Eleventh Hour Invitation

A girl sometimes feels offended if invited to a dinner-party at the last moment, to fill the place of someone prevented from attending. This is not the right spirit for any girl to indulge in who hopes to become a social success. One may be fairly good-natured without rushing to the extreme of making oneself a door-mat; but should the same hostess, on several occasions, invite a girl as a *pis aller*, without, from time to time, including her also in the original list of guests, then she is perfectly justified in declining to fill a vacant place at the last moment. Even the gentlest and least egoistic of girls could not fail to perceive in this line of conduct a slight implied.

Some girls become quite popular by the charming notes they write to members of their social circle, and by the interesting long letters they send to friends abroad. Relatives and acquaintances who are far away from home occasionally get neglected —"out of sight, out of mind." The good-natured girl, therefore, who finds time to write long letters full of news of mutual friends, and interesting information as to her doings and those of her country, is regarded with a feeling of gratitude that she herself can rarely estimate, unless she has already been in that exile implied in banishment from England.

One such case, a few years ago, resulted in a very happy marriage. A light-hearted girl, living with her mother in a cathedral town, wrote to a married friend in Australia a series of letters so interesting that they were read aloud and passed round among the little English colony in that far-away land. One of the male members formed so high an estimate of the writer's character that he wrote and proposed marriage to her. She replied that before deciding she would like to make his personal acquaintance, whereupon he came home, found her to be all his fancy had depicted, and she was attracted by him. They now live in a beautiful Australian home, and she writes equally interesting letters to her friends in England.

The author of "Alice in Wonderland," in one of his charming books, recommends his girl friends, when writing a letter in which they intend to add an enclosure, to put that enclosure into the envelope before they begin the letter, and to address the envelope without delay. This excellent piece of advice has been found useful by many, for one is but too apt to forget the enclosure.

It may not be out of place to remark here that girls have no right to use a crest upon their notepaper, and that in embellishing the latter with fancy lettering, it is just as well not to use colours of a brilliant nature.

Anything that looks like elaboration appears ostentatious. At the same time it is not advisable to use lettering that is too small.

Illegible Writing

It is also polite to write legibly, a practice that is frequently neglected. Particularly in the matter of signatures does the careless writer set puzzles for her unfortunate correspondents. It is ignominious to have the reply returned with the signature cut from the letter and pasted on the envelope. Yet what is to be done? Business letters particularly should be clear in this respect. An acquaintance has some chance of recognising the identity of the writer by the general style of the caligraphy, the notepaper, and the postmark, whereas in business correspondence seldom are there any such clues.

When writing to anyone asking for information, it is often a problem as to whether a stamped envelope should be enclosed. With regard to purely business matters, it is customary to do this, but usually an acquaintance is sensitive on the point. It is, however, always correct to enclose an addressed postcard, should the matter not be one requiring the privacy of an envelope; but when a postcard is sent, it is advisable for the writer to say: "To save you time, as far as possible, I enclose an addressed postcard, and hope that answering my query will not be too troublesome."

The Spelling of Names

It is always tactful to observe minutely and follow correctly the spelling of names, and also the remainder of the address. For instance, Browne with an "e," and Smyth with a "y," and so on, are perhaps small matters, but of some importance to Mrs. Browne and Miss Smyth. Again, the address may be an unimportant little street, say, running out of Baker Street, but dignity is conferred upon it by its proximity to Portman Square, and if that is the address on the correspondent's notepaper, it should by all means be inscribed upon the envelope of reply. This may sound trivial, but it is a consideration which costs nothing and is highly appreciated.



WOMAN'S DRESS

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in :

Home Dressmaking
How to Cut Patterns
Methods of Self-measurement
Colour Contrasts
Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc.

Millinery
Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hatpins, Colours, etc.

Boots and Shoes
Choice
How to Keep in Good Condition
How to Soften Leather, etc.

Furs
Choice
How to Preserve, etc.
How to Detect Frauds

Gloves
Choice
Cleaning, etc.

Jewellery, etc.

PRACTICAL MILLINERY

By MRS. ERIC PRITCHARD

Continued from page 2200, Part 18

A RIVER HAT

The Popular River Hat—The Merits of Broderie Anglaise and Batiste—Choice of Wire Frame —How to Bind and Cover It—Fixing the Crown—The Finished Hat

FOR the river and seaside millinery must be practical and hard wearing, in addition to aiding a woman to appear at her best. The foundation of the hat must be able to withstand the possible sea mist or river fog. Such ephemeral materials as feathers or tulle should be avoided, as well as velvet. All the charming and inexpensive ready-made straw shapes can be worn, but the enterprising amateur will naturally like to create a dainty novelty of her own. Always appropriate is the *lingerie* hat, and nothing is more charming for youth to wear when disporting itself on the river or wandering on the seashore. Batiste or *broderie anglaise* compose many river and garden hats. Batiste in all colours costs about 1s. 0¾d. a yard, and covers the spartra frame in exactly the same manner as directed for the cloth or velvet shape (page 1000, Vol. 2, EVERY WOMAN'S ENCYCLOPÆDIA).



A charming example of a river hat in *broderie anglaise*. This hat should be shady, and, though dainty and light, be capable of withstanding river mists or even slight rain

The *broderie anglaise* hat is pretty and practical, very generally in fashion, and, with a little patience, it can be made easily at home. The price of a suitable *broderie anglaise* lace ranges from 8¾d. the yard. Such a hat is made upon a wire frame, which can be

bought ready made, or the instructions given on pages 1602 and 1713, Vol. 3, EVERY WOMAN'S ENCYCLOPÆDIA will enable an amateur to make one for herself. Most drapers stock a selection of smart wire frames suitable for the river hat, a large shady pattern costing about a shilling.

Measure the edge wire, and buy exactly three inches more *broderie anglaise* beyond that amount (the three inches allows for turnings). So that if the *edge wire* measures 60 inches, purchase 1¾ yards or 63 inches of *broderie anglaise*.

To find the width of insertion required, measure the longest support-wire, which will probably be at the side, and allow one inch for neatening at the head, and two inches for forming frills over the brim. If the *longest* support measures 8½ inches, a *broderie* insertion 11½ inches wide will be required.

To make the crown, measure its bottom edge wire, and allow three inches for turning. Add this amount to the 1¾ yards of *broderie anglaise* first allowed for.

Buy a yard of white tulle, at 6¾d., cut it into small strips about 1½ inches wide, and proceed to bind the supports of the brim. This is to make the wires neat underneath. Fig. 1 illustrates the manner in which the wires are bound over and over with the tulle, as well as indicating the appearance of the supports and edge wire when bound.

When all the supports have been bound, including the head and round wires, bind the *edge* wire very neatly; then the frame is ready for the *broderie* covering.

Cut off the *length* of *broderie* for the brim, and join into a round, on the wrong side, only, making a *small* turning.

To make the frill of the hat, measure two inches upwards from the pattern edge of *broderie*, and make two runners close together all the way round as illustrated in Fig. 2. Use firm, coarse cotton, and leave an end to each runner, so that the *broderie* can be "*eased* on" to the hat brim.

Place the join at right side of the back of brim and pin all round, so that the fulness is arranged to fall evenly all round. The runners must come just on the edge wire, the two inches falling over the brim, as illustrated in the finished sketch and Fig. 3.

Pull the runners up to size of edge wire, and sew round on to the same. Next proceed to pleat the plain edge into the size of the head.

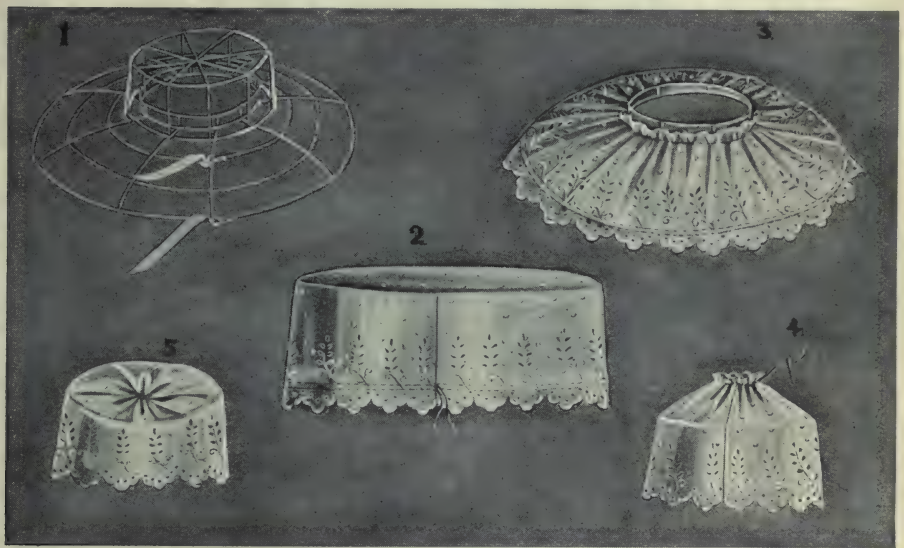
For the crown it is not necessary to bind the wires. If a dome crown has been selected, place the pattern of *broderie*, starting from *right side* back on to the edge wire of crown, and sew on, just turning it in neatly.

Draw the *broderie* up to the centre of crown, as illustrated in Fig. 4, and draw through the frame, cutting off any superfluous length; the crown will then appear as in Fig. 5, in which *broderie* is shown drawn through the crown, stitched, and completed.

Sew the crown on to the brim, placing front wire to the front, side to side, etc.

The hat complete is shown in the finished sketch, and is suited to most faces.

Very little trimming is required for a hat of this description. A twist of soft ribbon round the crown, with a few loops at one side, forms a pretty and suitable finish. The ribbon should match the shade of the gown if a coloured one be worn, or if the dress is white a pale shade of blue, pink, or green is charming.



1. The wire foundation for a *broderie* hat. The wire supports should be bound round with tulle. 2. The length of *broderie* for the brim joined round, the two runners inserted, by which it can be drawn up to size of brim. 3. The *broderie* arranged on brim of wire shape, eased on at the runners to edge wire, and pleated up to the head wire. 4. The *broderie* for the crown joined up and gathered closely together at top. 5. The crown as it should appear when placed over crown wire ready for attachment to the brim

A BEAD-EMBROIDERED SCARF

By EDITH NEPEAN

SEE COLOURED FRONTISPIECE

A Scarf of Shimmering Scales—The Wealth of Material Available—An Exquisite Grey Satin Scarf Embroidered in Silks and Beads—The Lining to Choose—How to Arrange it for Wear—The Black Satin Scarf—Clematis and Floral Designs—The Use of Beads

A PICTURE bearing the title of "A Mackerel Scarf" attracted many lovers of things beautiful at the Royal Academy one year. A tall woman stood in front of a mirror, a long, filmy black scarf fell over her shoulders, and accentuated rather than disguised her beautiful figure. Scattered all over that scarf glittered innumerable fish. The light fell on their shimmering scales; they glowed in a delightful and irresistible manner. As the scales of the fish seemed to scintillate, they threw out wonderful pale rosy lights, amber and silver, gold and faint mauve.



How the bead-embroidered scarf illustrated in the coloured frontispiece should be worn. The effect is graceful and out of the common

How delightful would be such a scarf to throw over the shoulders at the theatre. The foundation could be of black chiffon, the fish sketched out lightly in Chinese white, and when the outlines are completed the work of embroidering might be commenced. In these days the mediums for embroidery work are so numerous that their merits are almost bewildering. There are silks, wools, marvellous silky cottons, chenille, and last, but not least, jewels, sequins, and beads. Perhaps for fish nothing would be quite so effective as sequins for the shimmering scales. Sequins can be bought in dull silver, and these, used with pale pink and mauve, would give excellent results. Small sequins should be chosen, and must be sewn on to the chiffon very carefully to form the shape of the fish. The result will be novel and attractive.

Grey satin makes a delightful background for embroidery in mallard floss, which is further embellished with beads. Such a scarf can be easily designed and embroidered by the modern needlewoman. It is interesting to aim at a Chinese or Japanese effect, going boldly to the East for their methods of embroidering the rather large conventional flowers chosen for this idea.

After the design has been stamped or sketched on to the satin, work the flowers in blocks; this is called "encroaching shading." It is a sort of dovetail embroidery, one row of stitches follows where the other row finishes, and gives a beautiful rich, raised effect. Or, if preferred, ordinary satin-stitch may be used with advantage. The flowers are worked in shades of pink or maize. Certain shades of blue also look quite charming on grey. The leaves are worked round their edges in satin stitch; as also the stems and trails of greenery.

When the actual work of embroidery is completed, the finishing touch is added by the addition of bead embroidery, which brings the scarf up to a point of Oriental beauty which may prove a rival to the

luxuriant embroideries of the East. The paler pink flowers are adorned with small pearl beads, sewn on firmly with strong cotton. The centres have touches of dull gold beads. The darker flowers are also embellished with pearl beads, and festoons of dull gold beads outline some of the petals. Spiral traceries of dull gold beads trail gracefully away from the flowers. The small buds should be thickly outlined with a border of pink beads; these are threaded four at a time on to the needle, and secured all the way round the flower in a horizontal position. A few large blue-grey porcelain beads add effective touches behind the pink flowers, and accentuate the delicacy of the pearl and silk embroidery. At the end of each trail or spray small pink stars of beads must be thickly embroidered with green beads. Sprays of green beads finish this design.

A grey satin scarf looks well lined with palest pink or apricot satin, and this should also form a border at the edge of the grey satin about two inches wide. The scarf may be completed with a tassel at each corner. When finished off in this manner it can be used for any occasion that demands the warmth of a shoulder scarf.

But there is another most novel and artistic method of finishing off this beautiful and useful wrap. Bring the scarf round the shoulders, allowing the end on the left-hand side to rest some inches above the waist. The other end on the right side hangs down and shows off the beauty of the work. A patent fastener adjusts the scarf below the neck, and forms a V in front. Thus arranged it forms a smart theatre wrap, and has almost the effect of a quaint satin fichu. The V is finished off with a cord and hanging tassel of grey silk, whilst each end of the scarf is embellished with loops of cord.

Black satin scarfs, lined with a contrasting shade, have their devotees. Embroidered in pale shades of mallard floss to match the lining, they are truly a delight to the feminine mind. About two yards of satin will be required; on to this stamp a conventional design of sweet-peas, roses, or carnations.

Another flower which gives a regal effect when treated gracefully is the iris. This flower, if chosen, should have its top leaves worked in dull purple, using satin stitch, the remaining leaves in soft graduated mauves until they are almost white at the edges. The centres of the flowers look quite beautiful if thickly embroidered in cut gold beads. Work the foliage in very soft shades of green in satin stitch, whilst the stems must be treated boldly with stem or chain stitch. The embroidery having been completed, the scarf should be lined with pale mauve satin, and finished off at each end with long chenille tassels. The width of the scarves may be varied according to the taste of the wearer; indeed, they may be so wide that they look almost like a burnous when finished off with tassels at the back and sides.

A beautiful scarf is one made of turquoise blue satin embroidered entirely in blue beads, gold beads and various green beads for the leaves. A design of clematis is effective if the flowers are stamped on to the satin. Thread about five blue beads at a time on to the needle, and closely follow the outline of the flower. The centres are embroidered thickly with dull gold beads. The beads when used in this manner are threaded one by one, and stitched one by one into the desired position. The leaves are outlined in soft green beads in exactly the same manner as the outline of the flowers, threading about five beads on the needle and securing these firmly down. The needle is drawn up again in the exact spot where the last bead rests, and five more beads are slipped on to the needle, so that a uniform design of line bead work is maintained.

If more elaborate work is desired, the centres of the flowers may be entirely filled up with beads in deep turquoise shades; or, as a foil to the scintillating beads, French knots worked thickly in mallard floss look well.

Another equally effective idea for a scarf is to embroider wild roses on a pale rose satin background. The flowers are outlined in soft shades of pink in chain stitch. The centres of the flowers are embroidered in dull beads, using shades of pink. The centres of the flowers have one large dull gold porcelain bead, and the stems are outlined in the stem stitch. If desired, the leaves can be embroidered entirely in soft shades of green, or still more effective would be an embroidery of dull green beads. This scarf, when completed, should be lined with soft ivory satin, and finished off with long rose-coloured silk tassels.

A conventional trailing design of beads looks well carried out in gold or silver. For silver there is no background more beautiful than that of black or white. The beads may be large, porcelain for preference. The large dull beads could form stars, or a flower-like appearance might be given by manipulating the beads to form a floral design. The trailing stems should be worked in lines of beads, small and brilliant.

The idea of gold bead embroidery can be carried out in exactly the same manner. Some may prefer the bright, scintillating cut gold beads for this purpose, but the dull gold bead has a charm and refinement which does not easily find a rival. These scarfs, carried out in gold or silver beads, may be lined with any shade of satin to suit the requirements of the wearer. A very beautiful scarf may be made by outlining the entire design in small pearl beads. Crystal beads are also very fairy-like and charming for this form of embroidery.

ON DOWDINESS

By THE HON. MRS. FITZROY STEWART

Smartness is not a Matter of £ s. d. but of Taste—Where the Frenchwoman Excels—What America Teaches England

DOWDINESS is a disease, and lack of money is by no means the cause of it. It has its chief seat in the head (inside and outside), also in the neck and waist, and perhaps most of all in the carriage and bearing. A neat woman can be dowdy, but a smart one never.

A mistaken humility goes far to create dowdiness, and the most desperate "dowd" is she who thinks herself "a woman of no importance."

Dowdiness is a Disease

Dowdiness is inborn, but also acquired, and the latter form is the most difficult to eradicate. Two examples I have known may be cited. One a woman who is at once poor and smart, makes her own gowns or buys them ready made, trims her own hats, and economises in every part of her costume. Yet she is never dowdy. And why? Because she knows what suits her, and how to put on her things to the best advantage. Another woman, both richer and prettier, is a martyr to the disease. Her well-cut gown is shabby, her hair untidy, her gloves and shoes neither fresh nor well-fitting. She will wear brown boots with a black dress, and a necklace of coins with a Parisian toilette. And—worst of all—she has been seen in an Ascot frock in an omnibus.

Comparisons are useful, not odious, and it is only fair to admit that dowdies are rare in France and in America. And this, not only because their women spend more on dress than do our own people, but on account of certain qualities they possess which make for good in matters of personal adornment. These include neatness and a certain daintiness, an eye for form and colour, and a sure sense of proportion.

The Frenchwoman's Cunning

The Frenchwoman is, above all things, *chic*. She pays heed to every detail, has a subtle charm hard to define, and possesses to a high degree the art of making the best of herself. Her natural advantages of form, feature, and colouring are, as a rule, far below those of her English rival. But she carries herself with alert grace, she emphasises her best points, and by the means of well-cut (but not tightly-laced) stays obtains the figure to which she aspires. Even if her face is plain, nay, ugly, she refuses to allow this fact to depress her. By some clever arts of coiffure she intensifies herself, and in some mystic way attains a weird fascination.

The Frenchwoman obtains more for her money than the Englishwoman. Thrift to her is second nature. M. Jean Worth, the famous costumier, tells us in his memoirs how the best dressed lady he knew only ordered one dress at a time, but then it was a triumph of art and of costly simplicity. "Few and good" is a motto that tells against dowdiness.

Then no Parisian, however poor, dresses, as many of us do, in reach-me-downs and cheap, ready-made garments. She demands cut and fit, and sees that she gets them, from that useful person, her "little" dressmaker. Her hats are made to order, also her boots, now and then her gloves, and, above all, her perfect corsets. But here in London one often sees a smart hat worn with boots down at the heel; or a good gown over a shabby petticoat.

In a word, Frenchwomen love detail, and dress with due regard to their age and their position.

With regard to Americans there is a popular fallacy that nothing seems able to dispel. This is that they are all rich, and that their women spend thousands a year each on dress and personal decoration. But even in Europe there are some poor Americans, and in America there are many.

Madame America

Other reasons, therefore, must be found to explain why an American woman is never a dowdy, and why she achieves a better result on a smaller outlay than do many of our own compatriots. One of these is that she is less conventional. She chooses first what suits her, and, after that, what is fashionable. She has a great sense of the eternal fitness of things, and refuses to wear an afternoon frock in the morning, or a *décolleté* gown with a lace yoke—obviously sewn in for the moment—on some daylight occasion.

She will not go to a garden-party or attend Henley Regatta in an evening frock, doctored up for the day with a neck and sleeves of net, tulle, or chiffon. Instead, she would wear for the former a smart summer gown, and for the latter a white linen or a blue serge, with a simple straw hat, and square-toed walking-shoes. Not only must her clothes suit herself, but they must be suitable to the occasion, to her position, and also to her environment.

Madame America never allows herself to be hurried. She avoids sales, and the money is seldom witched out of her pocket by some cheap but slightly soiled or out-of-date article. At certain seasons of the year she sits down to calculate her income and the outfit that she will require. And, like the Frenchwoman, she chooses her materials with care and forethought. They must not only look well but wear well, and she selects according to her age and position.

Having chosen her wardrobe, she proceeds to learn how to put it on, and in this matter pays great attention to detail. Her skirt is set straight and fastened close at the waist, her blouse is arranged so that no open gap between it and the skirt can appear, and her placket-hole, if she has one, is carefully fastened. One afternoon, in Hyde Park, a well-dressed woman was seen with her waist-belt hanging down from the back of her bodice. By this means a charming dress was spoilt, and the wearer became a dowdy, if not a disgrace. Attention to small details makes for success.

Perfection in Details

There are two other reasons which help to produce the smart effect made by Americans. First, they have a horror of second-rate and tawdry articles. Cheap lace, cheap silks or velvets, cheap artificial flowers, and sham jewellery are to them anathema. They one and all value cut above material, and a well-planned coat and skirt means much more to them than a couple of badly made gowns in silk, satin, or brocade. Their rule is to have a few garments, but to have these perfect and complete in every detail. Their few gowns are worn right through one season, are worn out, and in due course replaced by new purchases. Hence, no shabby clothes are stored up, which, when worn next year, give their wearer a look of fatal dowdiness.

It must be admitted also that both Parisians and Americans carry themselves far better than the average Englishwoman. In Paris or New York one seldom sees rounded backs or sloping shoulders. And the women walk well, are upright, and hold themselves with easy grace and a certain assurance.

This in itself gives an "air," which in a woman helps to show off her clothes to the best advantage. A candid critic must confess that, as a rule, Englishwomen lack grace of carriage and dignity of bearing. They do not know how to walk, carry their skirt, use their arms, hold their heads, get out of a train, or step into a motor. There is little or no harmony in their movements.

The Ungraceful Carriage

I once watched some women who were walking in Piccadilly carrying muffs. Out of ten, five held the muff in front of them, in the way one carries a heavy parcel; one held her muff and skirt with the same hand; two kept their muffs against their lips; one swung it in her hand as a child swings a toy; and the tenth carried the big bundle of precious skins like a true Parisian. In her the rule found its usual exception. Then, as gowns are made without pockets, most of us carry a handbag, which holds a purse, a powder-puff, a mirror, and a handkerchief. But how many of us carry that bag with grace, or even with ease and neatness?

Every woman cannot afford costly clothes, but let the possessor of small means take heart, and realise that the number of rich women who can buy beautiful gowns is far greater than the number of those who know how to put them on properly. Taken collectively, most of us seem to wage war with our garments. We attempt a colour harmony, and arrive at a shrieking discord.

We often own valuable jewels, but wear them strangely mixed, or on wrong occasions, or with obviously unsuitable garments. For instance, an Eastern robe turned into a tea-gown should by no means be worn with modern ornaments. On the other hand, masses of barbaric stones and coins are out of place on a Parisian toilette. And, to my mind, a string of fine pearls or a pair of pearl or diamond earrings are at variance with a cotton frock, a serge gown, or a shooting costume.

The Wearing of Jewellery

The "putting on" of jewels is quite as important as the "putting on" of clothes, or the arranging of flowers, ribbons, or any other accessories.

Dress offers great possibilities to women. At all times there have been those who to every garment they wore have given grace and individuality. This is the true wearing of clothes, and an art that influences and marks eras in history. Think of the dignity invested in brocades and ruffles! Such things as these could not be put on carelessly. Imagine a *grande dame* of olden days donning a ruffle or a Flemish point collar in the off-hand way in which we adjust the tulle bow of 1911. If our forebears could see us now they would accept our careless way of dress as a sure sign of decadence. But even yet there are a few gifted women who are as careful in every detail of their toilettes as were the social leaders of former centuries.

These, however, will be the exception rather than the rule so long as the average woman believes that money, and money alone, can secure success in dress and personal decoration. There is something hopelessly vulgar in giving a silk frock precedence over a stuff one merely because the former is richer and more difficult to purchase. And an expensive gown should never be worn when a simpler one would answer the purpose. Nothing is more vulgar than to be over-dressed.

The Science of Smartness

Remember that in the adjustment of a simple frock very much depends upon the accessories. This last remark brings us back to the subject of dowdiness. As I said, some dowdies are born and not made, and these are often capable of improvement. The humble dowdy might ask the advice of a useful friend who knows the science of smartness. She should have few gowns and many shoes, gloves, veils, and etceteras; and *wear nothing shabby*, however much her constant soul clings to her well-worn garments.

PRACTICAL LESSONS IN DRESSMAKING

Continued from page 2674, Part 22

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

TWENTY-THIRD LESSON. THE REMODELLING OF CLOTHES—*continued*

Fashioning a Dainty Blouse from a Partly Worn Muslin Dress

A LITTLE blouse something like the sketch can easily be made by the home worker who possesses an old embroidered muslin dress which may be torn, or too worn to do duty any longer as a dress. The band at the waist should first be unpicked, so that no creases from the old gathers may show after the skirt has been washed and ironed.

Cut a paper pattern of a yoke the shape of the one in the sketch—or any other shape preferred—and the exact size required for the blouse, allowing for a hem down each side of the centre-back.

Take a piece of the best of the embroidered part of the old skirt, and tack it over the paper pattern so that the handsomest part of the embroidery may be in the centre-front, cut it off all round to the size of the paper, tack lace insertion on to the embroidery all round the edge, also arrange and tack it *on* it, as shown in the sketch, or in any other design preferred.

When all the tacking has been neatly and carefully done, the insertion should be sewn on either by hand, or machine-stitched with *very fine* cotton and a fine needle, on each side of the insertion and as near as possible to the edge.

If it is sewn on by hand, the stitches should not, of course, be taken through the paper, but if machine-stitched, it can be done right through. The paper prevents the lace and muslin getting puckered in the machine, and it can easily be torn away when the work is done.

Remove the tacking threads and paper, and then, with a small, sharp pair of scissors (preferably a pair with rounded points, not to catch the lace) *very carefully* cut away the embroidery which is under the lace to within about one-eighth of an inch of the stitching. This eighth of an inch is left to form a narrow hem, which should be turned in and neatly hemmed to the *embroidery*, thus leaving the lace insertion quite transparent.

Cut a strip of paper the length required (plus a hem at each end) and the *depth* desired for the neck-band, plus half an inch. Crease down the *half inch*, and slit it up to the crease at short intervals.

Tack the neck of the embroidered yoke on to and round this half-inch turning of the paper.

Tuck a strip of the plain muslin of the dress with three or four *very* narrow tucks, leave a space wide enough for a row of insertion, and make another group of three or four very narrow tucks.

Tack this strip of tucked muslin along the centre of the paper neck-band, and tack a row of insertion on the plain muslin between the tucks, and a row at the top and at the bottom of them.

Sew the neck-band in the same way as the yoke was done—either by hand or machine—cut the muslin which is under the centre row of insertion, and hem it back, and hem back the muslin from the top and bottom row of insertion.

If preferred, the neck-band can be made of rows of insertion only. In this case the lace should be oversewn together first with *very* fine cotton, then tacked on to the paper, and joined to the neck of the yoke. A piece of the plain muslin must now be tucked perpendicularly, for the lower part of the blouse; these tucks must be *reversed* at the centre-front, as they must not run the same way all round, and they must be graduated in length in accordance with the shape of the yoke. The tucks can be continued until a sufficient number have been made for the length of the sleeves; these are cut in one with the blouse when the tucking is finished.



A dainty blouse fashioned from a partly worn muslin skirt. Arrange any embroidery there may be to the best advantage for the centre-front

If there is not sufficient of the old muslin to do this in one piece, it can easily be joined without showing, under a tuck, as often as is necessary.

When the tucking is finished, place it on a dress-stand, and fix the yoke in position on it, being careful to put the *centre-front* to the little space between the "reversed" tucks. The blouse can be fitted, cut to shape, and the yoke securely tacked on, *on the*

stand, and *one* sleeve made the required length and shape. And, after the blouse has been taken off the stand, the second sleeve can be shaped from the first.

The insertion can be put on the sleeve in the same way as on the yoke.

All that remains to be done to finish the blouse, is to hem the backs and round the bottom, and to put on the fastenings. If elbow-sleeves are preferred, they can be cut off at that length, and finished off with a band of alternate tucks and insertion to match the neck-band; or, if the neck-band is composed of rows of insertion, the bands of the sleeves can be made of the insertion only.

The renovation of sleeves will be dealt with in the next lesson.

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

Continued from page 2677, Part 22

By M. PRINCE BROWNE

TWENTY-THIRD LESSON. THE REMODELLING AND RENOVATION OF CLOTHES—*continued*

Remodelling a Coat and Skirt (continued)—Making a Smart Coatee from an Old-fashioned Coat—A Design for Edge Braiding

BEFORE any cutting out of the material is done, put aside some *good* pieces, large enough to face the revers and collar (with the stripes running in the direction shown in the sketch). Also reserve some pieces for the cuffs and for bordering the sides and back of the coat. (See page 2676, Part 22.)

Place the pieces of the old coat and any left over from the skirt on the table, and arrange the whole pattern on them to the best advantage. *Before using the scissors*, see that all the stripes will run in the right direction, and that the pieces for the two sides of the coat will "face," or, if this is not done it may afterwards be found that all the pieces have been cut for the same side.

As instructions for making coats have already been given in Vols. 1, 2, and 3, it is unnecessary to repeat them; but if the coat is not to be lined, the canvas interlining should not extend beyond the facing of the fronts. The raw edges of the seams should be bound with lute ribbon or silk Prussian binding. Cotton binding would be too thick and clumsy.

The bottom of the coat must be turned up and "faced" with a piece of the flannel or tweed, sufficiently deep to cover the raw edges of the added border on the back and sides of the coat. This will give a firmness to, and improve the appearance of, the bottom of the coat.

If sufficient material is not left over, a "facing" of silk can be used instead; if the old coat was lined with silk, there will probably be sufficient pieces in good enough condition to be cut up for this "facing," and also to line the cuffs.

To cut a pattern for the revers and collar, put the coat on a dress-stand, take a piece of "leno," and with it model a pattern on the coat, following the shape of the revers and collar shown in the finished sketch. Only *half* the collar should be modelled; remove the half "leno" collar from the coat, and place it on a piece of paper folded double, with the end (the centre-back) down the fold, and cut out the pattern through the double paper. Open the paper collar pattern, and place it round the neck of the coat, the crease of the fold down the centre-back. When the pattern is *quite* correct, cut it out in the material and canvas, allowing turnings all round in the former. Cut the canvas on the cross, *without* turnings, make and pad the collar and revers, following the instructions already given in this magazine. Make and put in the sleeves, put on the cuffs and the buttons, and work the buttonholes. If there is sufficient of the old silk lining (in good condition) the sleeves may be lined, even if the coat is not.

If the worker prefers a shorter and more useful skirt for country wear, it could be made a good deal shorter than the one shown in the sketch, and it would still look smart. The coat, too, if preferred, could be shortened, and would look equally well.

MAKING A SMART COATEE FROM AN OLD-FASHIONED COAT

AN old-fashioned coat, such as the one shown in the picture, can easily be altered by the home worker, and brought "up to date" as a little "coatee," like the one illustrated. The old coat having been cleaned, if necessary, the sleeves must be taken out and unpicked, the lining taken out of the coat, and the facings (in one of which are the buttonholes) removed from the revers, front, and collar. It can then be altered to fit by placing the coat on the table and cutting it from a bodice pattern, with the half back, "side body," and half the "side piece" placed together and cut in one, and cutting the loose front with a seam to shoulder, or it can be put on to the person or on a dress-stand, and fitted to the figure—this is the easier method. To fit the back it is only necessary to take it in at the back seam as far as the waist; the loose front should be fitted by forming a "seam to shoulder." The coat can then be cut off at the waist line, allowing an inch all round for turning up. The coatee will look smarter if it is interlined throughout with linen, as this will give it a firmer

appearance. This interlining must be cut exactly to fit, and should be put in most carefully, so that the material may set perfectly smooth.

The "centre-back seam" and "seam to shoulder" in the linen can be stitched and pressed open, leaving only narrow turnings. At the shoulder and under-arm seams the raw edges of the linen need only be placed one over the other, and tacked together flat.

When the fitting and corrections have been done, and the second half of the coatee made to correspond, the lining should be cut out from it, using, of course, all the best pieces of the old lining.

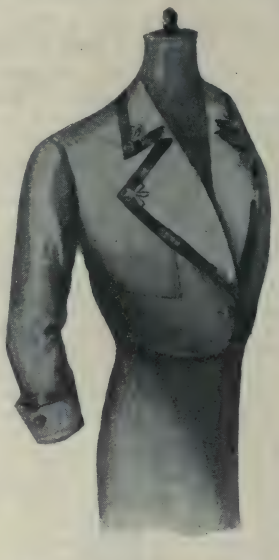
Unpick the turned-up edge of the collar and revers, press the canvas *well*, placing a damp cloth over it and using a heavy iron or a tailor's goose.

Machine-stitch and press open the seam down the centre-back and the "seams to shoulder," then fit, machine-stitch, and press open the under-arm seams. Put the coatee on to a stand, and alter the shape of the revers to the one shown in the illustration.

Remove the little coat and make the other revers to correspond.

Turn up the edge of the collar and revers, also the bottom of the coat; herringbone down the raw edges to the canvas or linen, and press it well all round.

N.B.—Although the revers in the old coat are so much smaller than those depicted in the sketch of the coatee, ample material for the larger revers is afforded by the former being double-breasted. In the case of a coat (which is to be remodelled) not affording sufficient material to make the revers the size or shape desired, these can be made separately and put on.



A smart little coatee that may be made from an old coat such as is illustrated on the next page

Cut off the old revers to the shape of the opening in the front of the coat, and place the new "false" revers and collar in position round the neck, with the two raw edges level.

Tack, and then stitch them together about half an inch from the edge, crease the turning down sharply just beyond the stitching, press the crease down, and fell in the lining of the coat just to cover the row of stitching.

The revers and collar must next be "faced." If there are not sufficient good pieces of the old coat for this purpose, about three-quarters of a yard of cloth or silk would be required for a new "facing," which might be white or some contrasting colour. It is a mistake to try and match the colour of a material which has been worn, and is probably faded; the new would make the old look still more faded, whereas a contrast disguises it.

Instructions for facing revers and collar are given in Vol. 3, page 2436.

After the facing has been put on and pressed, tack on the wide braid round the edge of the collar and revers, mitre the braid well at each corner, so that the point may look nice and sharp, then machine-stitch on the braid, *close* to the edge, on each side.

This must, of course, be done with silk. The ornament at each point can be made with three loops of narrow braid and a button sewn over the end, or it can be made entirely of the braid. After the three loops have been made, sew the braid on in a circle, commencing in the centre and working it on, round and round, close together until it is about the size of a button. Measure and mark the position, with a tacking thread, for the three rows of ornamental stitching (which should go right round the coat), as shown in the sketch.

Tack and fell in the lining.

Cut the sleeves smaller, and without allowing for fulness at the top, by a well-fitting coat-sleeve pattern, and cut the lining the same size.

If the lining of the sleeves is worn, it can be joined, using pieces left over from the coat lining.

Stitch, notch, and press open the seams of the material and of the lining separately, interline the bottom of the sleeves with a strip of linen or canvas, cut on the cross and about three inches wide, and turn the sleeves up round the bottom.

If the sleeves are "frayed" at the wrist, cut off the edges and turn them up afresh. If, by making this fresh turning, the sleeves become too short, the cuffs can be put on a little *below* the bottom, to lengthen them.

Herringbone down the turned-up edge at the bottom of the sleeves and press it, then turn the sleeve lining right side out, and slip it over the *wrong* side of the sleeve, the seams of the lining and of the material exactly "facing," and tack it in this position.

Turn in the lining round the bottom and fell it neatly, covering the turnings. Turn the sleeves right side out, and stitch them into the coatee—the material only; bring the lining of the sleeves over the turnings, turn it in and fell it neatly round the armhole, covering, and just over, the stitching.

Cut four shaped pieces of canvas (two for each cuff) long enough just to fit round the sleeve at the bottom.

Place the pieces of canvas, two together, and "pad" them with long stitches, press them out flat, placing a damp cloth between the iron and the canvas, to stiffen it, cut the edges even all round, and make both pieces exactly the same size and shape, cover each with material on the one side, turn it over the edge of the canvas all round, and tack



Front view of a coat, from which it is quite simple to fashion a smart little coatee. The back has a centre seam and is semi-fitting

it, trim it round with the braid to match the collar and revers, tack and fell the lining into the cuffs, and then sew each invisibly together up the back.

Slip the cuffs over the bottom of the sleeves, *just below* the edge, or, if the sleeve is too short, lower down, and fell *the edge of the sleeves to the cuffs* all round.

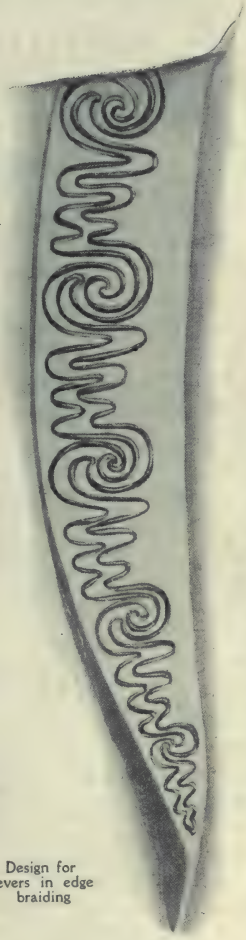
Work the buttonholes, sew on the buttons, and the little coat is finished.

Edge Braiding Design

If the collar and revers of an otherwise good and sufficiently "up-to-date" coat, look small and insignificant, and the cuffs are worn and shabby, the coat can be renovated and made to look quite fresh and smart by taking off the old collar, cutting off the revers, and cutting the front edge of the coat in a sloping line to the waist, forming a long, graceful V-shaped opening.

A new collar and revers can then be made on double canvas, padded together (according to the instructions given on page 2436), covered with white or coloured cloth or silk, and ornamented with "edge braiding," as shown in the braiding design. This "edge braiding" is done by hemming the braid on at the *extreme edge*, holding it *tightly* whilst working, to make it stand on edge.

A "running pattern" must always be used for *this* style, as the braid must not be crossed anywhere. A very pretty effect can be produced by working the pattern with *two* rows of braid, placed as close as possible together; these two rows should be of a contrasting colour, or one could be of gold or silver.

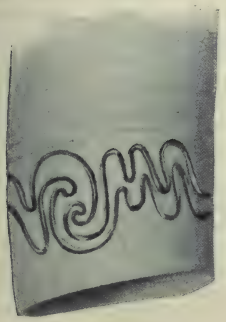


Design for revers in edge braiding

This work must not, of course, be pressed when finished, or the effect would be spoiled, if it looks "puckered," the *only* way it must be pressed is by holding the wrong side over an inverted iron, and stretching it well whilst passing it across.

When the revers and collar are lined and finished they can be put on to the coat, according to the instructions already given in this lesson.

The old cuffs can be taken off, and new ones substituted, of cloth or silk, and braided to match the collar. The coat can be fastened with one button just below the bottom of the revers. This button can be braided to match the collar and cuffs. Instructions for cutting the material the correct size and covering button-moulds were given on page 2558. If there are any old buttonholes on the coat, below the waist, they can be sewn up, and the coat can be buttoned over the reverse way, the new buttonhole being worked on the left side, and the button sewn on the right.





Cuff and button ornamented with edge braiding

A sports costume will be the subject of the next lesson.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Clark & Co. (Dyeing and Cleaning); Wood-Milne Co., Ltd. (Wood-Milne Rubber Heels).



NEEDLEWORK

This section of EVERY WOMAN'S ENCYCLOPÆDIA forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are :

Embroidery
Embroidered Collars and Blouses
Lace Work
Drawn Thread Work
Tatting
Netting
Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines
Darning with a Sewing Machine
What can be done with Ribbon
German Appliqué Work
Monogram Designs, etc., etc.

FLORAL CROCHET FOR TRIMMINGS

How Jasmine and Buttercup Trimmings in Crochet may be Used on Gowns

THE utility of floral crochet as a dress garniture and trimming is one of the most beautiful of the uses to which this work can be put.

For instance, the little gown illustrated is quite a simple model, decorated with trailing blossoms of jasmine which give the finishing distinctive touch.

The star-like blossom follows the outline of the bodice, and falls gracefully below the waistline. It may be continued along the left side of skirt and round the bottom about a foot from the hem, thus simulating a tunic.

The silks required for this flower with its leaves are of the following shades : White, yellow, a medium shade of green, and some of a darker tone.

The Jasmine in Crochet

The Flower. Commence with the white silk and work 4 chain, *, 6 chain, 1 double crochet into 2nd chain from hook, 1 treble into next chain, 1 long treble into next chain, 1 treble into each of the next 2 chain, 1 double crochet into ring, *, repeat 4 times (when the five little petals will be formed), 1 single stitch into a stitch of the ring at back of flower, 9 chain, 1 single stitch into 2nd chain from needle, 1 double crochet into each of the remaining chain, 1 single stitch into the opposite side of ring from the previous stitch—still working at the back of flower—1 single stitch into each of the 2 next stitches, fasten off neatly.

With the yellow silk work one French knot into the centre of the blossom ; fasten off invisibly.

The Bud. Work 15 chain, 1 double crochet into 2nd chain from hook, 1 treble into next chain, 1 long treble into next chain, 1 treble into each of the next 2 chain, 1 double crochet into next chain, 1 double crochet into each of the remaining chain.

For the Bud of Two Leaves. Work 15 chain, 1 double crochet into 2nd chain from hook, 1 treble into next chain, 1 long treble into next chain, 1 treble into each of the next 2 chain, 1 double crochet into next chain, 6 chain, 1 double crochet into 2nd chain from hook, 1 treble into next chain, 1 long treble into next chain, 1 treble into each of the two chain, 1 double crochet into each of the remaining stitches, 1 single stitch into extreme end.

The Stalk and Leaves

The Stalk. With the medium shade of green, work 48 chain rather tightly, 1 double crochet into 2nd chain from needle, 1 treble into next chain, 1 long treble into next chain, 1 treble into each of the next 2 chain, 1 double crochet into next chain, 1 single stitch into next chain ; fasten off very securely and neatly.

Work a length of 20 chain—still rather tightly—1 double crochet into 2nd chain from hook, 1 treble into next chain, 1 long treble into next chain, 1 treble into next chain, 1 double crochet into next chain, 1 single stitch into next chain ; fasten off neatly and securely. The safest way to finish off the stalk is to cut the silk about

½ inches from hook before fastening off, then draw this length through the last stitch with the crochet-hook, thread a needle with this same silk and run along the stalk a few stitches.

Sew the shorter and longer stalks together so that the two tiny leaves are exactly even. If more than two blossoms are required on one stalk, work one or two more lengths of 20 chain as described.

The Leaf. With the dark green silk work 42 chain, 1 single stitch into the 2nd chain from hook, 1 single stitch into each of the next 2 chain, 1 double crochet into each of the next 4 chain, 1 treble into each of the next 2 chain, 1 double crochet into each of the next 4 chain, 1 single stitch into each of the next 6 chain, 8 chain, 1 single stitch into the 2nd chain from hook, 1 double crochet into next chain, 1 treble into next chain, 1 treble into next chain, 1 long treble into next chain, 1 treble into each of the next 2 chain, 1 double crochet into last stitch, 1 single stitch into stalk chain (this being the first length of chain), 1 single stitch into each of the next 3 chain, 8 chain, 1 single stitch into the 2nd chain from hook, 1 double crochet into next chain, 1 treble into next chain, 1 long treble into next chain, 1 treble into each of the next 2 chain, 1 double crochet into last stitch, 1 single stitch into stalk chain, 1 single stitch into each of the next 3 chain, 6 chain, 1 double crochet into the 2nd chain from hook, 1 treble into next chain, 1 long treble into next chain, 1 treble into each of the next 2 chain, 1 single stitch into stalk chain, 1 single stitch into same stitch the other side of chain, 6 chain, 1 double crochet into the 2nd chain from hook, 1 treble into next chain, 1 long treble into next chain, 1 treble into each of the next 2 chain, 1 single stitch into stalk chain, 1 single stitch into each of the next 3 chain, 8 chain, 1 single stitch into 2nd chain from hook, 1 double crochet into next chain, 1 treble into next chain, 1 long treble into next chain, 1 treble into each of the next 2 chain, 1 double crochet into last stitch, 1 single stitch into stalk chain, 1 single stitch into each of the next 3 chain, 8 chain, 1 single stitch into 2nd chain from hook, 1 double crochet into next chain, 1 treble into next chain, 1 long treble into next chain, 1 treble into each of the next 2 chain, 1 double crochet into last stitch, 1 single stitch into stalk chain, 1 single stitch into each of the next 5 stitches, 1 double crochet into each of the next 4 stitches, 1 treble into each of the next 2 stitches, 1 double crochet into each of the next 4 chain, 1 single stitch into each of the next 2 stitches, 1 single stitch into extreme end.



A dainty trimming of floral crochet arranged on an evening gown. The star-like flowers of the jasmine and its dark green leaves are particularly effective

Place the blossoms into the tiny leaf-like calyx and stitch together with a green thread, sewing over the white, tubular end, so that the calyx appears of the true cup-like shape.

Attach the leaves to the stalks of the flowers as they are stitched on to the material in design. The petals of the flowers and the leaves require delicate handling, and the stalks need to be tacked with as few stitches as possible.

This design would look particularly well on a gown for a garden-party or similar function.

How to Make Buttercups

The Buttercup is perhaps more suitable for a young girl. It can then be made up into simple buttercup chains to be worn round the neck and sleeves and falling in front of the blouse bodice. A few loose flowers may be knotted together at the corsage, to fall quite carelessly.

With a buttercup shade of yellow silk make a ring of 4 chain.

1st *row*. Into ring work 10 double crochet.

2nd *row*. 4 chain, 2 successive double crochet, and repeat until 5 little loops are made.

3rd *row*. * Into 1st small loop of previous round work 1 double crochet, 5 chain, 6 long treble of 3 times over the needle, 5 chain, 1 double crochet, repeat from * until each loop is filled.

For the Stamens. With the yellow silk work through the front threads of the double crochet stitches in central ring, with 1 double crochet, 8 chain, repeating this until the 10 double crochets forming the double ring each contains 1 loop, making a total of 10 loops.

The Bud is one of the flowers with the petals closed as if just opening out. Or, if wished smaller, the buds may be embroidered, or simply crocheted by working 10 treble into ring and joining up into a ball with single stitches.

The Leaf. With the dark green thread work 22 chain, 1 single stitch into 2nd chain from hook, 1 double crochet into each of the next 4 chain, 4 chain, 1 double crochet into 2nd chain from hook, 1 treble into each of the 2 remaining chain, 1 treble into each of the next 2 stitches (these being the side threads of the last of the 4 previous double crochet), 1 treble into stalk chain, 1 treble into next chain, 1 double crochet into next chain, 4 chain, 1 double crochet into second chain from hook, 1 treble into the 2 remaining chain, 1 treble into each of the next 2 stitches, 1 treble into next chain, 1 treble into each of the next 2 chain, 4 chain, 1 double crochet into 2nd chain from hook, 1 treble into each of the 2 remaining chain, 1 treble into each of the next 2 stitches, 1 treble into each of the next 4 stalk chain, 1 double crochet into each of the next 6 chain, 1 double crochet into extreme end, 1 double crochet into each of the first 6 stitches along the other side of leaf, 1 treble into each of the next 4 stitches, 4 chain, 1 double crochet into second chain from needle, 1 treble into the next 2 chain, 1 treble into each of the next 2 stitches, 1 treble into each of the next 3 stalk chain, 4 chain, 1 double crochet into second chain from hook, 1 treble into each of the next 2 chain, 1 treble into stalk stitch, 1 double crochet into each of the next 4 stitches, 1 single stitch into each of the next 2 stitches, 1 single stitch into extreme end.

It takes three of these leaves to make one complete leaf. They can be stitched immediately on to the material, or sewn together to enable the leaves to hang naturally, being tacked lightly here and there.

An Attractive Trimming

The Green Part of Flower. Work 4 chain and join into ring.

1st *row*. 10 double crochet into ring.

2nd *row*. * 3 chain, 1 treble, 3 chain, 1 single stitch into next stitch, 1 single stitch in next, and repeat from * until five little leaves have been formed.

The leaves may be shaded by working one of the three leaves in the lighter shade of green, afterwards to be placed with the two dark leaves.

In fixing the parts into design, the flowers and stalks need to be placed in position first, then the leaves.

If the knot of flowers for the corsage is chosen to break the monotony of the buttercup chain the stalks must be stitched securely to the buttercup and the calyx. The leaves should be attached to a stalk or to the stalk of the flower.

This can be worked into a very attractive trimming if artistically carried out.

A PRETTY "BIRD" DESIGN IN CROCHET

Continued from page 2685, Part 22

The Method of Working the Triangle

For a triangle to match the lace given on page 2682 the following directions must be carefully followed. As with the lace, if a coarser cotton and a larger hook are used, the work will be correspondingly larger. Worked with Ardern's crochet cotton No. 40 and a fine hook, the triangle measures about 16 inches on its longest side.

Key to Abbreviations: Ch., chain; tr., treble; d.c., double crochet; l. tr., long treble; sl. st., slip stitch; bl., block or blocks; sp., space or spaces.

A space consists of 2 chain and 1 treble.

A block is 3 treble.

A block immediately following a space makes 4 treble in all.

Make a foundation of 345 ch.

1*st row*. Miss 3 ch., work 1 bl. on next 3 ch., 7 sp., 1 bl., 105 sp., turn.

2. 104 sp., 1 bl., 1 sp., 1 bl., 5 sp., 1 bl., turn.

3. Sl. st. along bl. 3 ch., 1 bl., 3 sp., 1 bl., 7 ch., 1 l. tr. under space between 2 bl. on last row, 7 ch., 1 tr. on last tr. of second bl., 18 sp., 4 bl., 68 sp., 4 bl., 3 sp., 4 bl., 2 sp., turn.

4. 3 ch., 1 sp., 6 bl., 2 sp., 5 bl., 3 sp., 3 bl., 59 sp., 11 bl., 12 sp., 1 bl., 9 ch., 1 d.c. on last chain of 7, 1 d.c. on l. tr., 1 d.c. on 1st ch. of second 7 ch., 9 ch., 1 tr. on last tr. of bl. following 7 ch., 1 bl., 1 sp., 1 bl., turn

5. Sl. st. along bl. 3 ch., 1 bl., 11 ch., 5 d.c., commencing on the last chain of 9 ch., finishing on 1st ch. of 9 ch. of preceding row, 11 ch., 1 tr. on last tr. of bl. following 9 ch., 1 bl., 10 sp., 13 bl., 28 sp., 1 bl., 29 sp., 4 bl., 3 sp., 5 bl., 1 sp., 5 bl., 2 sp., turn with 3 chain.

6. 4 sp., 3 bl., 1 sp., 4 bl., 4 sp., 4 bl., 29 sp., 1 bl., 26 sp., 13 bl., 11 sp., 1 bl., 1 sp., 1 bl., 9 ch., 3 d.c. on middle stitch of 5 d.c. of last row, 9 ch., 1 bl., turn.

7. Sl. st. along top of bl. 3 ch., 1 bl., 7 ch., 1 l. tr. on middle stitch of 3 d.c. on last row, 7 ch., 1 bl. on last 3 ch. of 9 ch. on previous row, 7 ch., 1 l. tr. in under sp., 7 ch., 1 bl., commencing on last treble of next bl., 13 sp., 12 bl., 23 sp., 3 bl., 29 sp., 4 pl. 7 sp., 1 bl., 7 sp., turn with 3 ch.

8. 6 sp., 3 bl., 6 sp., 4 bl., 29 sp., 3 bl., 22 sp., 12 bl., 13 sp., 1 bl., 9 ch., 1 d.c. on last ch. of 7, 1 d.c. on l. tr. and 1 d.c. on 1st of 7 ch. on last row, 9 ch., 1 tr. on last treble of block following 7 ch. on under row; 1 bl. on 3 first ch. of next 7 ch., 2 ch., 4 tr. on last 3 ch., and bl. of last row, turn.

9. Sl. st. along bl. 3 ch., 1 bl., 11 ch., 5 d.c., 11 ch., 1 tr. on last tr. of bl. on previous row, 1 bl. As the border continues in this way, it will now be omitted in the description. 8 sp., 16 bl., 9 sp., 1 bl., 12 sp., 3 bl., 30 sp., 6 bl., 2 sp., 1 bl., 1 sp., 4 bl., 4 sp., turn with 3 ch.

10. 4 sp., 4 bl., 2 sp., 8 bl., 29 sp., 4 bl., takes the place of 2 bl.; 1 sp., 5 bl., 3 sp., 6 bl., 3 sp., border, turn.

13. Border, 2 sp., 3 bl., 6 sp., 5 bl., 2 sp., 2 bl., 12 sp., 2 bl., 8 sp., 4 bl., 29 sp., 9 bl., 3 sp., 1 bl., 5 sp., turn with 3 ch.

14. 9 sp., 10 bl., 28 sp., 5 bl., 6 sp., 2 bl., 16 sp., 11 bl., 5 sp., border, turn.

15. Border, 4 sp., 11 bl., 12 sp., 7 bl., 4 sp., 6 bl., 26 sp., 12 bl., 9 sp., turn with 3 ch

16. 10 sp., 12 bl., 25 sp., 19 bl., 11 sp., 7 bl., 6 sp., border, turn.

17. Border, 7 sp., 5 bl., 17 sp., 13 bl., 24 sp., 8 bl., 1 sp., 4 bl., 10 sp., turn with 3 ch.

18. 10 sp., 4 bl., 1 sp., 4 bl., 2 sp., 4 bl., 1 sp., 4 bl., 7 sp., 4 bl., 7 sp., 11 bl., 19 sp., 3 bl., 7 sp., border, turn.

19. Border, 30 sp., 8 bl., 8 sp., 5 bl., 5 sp., 5 bl., 1 sp., 3 bl., 2 sp., 4 bl., 2 sp., 4 bl., 10 sp., turn with 3 ch.

20. 8 sp., 3 bl. (eye as before), 2 bl., 2 sp., 5 bl., 5 sp., 6 bl., 3 sp., 6 bl., 7 sp., 8 bl., 30 sp., border, turn.

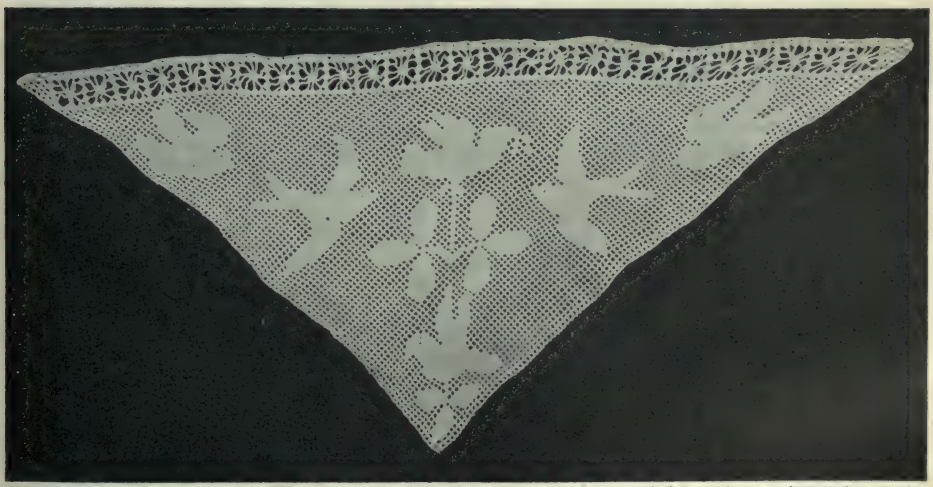
21. Border, 29 sp., 8 bl., 7 sp., 6 bl., 3 sp., 6 bl., 4 sp., 5 bl., 3 sp., 5 bl., 9 sp., turn with 3 ch.

22. 10 sp., 3 bl., 6 sp., 4 bl., 4 sp., 6 bl., 1 sp., 6 bl., 8 sp., 9 bl., 27 sp., border.

23. Border, 26 sp., 9 bl., 9 sp., 5 bl., 1 sp., 5 bl., 4 sp., 2 bl., 22 sp., turn with 3 ch.

24. 30 sp., 3 bl., 1 sp., 3 bl., 11 sp., 4 bl., 1 sp., 4 bl., 25 sp., border, turn.

25. Border, 23 sp., 5 bl., 2 sp., 1 bl. (eye



"Bird" design triangle for use with the "Bird" lace. Such a triangle can be inset in the material of the cloth, or can be joined to the lace

11 sp., 2 bl., 8 sp., 19 bl., 5 sp., border, turn.

11. Border, 3 sp., 20 bl., 9 sp., 2 bl., 10 sp., 4 bl., 30 sp., 7 bl., 2 sp., 4 bl., 4 sp., turn with 3 ch.

12. 4 sp., 3 bl., 3 sp., 7 bl., 30 sp., 4 bl., 9 sp., 2 bl., 9 sp., 3 bl., sl. st. on to half of last tr., then work 3 d.c. on top of tr. in 11th row. Crochet 4 ch., and join to top of previous tr. stitches, sl. st. along 3 ch.; then 1 tr. into tr. next to the last d.c., 1 bl. This forms the eye of the bird, and in middle bl. as before), 1 bl., 14 sp., 1 bl., 33 sp., turn with 3 ch.

26. 18 sp., 4 bl., 9 sp., 2 bl., 1 sp., 3 bl., 11 sp., 3 bl., 2 sp., 5 bl., 22 sp., border, turn.

27. Border, 20 sp., 5 bl., 5 sp., 1 bl., 9 sp., 5 bl., 3 sp., 4 bl., 4 sp., 5 bl., 18 sp., turn with 3 ch.

28. 18 sp., 6 bl., 3 sp., 2 bl., 5 sp., 6 bl., 15 sp., 5 bl., 18 sp., border, turn.

29. Border, 16 sp., 5 bl., 15 sp., 6 bl., 5 sp., 1 bl., 1 sp., 1 bl., 3 sp., 6 bl., 18 sp., turn, with 3 ch.

30. 19 sp., 6 bl., 2 sp., 1 bl., 2 sp., 1 bl., 4 sp., 6 bl., 17 sp., 4 bl., 14 sp., border.

31. Border, 34 sp., 5 bl., 4 sp., 1 bl., 3 sp., 2 bl., 1 sp., 5 bl., 20 sp., turn with 3 ch.

32. 22 sp., 3 bl., 1 sp., 1 bl., 5 sp., 1 bl., 4 sp., 4 bl., 33 sp., border, turn.

33. Border, 20 sp., 1 bl., 18 sp., 1 bl., 7 sp., 1 bl., 25 sp., turn with 3 ch.

34. 22 sp., 3 bl., 1 sp., 3 bl., 5 sp., 1 bl., 17 sp., 1 bl., 19 sp., border, turn.

35. Border, 17 sp., 1 bl., 2 sp., 1 bl., 14 sp., 1 bl., 4 sp., 5 bl., 1 sp., 5 bl., 20 sp., turn with 3 ch.

36. 19 sp., 6 bl., 1 sp., 6 bl., 4 sp., 1 bl., 1 sp., 1 bl., 5 sp., 4 bl., 3 sp., 1 bl., 1 sp., 1 bl., 16 sp., border, turn.

37. Border, 16 sp., 1 bl., 2 sp., 8 bl., 3 sp., 2 bl., 4 sp., 6 bl., 3 sp., 6 bl., 18 sp., turn with 3 ch.

38. 18 sp., 6 bl., 3 sp., 6 bl., 5 sp., 15 bl., 15 sp., border, turn.

39. Border, 14 sp., 2 bl. (work eye as before), 11 bl., 1 sp., 2 bl., 3 sp., 5 bl., 5 sp., 5 bl., 18 sp., turn, with 3 ch.

40. 18 sp., 4 bl., 7 sp., 4 bl., 6 sp., 12 bl., 14 sp., border, turn.

41. Border, 14 sp., 4 bl., 1 sp., 7 bl., 38 sp., turn with 3 ch.

42. 37 sp., 8 bl., 2 sp., 2 bl., 14 sp., border, turn.

43. Border, 16 sp., 9 bl., 37 sp., turn with 3 ch.

44. 36 sp., 11 bl., 14 sp., border, turn.

45. Border, 13 sp., 12 bl., 35 sp., turn with 3 ch.

46. 35 sp., 6 bl., 1 sp., 5 bl., 12 sp., border.

47. Border, 11 sp., 6 bl., 2 sp., 6 bl., 17 sp., 8 bl., 9 sp., turn, 3 ch.

48. 6 sp., 12 bl., 1 sp., 8 bl., 7 sp., 5 bl., 3 sp., 5 bl., 11 sp., border.

49. Border, 10 sp., 2 bl., 1 sp., 2 bl., 3 sp., 4 bl., 9 sp., 1 bl. (eye), 20 bl., 4 sp., turn with 3 ch.

50. 6 sp., 20 bl., 10 sp., 3 bl., 3 sp., 2 bl., 1 sp., 2 bl., 9 sp., border.

51. Border, 9 sp., 1 bl., 1 sp., 2 bl., 4 sp., 1 bl., 13 sp., 11 bl., 13 sp., turn with 3 ch.

52. 14 sp., 9 bl., 19 sp., 1 bl., 2 sp., 1 bl., 8 sp., border.

53. Border, 27 sp., 11 bl., 15 sp., turn with 3 ch.

54. 15 sp., 12 bl., 25 sp., border.

55. Border, 23 sp., 13 bl., 15 sp., turn with 3 ch.

56. 15 sp., 4 bl., 2 sp., 8 bl., 21 sp., border.

57. Border, 20 sp., 5 bl., 6 sp., 4 bl., 14 sp., turn with 3 ch.

58. 13 sp., 5 bl., 8 sp., 4 bl., 18 sp., border.

59. Border, 17 sp., 3 bl., 10 sp., 5 bl., 12 sp., turn with 3 ch.

60. 11 sp., 5 bl., 12 sp., 2 bl., 16 sp., border.

61. Border, 15 sp., 1 bl., 14 sp., 2 bl., 1 sp., 3 bl., 10 sp., turn with 3 ch.

62. 9 sp., 2 bl., 3 sp., 2 bl., 14 sp., 1 bl., 14 sp., border.

63. Border, 28 sp., 2 bl., 4 sp., 2 bl., 8 sp., turn with 3 ch.

64. 14 sp., 2 bl., 27 sp., border.

65. Border, 26 sp., 1 bl., 15 sp., turn with 3 ch.

66. 15 sp., 1 bl., 25 sp., border.

67. Border, 40 sp., turn with 3 ch.

68. 39 sp., border.

69. Border, 38 sp., turn with 3 ch.

70. 37 sp., border.

71. Border, 36 sp., turn with 3 ch.

72. 11 sp., 1 bl., 23 sp., border.

73. Border, 22 sp., 3 bl., 9 sp., turn with 3 ch.

74. 7 sp., 6 bl., 20 sp., border.

75. Border, 19 sp., 1 bl. (eye), 5 bl., 6 sp., turn with 3 ch.

76. 6 sp., 6 bl., 19 sp., border.

77. Border, 15 sp., 2 bl., 2 sp., 6 bl., 5 sp., turn with 3 ch.

78. 5 sp., 12 bl., 12 sp., border.

79. Border, 11 sp., 13 bl., 4 sp., turn with 3 ch.

80. 3 sp., 14 bl., 10 sp., border.

81. Border, 9 sp., 14 bl., 3 sp., turn with 3 ch.

82. 2 sp., 15 bl., 8 sp., border.

83. Border, 8 sp., 3 bl., 2 sp., 9 bl., 2 sp., turn with 3 ch.

84. 2 sp., 9 bl., 2 sp., 3 bl., 7 sp., border.

85. Border, 7 sp., 2 bl., 2 sp., 3 bl., 1 sp., 5 bl., 2 sp., turn with 3 ch.

86. 3 sp., 4 bl., 1 sp., 4 bl., 1 sp., 2 bl., 6 sp., border.

87. Border, 6 sp., 1 bl., 1 sp., 4 bl., 2 sp., 3 bl., 3 sp., turn with 3 ch.

88. 3 sp., 3 bl., 2 sp., 4 bl., 7 sp., border.

89. Border, 5 sp., 5 bl., 2 sp., 3 bl., 3 sp., turn with 3 ch.

90. 3 sp., 2 bl., 4 sp., 4 bl., 4 sp., border.

91. Border, 3 sp., 4 bl., 4 sp., 1 bl., 4 sp., turn with 3 ch.

92. 10 sp., 1 bl., 4 sp., border.

For the next 12 rows make spaces and border, reducing each row 1 sp.

105. Border.

106. 1 sp., border.

107. Border, 2 sp.

108. 3 sp., border.

109. Border, 4 sp.

110. 3 sp., 1 bl.

111. 1 bl., 2 sp.

112. 1 sp., 1 bl.

113. 1 bl.

In order to avoid stretching, work the top of the triangle border in the following manner: 1 d.c. in 1st bl., then 3 ch. In next bl. 1 d.c., 3 ch. Repeat to end of border.

To inset the triangles, first place them on the right side of the cloth at the corners, and tack them firmly in position. Sew the triangle neatly all round, on the wrong side, then, about a quarter of an inch from the sewn edge, carefully cut away the material underneath, and hem down the cut edge.

If it is intended to attach the triangles closely to the lace, the two plain sides will require to be sewn to it, and the fancy edge only sewn on to the material.

In addition to crochet cotton, this class of lace can be worked in fine mercerised cotton. This gives the silky appearance which is so much admired in crochet work articles, and it can be washed with the same satisfactory result as ordinary cotton.

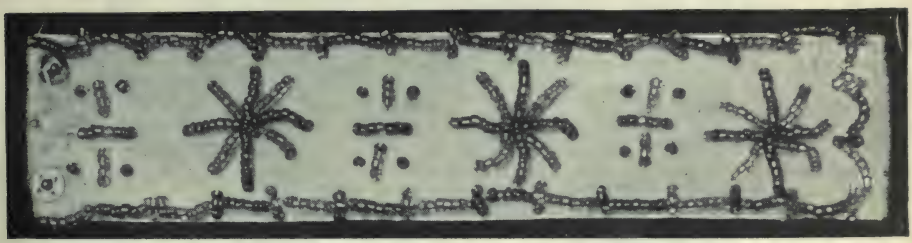
BEAD-EMBROIDERED VELVET RIBBON

A Pretty Idea for a Wristband—Combination of Beads and Coral on White Velvet—Bands for the Throat—Bandeaux for the Hair

Bead embroidery on velvet certainly has undeniable charms. The employment of beads for the embroidering of cloth and other fabrics is one of great antiquity. In the oldest of Egyptian tombs one finds that beads must have been held in great esteem by the Egyptians of past ages, for with them they decorated their dead.

The Phœnicians trading amongst the dusky races in Africa used these fascinating little baubles in barter. From time to time beads of great antiquity, made of iridescent glass of rare beauty and colouring, have been sold for their weight in gold. Since the fourteenth century, the Venetians have manufactured the most beautiful specimens of beads, and it is an industry that still flourishes amongst them. Thus the subject of beads has through many ages been an interesting object of study. Beads have had their devotees in many lands, and amongst almost every type of people.

The woman of to-day who develops a passion for beads has certainly ample scope to gratify every whim, for never were beads more beautiful than at the present time.



A white velvet wristband with a design of stars and quaint crosses in beads. Such bands form a pretty finish if worn with three-quarter length sleeves

One of the most becoming uses for the employment of these pretty trifles is to embroider velvet ribbon for bands for throat or wrist.

The colourings selected for the beads must naturally depend upon the gown with which they are intended to be worn; or, like the loom-woven bead necklaces and bracelets, the beads chosen for this velvet embroidery may match the wearer's favourite jewels.

For a pair of white velvet wristbands, or bracelets, half a yard of velvet ribbon is required. These bands of bead-embroidered velvet make a charming finish to a three-quarter length sleeve, and they are at all times picturesque. The size of the wrist or arm should be measured before the embroidery is commenced. Green and gold glass beads look very charming on white velvet.

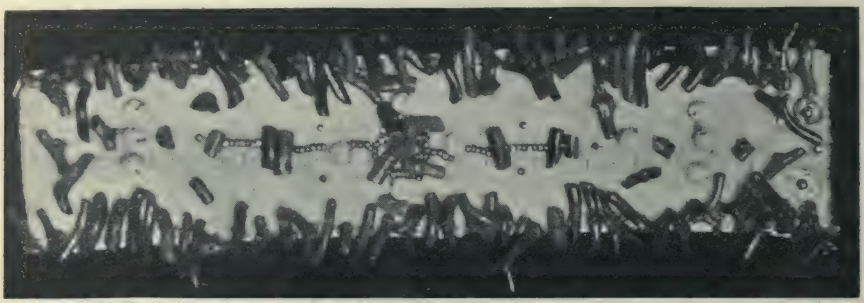
A narrow border of beads should be worked at the top and bottom of the velvet wristband, with stars and quaint crosses to form the design in the centre

Thread the needle with cotton, and pass it through the velvet ribbon from the wrong side, at the top of the strip. To commence the border. Thread six yellow beads and fasten these down parallel with the edging of the ribbon; draw the needle up through the velvet again, and thread one green bead; stitch this firmly down with another green bead above and below it; then proceed with threading six green beads, which must be stitched down again in a parallel position; then stitch down the three green beads, reversing the colour of the following six beads every time. This will form a border all around the bracelet. For the decoration of the centre of the band, thread six yellow beads, and fasten them down across the band. Thread three green, one yellow, and three green beads; fasten these down in the opposite direction (this will form a sort of cross); sew a green bead in each open space. For the star, thread seven green beads, fasten these down; then seven yellow beads must be threaded and firmly secured to the velvet ribbon. Proceed in this manner, alternately using green or yellow beads, until the star is completed. After this embroider another cross, then a star, and so on, until the velvet centre is covered. The ends of the velvet should be turned in, and neat patent fasteners sewn on, so that the bracelets may fit firmly round the wrists and arms.

Coral from Algiers and the Balearic Isles is full of beauty, but the curious, old-fashioned chains are not much worn nowadays, so they often lie neglected in the jewel case. Coral is suggestive at all times of the barbaric. Sewn on to white velvet, oddly enough, its barbaric appearance is accentuated.

A pretty design may be worked on to a white velvet bracelet. The deep red of the coral looks charming when relieved with a white ivory bead, or, better still, a white coral bead. Fine steel beads are also effective with coral. Thread some steel

beads, and stitch them down firmly on to the white velvet ribbon, with a few odd pieces of coral threaded between them. An occasional ivory bead adds to the *tout ensemble*. A fringe of coral is formed all round the velvet bracelet by sewing irregular pieces of coral in coral-coloured silk both top and bottom of the velvet ribbon.



Deep red coral is effectively displayed on a white velvet bracelet, sewn on in an irregular design, interspersed with small steel beads and a few ivory beads in a larger size

This idea would also make a charming bandeau for the hair for evening wear.

Very beautiful bands of velvet for the throat may be made of black velvet ribbon, with an embroidery of coloured beads. Tiny forget-me-nots, worked in turquoise blue beads, with a centre bead of gold in each flower, are most effective, the leaves embroidered with various shades of green beads. To form a border for this design, thread three green beads, and sew them down at regular intervals at the top and bottom of the velvet; afterwards sew three gold beads in a triangle in each small open space. When the embroidery is completed, the ends of the velvet ribbon should be turned in and hemmed neatly. Patent fasteners may be stitched on to each end, so that the velvet may fit firmly but comfortably round the throat. Gold beads on black or white are always in good taste, whilst most people know the beauty of steel beads on grey velvet. The old Greek "key pattern" looks well embroidered on velvet. Little rose-coloured beads made of wood are charming when embroidered with emerald-green wooden beads on a pale shade of green velvet. Stars and triangles look particularly effective when embroidered in these beads.

A crescent design worked in silver on mauve is decidedly smart.

Mauve beads embroidered on a paler shade of mauve velvet ribbon is artistic. This idea may be appreciated by those who prefer a one-colour scheme.

Bandeaux for the hair are very becoming when embroidered velvet ribbon is used; the softness of the velvet adds to the charms of most women. Choosing a pale apricot shade, dull blue and gold beads make a delightful combination of colouring for an artistic bandeau. Thread a needle with cotton, and draw it through the velvet on the right side of the fabric, and commence a border of beads. Thread six blue beads, and fasten them in a slanting direction downwards on the velvet. Thread six gold beads, and fasten these in a slanting direction upwards. Continue this method along the top and bottom of the velvet. For the centre of the bandeau, sprays of gold beads are stitched firmly down, threading about ten gold beads at a time. Little blue flowers made of beads are dotted about carelessly between the sprays of gold. To embroider these flowers, draw the needle through the velvet on the right side; thread four blue beads, fasten these down; draw the needle up through the velvet to form a centre, thread four more beads, and repeat this method until the flower assumes a pretty star-like shape.

If tassels or a fringe of beads are desired to finish off the two ends of the bandeau, they are easily made by threading strands of cotton with gold or blue beads until the tassels or the fringe are of the required length. This design of sprays and flowers may be worked with equal success in shades of rose on a pale pink velvet ribbon. Small pearl beads look exquisite when embroidered on white velvet ribbon; it makes a truly Oriental bandeau when finished at each end with a cabochon ornament of pearls. These are embroidered on circles of velvet, padded with cotton-wool, and sewn firmly on to each end of the bandeau with a number of pearl loops. Bandeaux or velvet collars for the throat are veritable treasures when embroidered in seed-pearls, either on a white ground, or on to the favourite colour of the happy possessor of such treasures.



Bandeau for the hair in pale apricot velvet, studded with dull blue and gold beads. The effect is uncommon and artistic. Small tassels of the beads finish the ends of the band

THE PAINTED CHIFFON SCARF

A dainty Addition to the Wardrobe—For Evening Wear—Choice of Floral Designs—Cost of the Scarves

THERE is always something fascinating to the feminine mind in the word *chiffon*. Light, transparent, and dainty, it has a great claim upon the imagination, and how useful also is the seductive, filmy, hand-painted scarf made of chiffon.

When the air is chilly, how gratefully we throw around our shoulders the cobwebby scarf which is so marvellously warm.

The Beauty of Painted Chiffon

Painted chiffon in any shape or form is always an expensive luxury. When it composes a ball-gown it may run up to any figure. Such a gown is always beautiful and distinctive. In these days wonderful effects are obtained with *printed* chiffons, but when side by side with the real article, one sees at once the difference between the two. They cannot be compared. If desired, it is possible to add quite a respectable sum to one's pin-money, or to the cause of some pet charity, by painting chiffon. So many people possess some knowledge of painting in water-colours, but how few turn it to any profitable account, although they may wish to do so. Far away, hidden in a country vicarage, a girl used to wander aimlessly about the quaint old garden, painting odd bits and corners, or sprays of flowers, to while away long hours. Later these sketches followed many others, and came to an ignominious end. Beyond being a pleasant pastime there was no happy or practical result, until she thought of painting the flowers on to a chiffon scarf. She placed a bunch of sweet-peas in a bowl, and opened her box of water-colours, and commenced to lay on to the delicate fabric a riot of luxuriant colour.



A plain chiffon scarf can be transformed into a thing of exquisite beauty if painted with flowers to tone with the gown worn. Carnations with their green foliage have been chosen in the example shown

But how were they to be disposed of? She asked the manager of a large hotel at a fashionable seaside resort to allow her to display her chiffons. The permission was readily granted. A corner of the splendid drawing-room was at her disposal. With the aid of a friend she unpacked her filmy scarves and awaited results. In the course of a few hours she had parted with seven pounds' worth of painted chiffon, and returned to the country vicarage with many orders for her beautiful work.

A painted chiffon scarf is a delightful accessory to a toilette for the theatre, or for use in the evening whilst staying in a big country house if one is a chilly mortal.

The flowers should tone with the gown. If the dress is pink choose a design of malmaisons or smaller carnations. It is smarter to have a slight difference in the design on one end of the scarf to the other. This is the delight of hand-painted chiffon. The artist is not bound by law or convention, but she can be guided entirely by her own sweet will or fancy. If the artist paints from Nature, a bunch of flowers carelessly arranged in a vase is her best guide, but charming floral copies can be bought or hired from any art depot. The paints should be obtained *in tubes*. Many mediums can be bought for painting on textile fabrics, but plain water is an excellent medium for chiffon.

Plain chiffon scarves of exquisite colouring may be bought from three-and-elevenpence upwards. *When painted they fetch about thirty shillings.*

One end of the scarf should be stretched across a frame, of a size about 28 inches by 28 inches. The frame can be made at home with very little trouble and expense. Procure two laths at one penny each. Cut them to the required size, or put a nail at each corner.

Preparing the Frame

Bind each corner securely around with a linen strip, to protect the chiffon at the edges of the frame. Place the frame on an easel, and paint the flowers directly on to the fabric. When one end of the scarf is finished, and the design is dry, unpin it from the frame; then roll it up in tissue paper, and fasten the other end across the frame, and proceed with the painting.



KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches are dealt with in EVERY WOMAN'S ENCYCLOPÆDIA. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned :

Recipes for

Ranges	*Soups*	*Cookery for Invalids*
Gas Stoves	*Entrées*	*Cookery for Children*
Utensils	*Pastry*	*Vegetarian Cookery*
The Theory of Cooking	*Puddings*	*Preparing Game and Poultry*
The Cook's Time-table	*Salads*	*The Art of Making Coffee*
Weights and Measures, etc.	*Preserves, etc.*	*How to Carve Poultry, Joints, etc.*

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

HOW TO LARD

Larding Adds to the Flavour and Nutritive Values of Meat—The Larding Needle, and How to Use it—Lardoons—How to Lard a Veal Cutlet—"Barding"

LARDING is by no means difficult when once the various details have been grasped. It is most useful to learn, for

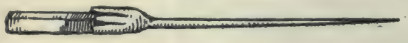


Fig. 1. A larding needle threaded with a lardoon

by larding very lean meat, poultry, and game, it greatly adds to the flavour and also the nutritive value.

A guinea fowl, for instance, is apt to be very dry, even when it has been well basted ; lard it, and this tendency is overcome.

Larding may be done with either bacon, ham, tongue, or truffles. Bacon, however, is most generally used. For this purpose it must be firm and free from lean. It is, therefore, most economical to buy the bacon sold expressly for this purpose. It is called "larding bacon," and can be bought for tenpence a pound. This bacon is cured without any saltpetre, for if it were used white meats would be spoilt, the saltpetre in the bacon causing them to be tinged with red.



Fig. 2. Lardoons

The needle with which the strip of bacon is drawn through the meat is called a "larding needle." The bacon has to be cut up into strips, and these are called "lardoons." These lardoons are inserted into the top of the larding needle. They must vary in length and thickness according to what is to be larded ; for instance, lardoons intended for a guinea fowl must be longer and thicker than those which would be used to lard small fillets of beef or grenadines of veal.

Great care is required when cutting the lardoons, as they should all be of the same length and thickness—they should be a trifle smaller than the needle; those cut about two inches long and an eighth of an inch thick are a very useful size.

Having cut the bacon into slices an eighth of an inch thick, cut off the rind, then cut the slices into strips lengthways. A line will be seen running along each slice, and if the lardoons were cut across this line, the top of each would break off.

To Lard a Veal Cutlet or Small Fillet of Beef

Having trimmed the cutlet or fillet into shape, lay it on a threefold piece of kitchen

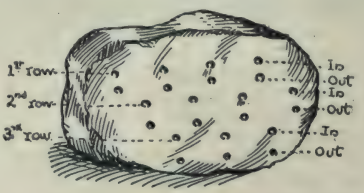


Fig. 3. Showing where the needle is to be put in and drawn out of a fillet of beef or a veal cutlet

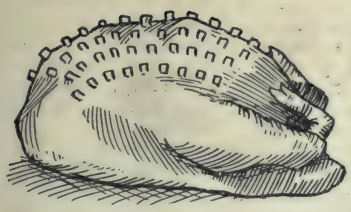


Fig. 4. A guinea fowl with the breast larded

paper, place the paper and meat across the first finger of the left hand, and mark three rows on the meat with the point of the larding-needle—they should be about half an inch apart. Place a lardoon in the needle, and take a stitch through the meat, draw the needle through gently, leaving half the lardoon out at each end. Rethread the needle with another lardoon, and proceed in the same manner. It will be observed that the second row of stitches does not come directly under the first but between them, so that the piece of meat will present a somewhat chequered appearance when it is finished.

All larding should be done in this way, though, needless to say, the number of rows required varies, some surfaces, such as the breast of a guinea-fowl, being larded all over.

When all the larding has been done, take a pair of scissors and carefully cut all the lardoons the same length, leaving about a quarter of an inch at either end.

How to Bard Poultry and Game

The term "barding" must not be confused with the more difficult process of larding, though for both bacon is used.

To bard a bird is to tie over the breast a thin slice of raw fat bacon, in which a few slits have been made to prevent it from curling up when heated.

It is said that one meaning of the word "bard" is a breastplate, and that describes exactly what is placed on the bird—a breastplate of bacon to protect the flesh from the fierce heat of the fire or oven, which might otherwise dry and scorch it.

The slice should be large enough to entirely cover the breast, and it should be kept in place with two pieces of string, as shown in the illustration. About five or ten minutes before the cooking is completed, the bacon must be removed so as to allow the breast to be well browned.

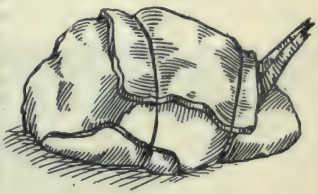


Fig. 5. How to bard game or poultry

GAME RECIPES

Broiled Grouse—Braised Hare—Mousse of Grouse—Chartreuse of Hare—Rabbit in Spanish Style—Fried Grouse—Rissoles of Game—Spatchcock of Grouse—Potted Game

BROILED GROUSE

Required: A brace of grouse.
One tablespoonful of salad oil.
Salt and pepper.
Buttered toast.
Rolls of toasted bacon.

Singe, draw, and wipe the birds; split them in halves through the backbone lengthways; but do not cut right through the breastbone, as they should still be joined together. Lay them on a dish, and pour over them salad oil and a seasoning of salt and pepper. Rub this well into them.

Butter a gridiron, place the birds on it, with the outside to the fire first of all, and broil over a quick, brisk fire for about seven minutes on each side.

Place them on pieces of hot buttered toast, put a few small pats of *maître d'hôtel* butter on each, and place some neat rolls of toasted bacon round. Remember that unless frizzling hot, this is spoilt.

Cost, 3s. 6d. to 4s.

BRAISED HARE

Required: A hare.
Thin slices of fat bacon.
One and a half ounces of calf's liver.
Three ounces of breadcrumbs.
One small onion.
Two teaspoonfuls each of chopped herbs and parsley.
Two eggs.
Salt and pepper.
One carrot.
One turnip.
Two onions.
Two sticks of celery.
A bunch of herbs.
One pint of good stock.
Two glasses of sherry (*if liked*).
One pint of good brown sauce.

If possible, truss the hare yourself, so that you can save the liver, kidneys, and heart. Skin, clean, and wash it well; then prepare to stuff it. Line the inside with slices of fat bacon. Chop the heart, liver, and kidneys, and add to them the chopped calf's liver, also one and a half ounces of chopped fat bacon, the crumbs, chopped onion, and herbs. Season this nicely and bind all with the beaten eggs. Put this stuffing inside the hare, and sew it up. Next skewer the hare in shape, with the head well back. Cover the back with a piece of raw fat bacon, and wrap the whole of the hare in a piece of buttered paper.

If you do not possess a long braising-pan, use a fish kettle, and cover the bottom with bacon trimmings and the vegetables. Lay the hare on these, add the herbs, and pour in the stock and wine. Cover closely, put the pan over a slow fire, and braise gently for three hours. Every now and then pour a cupful or so of the stock over the buttered paper. If the stock reduces too much, more must be added. When nearly cooked, take out the hare, and remove the paper.

Strain off the stock and remove all fat. Pour the brown sauce into the pan, put back the

strained stock and the hare, and finish the cooking.

Serve with the sauce poured over it, garnish with rolls of fried bacon, and hand with it red currant jelly.

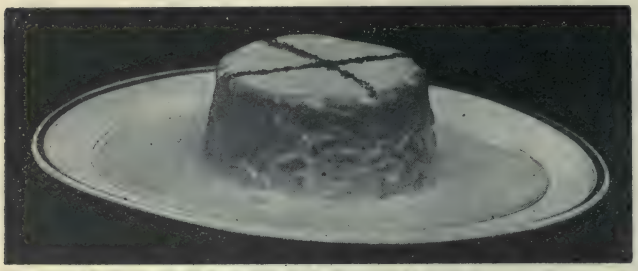
Cost, 5s.

MOUSSE OF GROUSE

Required: Three-quarters of a pound of grouse meat.
One and a half ounces of raw bacon.
One ounce of raw ham.
Two raw yolks of eggs.
Half a gill of cream.
Salt and pepper.
About one pint of good brown sauce.

Fry the bacon lightly, chop it fine, also the grouse and ham. Pound it well, mixing into it gradually the raw yolks and cream. Rub this mixture through a fine sieve, add enough brown sauce, made from the bones, to well moisten it, and season carefully.

Put a teaspoonful of this forcemeat into a little boiling water, and let it poach till firm, then taste it. If it is too firm and solid, add more sauce, and, if required, some more seasoning. It is always wise to test these mixtures before cooking the whole.



Mousse of Grouse. An appetising manner in which to serve grouse, much liked by most people

Put the mixture into a plain timbale mould, twist a piece of greased paper over the top, and steam gently from forty to forty-five minutes. Turn it out carefully, remove any grease by dabbing it over with soft paper, and strain over it some hot brown sauce, made from the bones, etc., of the grouse. Add wine—port is best—to taste, and be very careful to season the sauce nicely.

A little chopped truffle is a great improvement to this dish.

Cost, 2s. 10d.

CHARTREUSE OF HARE

Required: One cooked hare.
One and a quarter gills of brown sauce.
Three eggs.
One ounce of butter.
Two ounces of flour.
Salt, pepper, and nutmeg.
One gill of stock.

Melt the butter in a stewpan, stir in the flour smoothly, then add the stock, and stir it over the fire until it will leave the sides of the pan quite clean, then turn it out on a plate and let it cool. Cut a quarter of a pound of the best pieces of the hare and put them on one side.

Take the meat from the bones—one pound will be required—cut it up small, and then pound it in a mortar, adding, while doing so, the cooled panada and two of the eggs. Next rub it all through a sieve, season it carefully, and stir into it about half of the brown sauce. Grease a plain mould, and then line it with this mixture.

Cut the pieces of hare that were put aside into neat, small dice. Heat the rest of the brown sauce in a saucepan, and put in the dice of hare, with a good seasoning of salt, pepper, and nutmeg, and the beaten yolk of an egg. Stir this mixture over the fire for a few minutes, and then pour it into the centre of the lined mould. Cover the top with some more of the mixture, and twist a piece of buttered paper round the top of the mould. Put it into a saucepan with sufficient boiling water to come half-way up, and let it steam gently from one to one and a half hours. Meanwhile make some sauce to serve with it.

Required for sauce: One and a half ounces of butter.
One ounce of flour.
A bay-leaf.
A small onion.
A piece of carrot.
Salt and pepper.
A little lemon-juice.
A teaspoonful of red currant or rowan jelly.
A glass of port wine.
A pint of stock or water.

Melt the butter in a stewpan, put in the bones and trimmings of the hare, the bay-leaf, onion, carrot, and salt and pepper. Let these cook in the butter for five minutes, then pour in a pint of stock and water, and let it cook steadily for one hour. Then strain out the bones, etc., thicken the sauce carefully with the flour, and add the wine, red currant jelly, and lemon-juice.

Turn the mould of hare out on to a hot dish, and strain over it the sauce.

Cost, 5s.

RABBIT IN SPANISH STYLE

Required: Two rabbits.
Four medium-sized Spanish onions.
Slices of fat bacon.
Pepper and salt.

Cut up the rabbits into small joints, and slice the Spanish onions very thin.

Take a stewpan—preferably an earthenware one—and cover the bottom with sliced onion. On this put a layer of pieces of rabbit, first dipped in flour, and sprinkle with pepper and salt, and any other seasoning that may be desired. On this place a second layer of onion, then one of rabbit, and so on till the whole of the rabbit is used up.

Cover the last layer of rabbit with thin slices of raw fat bacon, and on this lay the remainder of the onions.

Cover closely and simmer beside the fire for two hours, or place the casserole in a moderate oven. Care must be taken that the contents do not burn.

Serve in the casserole, or, if this is not

convenient, turn the contents out in a hot dish. English onions may be substituted for the Spanish ones if their strong flavour is not objected to.

Cost, about 2s.

FRIED GROUSE

Required: A young grouse.
Four ounces of butter or good dripping.
Breadcrumbs.

Prepare the grouse as for roasting. Cut it in half lengthways, cut off the feet, and skin each half. Truss the leg in each half to the side of the bird with a small wooden skewer, and flatten each half, slightly, by beating it gently with a rolling-pin. Brush each with a little warmed butter, and cover, while the butter is warm, with some crumbs.

Make three ounces of butter hot in a frying-pan, put in the halves of grouse, and fry them a good brown on each side. They will take about twelve minutes.

When cooked, serve the joints neatly arranged on a hot dish. Garnish with watercress, and hand with it any nice game sauce.

Cost, 2s. 4d.

RISSOLES OF GAME

Required: Half a pound of any cold game.
A quarter of a pound of cooked ham or bacon.
One truffle.
Six mushrooms.
Five or six tablespoonfuls of sauce or thick gravy.
Half a pound of short-crust pastry.
One egg.
Breadcrumbs or vermicelli.
Salt and pepper.

Remove all skin and bone, chop the meat and ham finely, and add the chopped mushrooms and the truffle cut in dice. Add enough of the sauce to moisten, then shape it into little balls about the size of large chestnuts. Roll out the pastry thinly, stamp it into small rounds with a plain cutter, lay a ball of the mixture on each round of pastry. Brush round the edges with a little cold water, fold one half over the other, and press the edges together. When all are made up, brush each over with beaten egg, and cover them either with breadcrumbs or with vermicelli broken small. It is a good plan to coat some with each; the vermicelli looks very pretty, but some people prefer the crumbs, so all would then be satisfied.

Have ready a pan of frying fat, and, when a bluish smoke rises from it, put in some of the rissoles, fry them a golden brown, then drain them on kitchen paper.

Serve them piled up on a lace paper, garnished with fried parsley.

Cost, from 2s. 6d.

SPATCHCOCK OF GROUSE

Required: One grouse.
One ounce of butter.
One teaspoonful of chopped shallot.
One teaspoonful of chopped parsley.
Salad oil.
Salt and black pepper.
Piquant or tomato sauce.

(See p. 652, Vol. 1, EVERY WOMAN'S ENCYCLOPÆDIA.)

When the bird is cleaned, etc., split it right down through the back, and flatten it out on a board like a book. Cut off the feet, brush it over inside with some oil, dust it well with black pepper and salt, and spread over it the parsley and shallot, with a good dust of flour. Skewer it flat, so that it cannot draw up in the cooking, and brush over the outside with the butter warmed.

Grill it over a very clear, sharp fire, or in front of it, for about twenty minutes, basting it well with the butter, and turning it now and then.

Serve it quickly on a hot dish, take out the skewers, and hand round either of the two sauces named.

Cost, 2s. to 2s. 6d.

POTTED GAME

Required: Remains of any cold game.
Half its weight in chopped fat ham.
Powdered clove, mace, cayenne, and salt to taste
A dust of castor sugar.
Two ounces of butter to each pound of game and ham.

Remove all skin and bones from the meat



Rissoles of Game. Remains of game, when cold, can be made into rissoles, and coated either with breadcrumbs or vermicelli

Weigh it, and add half its weight of chopped fat ham; then pound it well and rub it through a hair sieve. Season carefully, and add the required quantity of clarified butter. Mix the whole very thoroughly, press it tightly into clean, dry jars, and pour clarified butter over the tops until about a quarter of an inch deep.

NOTE.—Before pouring on the butter, it is well to smooth over the surface of the meat with a knife dipped in boiling water.

Cost, 2s.

FISH RECIPES

Darioles of Fish—Salmon Patties—Fried Whitebait—Lobster Cream—Lobster a l'Ostende—Baked Cod Steak

DARIOLES OF FISH

Required: One pound of fresh haddock or whiting.
Quarter of a pound of suet.
Two ounces of white crumbs.
Quarter of a pint of fish stock or milk.
Two eggs.
Two teaspoonfuls of chopped parsley.
Salt and pepper.
(*Sufficient for six.*)

Remove all skin and bone from the fish, chop the flesh finely, then pound it in a mortar with the suet and crumbs.

Next rub these ingredients through a wire sieve, then add the parsley, fish stock, and beaten egg, and season the mixture carefully. Thickly butter some small dariole moulds, and press the mixture into them. Twist a piece of greased paper over the top of each, put them in a stewpan with boiling water to come half-way up them, put the lid on the pan, and let them steam gently for about three-quarters of an hour. Then turn them carefully on to a hot dish, wipe them gently over with soft paper to remove all grease, and pour over some shrimp sauce.



Fried Whitebait. These tiny fish are served piled up on a napkin garnished with pieces of lemon, thinly cut brown bread and butter being handed to each person

For the sauce:
One ounce of butter.
Half an ounce of flour.
Quarter of a pint of milk.
Quarter of a pint of fish stock.
One bay-leaf.
Half a small onion.
A little lemon-juice.
Two tablespoonfuls of shelled shrimps.
Salt and pepper.

Melt the butter in a saucepan, stir in the flour smoothly. Stir these ingredients for a minute or two over a slow fire to give the sauce a glazed appearance, then add the stock or milk, and stir over the fire until the sauce boils, add the bay-leaf, onion, and about half a teaspoonful of lemon-juice. Let the sauce simmer gently for ten minutes, then strain and add to it the shrimps and salt and pepper to taste. Pour it over the fish darioles, and serve.

Cost, from 1s. 2d.

SALMON PATTIES

Required: One pound of puff pastry.
Half a pound of cooked salmon.
One ounce of flour.
One and a half ounces of butter.
One and a half gills of milk.
One gill of cream.
Half a lemon.
Anchovy essence.
Salt and pepper.

Roll out the pastry to the thickness of barely half an inch, and stamp it into rounds the size of a wine-glass with a plain cutter.

Mark a ring in the centre with a cutter three sizes smaller, and with the same cutter stamp out some extra rounds for lids. Bake the cases and lids in a very quick oven until they are a pale brown, then, with a knife, remove the marked round carefully. Melt the butter in a saucepan, stir in the flour smoothly, add the milk, and stir the sauce over the fire until it boils. Add the cream and a careful seasoning of salt, pepper, and lemon-juice.

Break the salmon up into small flakes, but do not chop it. Add it to the sauce with a few drops of anchovy essence to colour the sauce the palest pink. Fill in the pastry cases with the mixture, heap it rather high, and put a little lid of pastry on the top of each. Put the patties in the oven for a few minutes, to make sure they are hot through, then serve them on a lace paper garnished with a few sprigs of parsley.

Cost, about 3s.

N.B.—If a cheaper dish is preferred, omit the cream, or a good brand of tinned salmon may be used in place of fresh.

FRIED WHITEBAIT

Required: One pint of whitebait.
Three ounces of flour.
Salt and pepper.
One lemon.
(*Sufficient for three to four.*)

Before beginning to prepare the fish, put a deep pan of clean frying fat on the fire to heat. Pick all pieces of seaweed and bits from the fish, and lay them on a cloth.

Sieve the flour on to a large sheet of paper. Put a few fish at a time into the flour, toss them lightly in it, so as to separate each one, and handle them as little as possible.

Put a few of them at a time into the frying-basket, shake them gently over the paper to remove any loose flour. When a very thick smoke rises from the fat, for it must be *very* hot, lower the basket gently into it, and fry the fish for about two minutes, shaking the basket gently all the time. Then turn the fish on to kitchen paper and let them drain; fry more in the same way, until all the fish are cooked.

Then put enough of the fish back in the basket to fill it to the depth of the fat in the pan. Re-heat the fat until the smoke is quite thick again, then re-fry the fish for about half a minute. Drain them well on paper, and serve them piled up on a fish napkin.



Lobster Cream. A fluted mould should be chosen for this cream. A salad mixed with mayonnaise is piled in the centre of the cream, with the feelers of the lobster on the top

Garnish with pieces of lemon, and hand with them thin brown bread and butter.

Cost, from 1s. 8d.

LOBSTER CREAM

Required: One lobster.
One cooked whiting.
Quarter of a pint of Béchamel or white sauce.
Quarter of a pint of cream.
Quarter of a pint of mayonnaise sauce.
Three-quarters of a pint of aspic jelly.
Half an endive.
One lettuce.
Sufficient for six or seven.)

Put the feelers of the lobster on one side. Remove all the meat from the shell and chop it finely. Take all skin and bones from the whiting. If there is any lobster coral, wash and dry it; pound about half of it in a mortar, and rub it through a sieve. Put the rest of it in a mortar with the butter, and pound them well together, then rub them through a sieve. Next pound together the meat of the lobster, the whiting, and sauce. When these are well blended, add the lobster, butter, and salt and pepper to taste. Heat the aspic, then cook it with the lid off the pan until it is reduced to about half the quantity.

Whisk the cream until it will just hang on the whisk, then add this and the aspic gradually to the lobster mixture, stirring all well together.

Have ready a pretty, fluted border-mould, rinse it out in cold water, pour in a little melted aspic, and let it set, then sprinkle in the powdered lobster coral. Set this with a few drops of aspic. When this is set pour in the lobster mixture, and leave it until it is cold. Dip the mould into tepid water, and turn the cream on to a dish.

Wash and prepare the lettuce and endive, tear them into small pieces, keeping out a few pretty feathery bits with which to garnish the dish. Mix the salad with the mayonnaise, then pile it up in the centre of the cream, arranging the feathery pieces of endive and the feelers on the top. Arrange a border of chopped aspic round the base, and serve as cold as possible.

Cost, from 3s. 6d.

LOBSTER À L'OSTENDE

Required: One lobster.
One dozen prawns.
Three tablespoonfuls of boiled rice.
One ounce of butter.
Half an ounce of flour.
Half a pint of fish stock or milk.
Two tablespoonfuls of tomato sauce or purée.
One teaspoonful of anchovy essence.
(*Sufficient for four or five.*)

Remove all flesh from the shell of the lobster, keeping that from the claws unbroken if possible. Cut the rest into rather large squares, and shell half of the prawns. Melt the butter in a saucepan, stir in the flour smoothly, add the milk, and stir the sauce until it boils, then put in the pieces of lobster, the shelled prawns, rice, anchovy essence, and tomato purée. Heat the mixture thoroughly, and season it carefully. Arrange it neatly on a dish, and garnish it with pieces of meat from the claws in the centre and the rest of the prawns round.

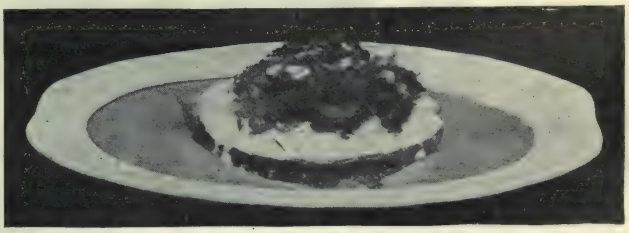
Cost, about 2s.

BAKED COD STEAK

Required: A slice of cod.
Two tablespoonfuls of breadcrumbs.
One dessertspoonful of chopped parsley.
One teaspoonful of chopped herbs.
Two ounces of suet.
Salt and pepper.
A little flour.
One egg.
Breadcrumbs.
(*Sufficient for three.*)

Well wash and dry the fish, trim off the fins, and tie the slice in shape. Dip it in flour, brush over with beaten egg, cover with crumbs, and lay on a greased tin.

Mix together the crumbs, chopped suet, parsley, and herbs. Season this mixture to taste with salt and pepper. Heap it on the slice of cod, lay a piece of greased paper over the top, and bake it from fifteen to twenty minutes. Serve it on a hot dish with anchovy or other fish sauce poured round.



Baked Cod Steak. A delicious method of serving cod. The forcemeat seasoning is a great improvement to the fish, and makes the dish both savoury and economical

OMELET RECIPES

Continued from page 2695, Part 22

Omelette aux Fines Herbes—Cheese Omelet—Cheese Omelet with Cauliflower—Fish Omelet—Omelette Soufflée—Ham Omelet—Oyster Omelet—Potato Omelet—Sardine Omelet—A Spanish Omelet—Welsh Omelet—Sweet Omelet, No. 1—Sweet Omelet, No. 2—Apple Omelet

OMELETTE AUX FINES HERBES

Required: Three eggs.
One ounce of butter.
Half a level teaspoonful of salt.
A quarter of a level teaspoonful of pepper.
Two teaspoonfuls of chopped parsley.
One teaspoonful of chopped shallot or onion.
One teaspoonful each of chopped tarragon and chervil.

Whisk the eggs, and add the salt and pepper with the parsley, shallot, tarragon, and chervil, all very finely chopped. Heat the omelet pan, put in the butter, and when it is thoroughly hot stir in the eggs, etc. When they are beginning to set scrape all towards the handle of the pan, and shape the mixture a little with your spoon. In about ten seconds roll it over to the opposite side of the pan, and let the other side get a pale brown.

Serve it immediately on a hot dish.

Cost, 6d.

CHEESE OMELET

Required: Three eggs.
A quarter of a level teaspoonful of salt.
A good dust of pepper.
Two ounces of grated cheese.
One ounce of butter.

Break the eggs into a basin, add the salt and pepper, and well whisk them; then add the cheese.

Wipe the omelet pan, make it hot, put in the butter and let it get very hot. Then pour in the contents of the basin, stirring them well round with a wooden spoon. When the mixture is beginning to set, scrape all towards the handle of the pan, shape it a little with the spoon, and then, in about ten seconds, roll it over to the opposite side of the pan till the outside is set and a pale brown.

Place it on a hot dish, and, if liked, sprinkle over it a little more grated cheese. Serve at once.

NOTE.—Any cheese may be used, but Parmesan is best, as it has the strongest flavour. It can be bought in bottles ready grated. Cost, 5d.

CHEESE OMELET WITH CAULIFLOWER

Required: A small cauliflower.
Three eggs.
Salt and pepper.
Half a pint of white sauce.
One ounce of butter.
Two ounces of grated cheese.

Wash, prepare, and boil the cauliflower in salted water till it is half cooked; then drain, and divide it into small sprigs.

Have ready half a pint of good white sauce, put in the sprigs of cauliflower, and cook them gently till quite tender, but not in the least mashed. Keep them hot while you make the omelet. Prepare it exactly as described for "Cheese Omelet."

Place the fricasséed cauliflower on a hot dish, lay the omelet carefully on the top, and serve it at once.

Cost, 10d.

FISH OMELET

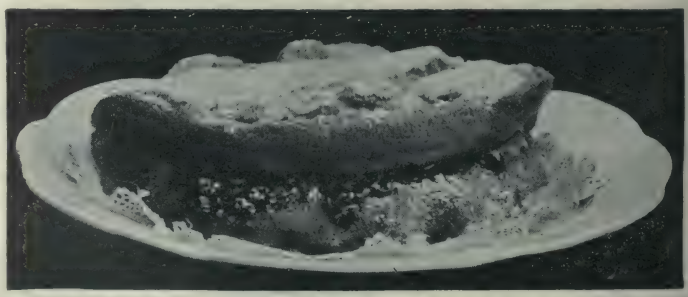
Required: Two whole eggs.
Two extra yolks.
Three small teaspoonfuls of cornflour.
One tablespoonful of any cooked fish.
One tablespoonful of milk.
Half a teaspoonful of chopped parsley.
Salt and pepper.
Three-quarters of an ounce of butter.

Shred the cooked fish finely, put it into a small pan with a quarter of an ounce of butter and a dust of salt and pepper, and make it very hot. Separate the yolk and white of one egg, put the white aside, and put the whole egg and the three yolks into a basin, and beat them slightly. Mix the cornflour smoothly with the milk, add it to the eggs, add also the parsley, fish mixture, salt, and pepper.

Melt the remaining half-ounce of butter in an omelet pan, pour in the mixture, and put the pan into a hot oven. Whisk the remaining white of egg stiffly, and when the omelet mixture is thick, heap it over the top, spreading it over roughly. Put the omelet back into the oven till the surface is a pretty pale brown.

Serve it on a hot dish as quickly as possible.

Cost, 8d.



Sweet Omelet. Every cook should know how to prepare and serve a sweet omelet. For an emergency it always forms a welcome addition to the menu

OMELETTE SOUFFLÉE

Required: Four eggs.
Two extra whites.
Three ounces of castor sugar.
Half a teaspoonful of vanilla.
Half an ounce of flour.
Half an ounce of butter.

Put the yolks of the eggs into a basin with the castor sugar, and work them together with a wooden spoon till they form a thick, yellow cream. Then add the flour and vanilla lightly to the mixture. Next beat the six whites to a very stiff froth and add them very lightly to the yolks.

Well butter a fireproof *au gratin* dish, and pour in the mixture. Put the dish into a moderate oven and bake the omelet for about ten to fifteen minutes, or till it is a pale brown, and feels spongy when it is pressed with the finger. Dust it with castor sugar and serve it immediately.



Omelette Soufflée, Baked in a fireproof dish, this variety of omelet is much appreciated. The top should be a light delicate brown colour, and dusted with castor sugar

If a little jam is liked, put it in the centre of the soufflé before it is baked.

N.B.—At the present time it is the fashion to ornament the top of the soufflé by marking it here and there with a red-hot iron or knife.

Cost, 9d.

HAM OMELET

Required: Three eggs.
A quarter of a teaspoonful of salt.
A good dust of pepper.
Enough cooked lean ham to make two tablespoonfuls.
One ounce of butter.

Beat up the eggs with the salt and pepper. Chop the ham very finely, and add it to the eggs. Heat the omelet pan, put in the butter, and when it is thoroughly hot, pour in the eggs, etc. Immediately stir it well with a wooden spoon. When it is beginning to set, tip the pan up towards you, scrape all towards the handle of the pan, and shape the mixture a little with the spoon; then in about ten seconds roll it over to the opposite side of the pan, and cook it till the outside is set, and a pale brown.

Place it on a hot dish and serve at once.

The inside should be of a soft, creamy consistency.

N.B.—If the ham seems very salt, add rather less salt to the mixture.

Cost, 6d.

OYSTER OMELET

Required: Three eggs.
Six oysters.
Salt and pepper.
One ounce of butter.

Break the eggs very carefully, putting the yolks into one basin and the whites into another. Stir the yolks till they are a thick froth. Next add a few grains of salt to the whites and whisk them to a very stiff froth.

Put the butter into an omelet pan, let it get very hot, then brush it all over the pan. Beard the oysters, cut each into four, and stir them into the yolks with a wooden spoon. Then lightly stir in the whisked whites. When the butter is hot, pour in the mixture, and place the pan on the fire for about three minutes. Then put it into the oven for another three minutes to just set the mixture and slightly brown the top, or the pan may be held before a clear fire for a few minutes.

Serve it at once on a hot dish.

Cost, 1s.

POTATO OMELET

Required: One large potato.
Three eggs.
A few drops of lemon-juice.
Salt and pepper.
One and a half ounces of butter.

Remove all the inside from a large freshly baked potato, and rub it through a wire sieve. Carefully mix into it the beaten yolks of the eggs, the lemon-juice, salt and pepper. Just before cooking, stir in very lightly the stiffly whipped whites of the eggs.

Put the butter into a clean omelet pan, and when quite hot, pour in the mixture. Fry it gently till a pale brown underneath, then hold the pan before a hot fire till the top is brown also. Turn it out on to a piece of paper, sprinkle over it a little chopped parsley, and fold it over like an envelope.

Serve it on a fancy paper on a hot dish.

Cost, 5d.

SARDINE OMELET

Required: Four eggs.
One ounce of butter.
One tablespoonful of milk.
Four sardines.
One teaspoonful of anchovy essence.
A dust of pepper.

Skin and bone the sardines carefully, and cut them into small strips. Break the eggs into a basin, add the milk, with a dust of pepper, and beat them well. Then add the sardines and anchovy essence, and stir them in lightly.

Melt the butter in an omelet pan; when it is hot pour in the mixture, and stir it over the fire till it is just set. Shake the pan gently, and shape the omelet neatly on one side of the pan. Let it brown nicely on the one side, then turn it over to the other side, and when that has also browned, turn it out

quickly on a hot dish, and serve it as soon as possible.

If necessary, add a little salt to the egg mixture; but probably this will not be required, as anchovy essence is usually rather salt.

Cost, 10d.

A SPANISH OMELET

Required: Four eggs.
One shallot.
Four olives.
Two tablespoonfuls of sherry.
One ounce of butter.
Salt and pepper.
One clove of garlic, if liked.

Finely chop the shallot, and the garlic also, if the latter is used. Heat the butter in an omelet pan and fry the shallot and garlic till they are a very pale brown. When they are nearly coloured enough, add the olives, stoned, and cut into small dice.

Beat the eggs lightly, add the sherry and seasoning to them, and while the butter used for frying is still very hot, pour the beaten egg into the pan on to the shallot, etc. Stir the mixture with a spoon or a fork over a quick fire till the eggs begin to set, then tip up the pan and collect the mass to the handle side of the pan, shaping it into an oval form. Lightly colour the upper side, either by rolling the omelet over and frying it, or by holding it close to a clear fire, after which it is ready to be served quickly on a hot dish.

A little hot Espagnole sauce is sometimes poured around this variety of omelet.

Cost, 8d.

WELSH OMELET

Required: Six eggs.
One tablespoonful of grated cheese.
One tablespoonful of milk.
One and a half ounces of butter.
Three small leeks.
Salt and pepper.

Wash the leeks very thoroughly, as they are apt to be gritty. Trim off the root end and most of the green part, and cook them in stock or water till they are tender; then drain them well, cut them into thin slices, and keep them hot.

Meanwhile, break the eggs into a basin, beat them slightly, then add to them a good seasoning of salt and pepper, the milk and grated cheese, and beat all well together till they are thoroughly mixed.

Melt the butter in an omelet pan, pour in the mixture, and stir it over the fire until it is just beginning to set. Mix with the leek a little butter and a dust of pepper, place them on one half of the omelet, and fold over the other half.

Place it carefully on a hot dish and serve it at once.

Cost, 10d.

SWEET OMELET, No. 1

Required: Three eggs.
One tablespoonful of castor sugar.
A few drops of any flavouring.
A little jam.
Half an ounce of butter.

Break the eggs carefully, putting the yolks into one basin, and the whites into another. Add the sugar and flavouring to the yolks, and stir till they are a thick froth, and look a much paler colour. Next add a few grains of salt to the whites and whisk them to a very stiff froth.

Melt the butter in the omelet pan, let it get very hot, and brush it all over the pan. Then quickly and lightly put the whisked whites on the yolks and stir them gently but thoroughly in. Stir the mixture as little as possible, pour it into the pan, and place it for about three minutes on the fire. Then put it into the oven for about three minutes more, to just set, and slightly brown the top, or, if more convenient, hold the pan before a clear fire for a few minutes. Turn the omelet, brown side down, on a piece of sugared paper. Spread it over with a little jam and fold it up.

Serve as quickly as possible on a hot dish.

Cost, 5d.

SWEET OMELET, No. 2

Required: Three eggs.
A tablespoonful of castor sugar.
A few drops of vanilla.
Half an ounce of butter.
One tablespoonful of cream.
A little raspberry jam.

Break the eggs into a basin, add the sugar, cream, and vanilla, and beat them till they are lightly mixed together. Heat the butter in an omelet pan, pour in the egg mixture, and stir it over a quick fire till it begins to thicken and set.

Meanwhile, put the jam into a small pan on the fire, and heat it gently. As soon as the mixture begins to set, spread the jam lightly over it, and quickly fold over first one side of the omelet, and then the other, so as to quite hide the jam. Hold the pan for a minute or two in front of a hot fire, then gently slip the omelet out on to a hot dish, and serve it as quickly as possible.

Cost, 6d.

APPLE OMELET

Required: Half a pound of apples.
Two large tablespoonfuls of castor sugar.
A dust of powdered cinnamon.
Two teaspoonfuls of lemon-juice.
Three eggs.

Peel, core, and slice the apples, then boil them with a few drops of water to keep them from burning. Stir them well. When soft, beat them to a pulp with a fork—you will require enough pulp to fill a teacup—and add to the pulp the sugar, cinnamon, and lemon-juice.

Let it cool a little, then stir it into the beaten yolks of the eggs. Beat this mixture well. Now whisk the whites of the eggs to a very stiff froth, and stir them into the apple very lightly.

Butter an omelet pan thickly, hold it over the fire till it is quite hot, and then pour in the mixture. Put the pan into a fairly quick oven (never mind if the handle sticks out of the door) till the omelet feels firm and spongy when pressed, and is a delicate brown. It may take five or eight minutes.

Turn the omelet out with the brown side down on a sugared paper, fold it over, and serve it at once on a hot dish.

Cost, 6d.

RECIPES FOR PAPER BAG COOKERY

Stuffed Marrow—Roast Partridge—Cod Steaks—Eggs in White Sauce—Halibut à la Conant—Cannelon of Veal—Pommes Château

STUFFED VEGETABLE MARROW

Required: About a breakfastcupful of any kind of cold cooked meat or poultry.
One teaspoonful of chopped onion.
One teaspoonful of chopped parsley.
Salt and pepper.
Sauce or gravy.
One vegetable marrow or two smaller ones.

Peel and cut the marrow in halves lengthwise, then cut out the seeds.

Mix together the chopped meat, onion, and parsley; add enough sauce or gravy to moisten the mixture, and season it to taste with salt and pepper. Fill in the cavity made by removing the seeds from the marrow with this mixture, smooth it evenly over, then put the two halves together. Put them into a paper bag which has been brushed over inside with melted butter or dripping, fold and secure the edges. Place the bag on a grid in a hot oven, and bake it from forty minutes to one hour, according to the size of the marrow. Serve on a hot dish.

ROAST GROUSE OR PARTRIDGE

Required: The grouse or partridge.
A little butter or dripping.

Truss the bird in the usual way, then brush it well all over with melted butter or good dripping. Put it in a bag, having first brushed it over with butter or dripping. Fold the edges of the bag over two or more times, securing them with paper clips. Put the bag on a grid in the oven, and cook the bird from fifteen to twenty minutes, according to the age of the bird.

COD STEAKS

Required: Two or more steaks of cod about three-quarters of an inch thick.
One teaspoonful of chopped parsley.
One tablespoonful of oiled butter.
Salt and pepper.
A little lemon-juice.

Wash and dry the steaks. If the skin of either has been cut through, fold the flap over neatly, and tie it round with a fine piece of string. Mix together the parsley, oiled butter, and a little lemon-juice. Season this mixture with salt and pepper, then spread it on the steaks. Put them into buttered bags, fold over the edges twice, secure them with paper fasteners. Put them on a grid in the oven, and bake them from ten to twenty minutes. Serve very hot.

EGGS IN WHITE SAUCE

Required: Four hard-boiled eggs.
Salt and pepper.
Three or four tablespoonfuls of white sauce.

Boil the eggs for twenty minutes, shell them, and cut each in half round-ways. Well grease the bag, put in the eggs; then add the white sauce, after seasoning it carefully. Fold and secure the edges; put the bag on a grid in the oven, and let the eggs heat through gently for five or six minutes. Serve on a hot dish, garnished with sippets of toast.

HALIBUT À LA CONANT

Required: About two pounds of halibut.
Six thin slices of fat bacon.
A few slices of Spanish onion.
One ounce of butter.
Half an ounce of flour.
Half a lemon.
Two teaspoonfuls of chopped parsley.
Salt and pepper.

Wash and dry the fish. Lay four slices of the bacon in a buttered bag; on these put two or three slices of onion, lay the fish on these. Melt the butter, mix with it the flour and a careful seasoning of salt and pepper. Spread this on top of the fish. Cover it with the rest of the bacon cut in strips. Fold and secure the edges of the bag, put it on the grid in the oven, and bake from twenty to thirty minutes.

CANNELON OF VEAL

Required: Three-quarters of a pound of cold veal.
Quarter of a pound of cooked ham or bacon.
A little grated lemon-rind.
A teaspoonful of chopped parsley.
Half a teaspoonful of chopped onion.
Salt, pepper, and nutmeg.
Two eggs.
Tomato sauce.
(*Sufficient for six.*)

Remove all skin and fat from the veal, and pass the lean through a mincing machine with the ham or bacon, using both lean and fat. Add to them the lemon-rind, parsley, and onion. Mix all together, and season the mixture carefully with salt, pepper, and a few grains of nutmeg. Beat up the eggs and bind the mixture with them. Shape it into a neat roll, roll it up in a piece of greased paper, place it in a well-greased bag, and bake it for about half an hour. Turn it on to a hot dish, and pour some good tomato sauce round, or, if preferred, it may be handed separately in a hot sauce tureen.

Cost, about 2s.

POMMES CHÂTEAU

Required: About a pound of potatoes.
About two ounces of butter.
A little chopped parsley.
(*Sufficient for three or four.*)

Peel the potatoes, put them in a saucepan of cold water, add a little salt, bring the water to the boil, and let it boil for three or four minutes, then drain off the water; cut the potatoes into neat sippets. Have ready a buttered paper bag, put in the potatoes with the butter, close the bag securely, put it in the oven, and bake the potatoes for about twenty minutes. When done turn them into a hot dish and sprinkle them with the parsley. Serve at once.

Cost, about 4d.

The following are good firms for supplying Foods, etc., mentioned in this Section: Messrs. Brown & Polson (Corn Flour); Samuel Hanson & Son (Red, White & Blue Coffee); International Plasmon, Ltd. (Plasmon).



THE WORLD OF WOMEN

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who
The Queens of the World
Famous Women of the Past
Women's Societies

Great Writers, Artists, and Actresses
Women of Wealth
Women's Clubs

Wives of Great Men
Mothers of Great Men, etc., etc.

WOMAN'S WHO'S WHO

H.R.H. PRINCESS CHRISTIAN

It is doubtful if any woman, Royal or otherwise, has devoted more time to charitable works than the Princess Christian of Schleswig-Holstein. In her early days at Windsor she was a district visitor, and has devoted herself in other ways to parish work at Windsor. She has established *crèches* and nursing homes, organised the district nurses at Windsor, and done everything in her power to add to the comfort and the welfare of those less fortunate. The Princess was just twenty when, in the private chapel at Windsor Castle, she became the wife of Prince Frederick Christian, who was granted the prefix of Royal Highness by a warrant by Queen Victoria just prior to the marriage. Prince Christian is fifteen years older than his wife, and it was a great grief to this princely couple when their eldest child, Prince Christian Victor, who served with distinction in the Ashanti and Soudan campaigns, succumbed to fever in Pretoria during the Boer campaign. The Prince and Princess lead a very quiet life at Cumberland Lodge, in the heart of Windsor Great Forest, of which the Prince has been Ranger for many years.



H.R.H. Princess Christian
Hoffert

MADAME KIRKBY LUNN

"Since Pauline Viardot sang at Drury Lane, in the year 1858, only one great lyric artist has appeared at the Opera—with the true instinct of an artiste she has fought her way to the top of the ladder, an example of what can be done with gifts conscientiously exercised—her name is Madame Kirkby Lunn." Splendid praise indeed from such a magnificent artiste and keen judge as Sir Charles Santley, who thus, in his "Reminiscences," voices his opinion of the popular contralto. But the praise is not undeserved, for it would indeed be difficult to point to another singer who upholds the musical reputation of England amongst foreigners so well as Madame Kirkby Lunn. She has sung at Covent Garden since 1902. Madame Lunn is a native of Lancashire. She was born at Manchester, and educated at the Royal College of Music, where she obtained an open scholarship in 1893. It was, however, with the Carl Rosa Company that she made her first operatic appearance, in 1896, and three years later married Mr. W. J. K. Pearson.



Madame Kirkby Lunn
Dover Street Studios



Mrs. Humphreys ("Rita")
F. Russell

MRS. DESMOND HUMPHREYS ("Rita")

Courageous frankness is the keynote of the character of Mrs. Desmond Humphreys, who, under the *nom de guerre* of "Rita" is so well known in the literary world of to-day. She has written some fifty novels, and each one has preached a lesson. She has been accused of being a cynic. But those who have been privileged to meet her at her charming house, Cliffcot, West Bournemouth, agree that there is no more charming and delightful hostess. It would be difficult to point to a more prolific writer, and "Rita" recently made the interesting confession that she wrote "Calvary"—which she considers is her best book—in three months, although many people thought that it must have taken two years at least. "Rita" never dictates. "I write five hours a day," she says, "and I can produce a book of 90,000 or 100,000 words in two months if I am put to it." Mrs. Humphreys finds her recreation in music and cycling. She is a great lover of the theatre, and rarely misses a first night performance when in town.

LADY HELEN VINCENT

IT is generally acknowledged that Lady Helen Vincent is one of the loveliest women in England. In feature, complexion, figure, and carriage she approaches so near to perfection that many consider her to be without a rival.



Lady Helen Vincent
Lallie Charles

A mass of splendid golden-brown hair forms a fitting crown to her beautiful head, which is poised with such rare grace on her slender neck that she has been nicknamed "the Swan." Her marriage to Sir Edgar Vincent, in 1890, was jokingly called the "Swan and Edgar" wedding. Lady Helen is the very antithesis of the athletic society lady of to-day, for she neither hunts, shoots, plays golf, or drives a motor. Her only strenuous recreation is skating, and she has the reputation of being one of the most skilful and graceful skaters in society to-day. Gardening, however, is her chief recreation, and at Esher Place, her delightful home in Surrey, the grounds have been enormously improved under her direction. On several occasions Lady Helen has entertained Royalty at Esher Place. She also has a beautiful palace in Venice.

MISS GLADYS UNGER

AMONG women dramatists of to-day, Miss Gladys Unger must be given a leading place. Although she has not reached the thirties, Miss Unger has several successful plays to her credit, including "Edmund Kean," "Mr. Sheridan," "The Knave of Hearts," "Henry of Lancaster," "Love Watches," and "In An Arab Garden." Miss Unger was born in California, but has lived in London since she was three years of age. The theatre always fascinated her, and when she was eleven years of age she gave the late Sir Henry Irving the chance of producing and playing the principal part in a pantomime written by herself. But Sir Henry did not take advantage of the offer. Miss Unger was educated at South Hampstead School, and at first devoted herself to miniature painting. And then "Edmund Kean" found favour in the eyes of Mr. Seymour Hicks, who produced it. A more ambitious work was "Mr. Sheridan," which Mr. Bourchier produced at the Garrick in 1907. Miss Unger is a strenuous worker, and is a familiar figure in the British Museum Reading Room, where she has spent many hours studying historical romance. She is a firm believer in the gospel of hard work, and revises and re-writes her work most relentlessly. She is reported to have said that it had taken her ten years to assimilate Sir Arthur Pinero's advice to her at the outset of her literary career—"Write only of what you know." That her time and patience thus bestowed have not been wasted is proved by the success which she has attained.



Miss Gladys Unger
Dover Street Studios

MISS MABEL HACKNEY (Mrs. Laurence Irving)

THE wife of the younger son of the late Sir Henry Irving is an actress with an extremely wide knowledge of the dramatic art. It is now some sixteen years ago since she made her first appearance at the St. James's Theatre, and ultimately she became leading lady with Mr. George Alexander. Years ago she played with the late Sir Henry in "The Bells," and two years before her marriage, in 1903, she was playing with that famous actor at the Lyceum in "Coriolanus," "The Lyons Mail," "The Bells," and "Waterloo." As a matter of fact, she followed Miss Ellen Terry as leading lady with Sir Henry, playing Portia in "The Merchant of Venice," Rosamond in "Becket," and Margaret in "Faust." In spite of her remarkable success, however, she is not inclined to advise girls to go on the stage. "I do not think," she says, "I should recommend any girl I took an interest in to adopt the stage as a profession, especially if she happened to be poor, but if she insisted on doing so, and had money to spend, I would advise her to start work early and stick to it—in the Provinces." Such is sound advice indeed, and coming from one who has achieved success and a commanding position in her chosen profession, should be laid to heart and pondered by all would-be aspirants to histrionic honours. Neither the much vaunted "luck" nor the equally coveted "influence" can have the final word in this or in any other career.



Miss Mabel Hackney
Dover Street Studios

MISS HELEN MARION BURNSIDE

IT was really a terrible affliction which led this gifted lady to become a poetess. "During my girlhood days," she once said to the writer, "my greatest desire was to become a musician, but at thirteen years of age a terrible calamity befell me. I became totally deaf as the result of an attack of scarlet fever, and never regained my hearing. Then it was I took to verse writing as another way of making music, for it was the desire to write words for music which, in the first instance, induced me to try the art of rhyming." At the same time, Miss Burnside disclaims the title of poetess. "I have never called myself anything more ambitious than a verse writer," she says. Miss Burnside is an old lady now—she was born in 1844—with a face as sweet and a voice as gentle as the messages she sends round the world. She lived for many years at Putney, reading, gardening, and walking in her leisure hours. A prolific worker, Miss Burnside has written four hundred verses a year for the last twenty years, and sometimes as many as eight or ten different poems in one day.



Miss Helen M. Burnside
J. Russell

QUEENS of the WORLD

No. 13. The Queen of the Belgians

By SARAH A. TOOLEY

A Queen of Hearts—Her Upbringing—A Kingly Physician—A Royal Romance—The Difficult Position of the Prince and Princess—The Queen's Flower and its Mission of Love—The Reproach of the Belgian Congo Obliterated—What the King and Queen are Doing for their People—Their Court Life

No crown has been placed upon the fair head of Elizabeth, Queen-Consort of the King of the Belgians, for it is not the custom of that country to crown its monarchs, but she is abundantly crowned in the hearts of the people by her good and kindly deeds.

She was the Duchess Elizabeth of Bavaria, daughter of the late Duke Charles Theodore, and was reared in great simplicity, being educated privately under the supervision of her father, a man of lofty ideals and considerable skill as an oculist.

He was the nephew of the famous Ludwig of Bavaria, whose excess of genius manifested itself in many eccentricities in his later years. But the world owes the "Mad King" one great debt—he discovered Wagner, and by his patronage helped him on to fame and fortune. Ludwig was the patron of art and music, the friend of the poor, and the builder of many beautiful homes. Indeed, the ducal family of Bavaria have long been noted for their interest in the beautiful things of life and for deeds of beneficence.

With these inspiring traditions, and amidst the surroundings of happy family life, the Duchess Elizabeth was reared, in the centre of the artistic world of Munich. Early she showed an interest in her father's medical studies, and, as she grew older, accompanied him in his visits to the poor. Blindness is a great scourge amongst the peasantry of Bavaria, and the good Duke Theodore went about giving the afflicted the benefit of the skill which he had acquired, and performed many successful operations.

A Child of the Forest

The young girl became her father's assistant in these ministrations, and learned not only useful medical and surgical knowledge, but her spirit was cultivated to sympathise with those who suffer and are distressed.

She grew up with an intense love of her own fascinating land of legend and romance, and inherited the national love of music. She plays the piano and the violin with considerable skill. Like the poet-Queen of Roumania, whose life story has been told on pages 1621 and 1736, the Duchess Elizabeth was a child of the forest and the mountain. She accompanied her father and brothers in their mountaineering expeditions in the Alps, which divide her own land from Bohemia and the Austrian Tyrol. And it was a happy day for her when she procured some of the edelweiss, and the white star bloom became her favourite flower, destined to be used later in the cause of charity.

The Fairy Prince Arrives

One season there came to the Bavarian Alps a gallant mountaineer in the person of Prince Albert of Belgium, the chosen heir to the throne. And the story goes that the Prince first intimated his affection for the young Duchess Elizabeth by risking life and limb to gather her a root of the edelweiss, and, on presenting it, he asked the old question which man demands of maid.

The young couple were married in 1900; and took up their abode in one of the old palaces of Brussels, an unpretentious residence.

The position which the Bavarian Duchess now occupied as the Princess Albert was a little difficult in some respects. Prince Albert was the nephew of the reigning king, Leopold II., and, though recognised as heir apparent, the position was not quite the same as if he had been the King's son and the undoubted heir to the throne. His father, the King's brother, had ceded him his place in the succession, but there was always the chance that the King might marry again, and leave a direct heir. The long absences of the King from the country, and his notorious character, practically destroyed social life at the Belgian Court. The Royal palace at Brussels was shut up for the greater part of each year, and when the King was in residence, his youngest daughter, the Princess Clementine, acted as hostess.

The Princess Albert conducted herself, under these circumstances, with the greatest tact and discretion. She lived quietly, and in a sweet and unobtrusive way won the hearts of her husband's future people. She particularly interested herself in the care of the invalid poor, and her medical skill was always at their service. Frequently she went into the poorest parts of Brussels

unattended, and acted as a Sister of Charity for the distressed. I have been told by one intimately acquainted with the Queen's life that she never allowed a letter from an ailing and distressed person to pass unanswered, and generally she paid a visit in person to ascertain for herself the facts of the case. This was the best possible way of guarding against impostors.

There seemed to be nothing that the Princess would not do to give comfort to invalids and pleasure to the sad-hearted.

A charming anecdote was told me, which illustrates her character. On one occasion,



A charming group—the Queen of the Belgians and her children
Photo, Alexandre

F.J.W.

the Princess discovered that an invalid woman whom she was visiting was passionately fond of music, but had no opportunity of hearing any.

"Would you like me to play to you?" asked the Princess. And the woman, overcome with joy, could only look her thanks.

Next day the Princess brought her violin, and, standing in that humble room, discoursed sweet music for the invalid.

In the course of her visitations amongst the poor the Princess saw much of the ravages of tuberculosis, and with her husband's co-operation, she founded in Brussels a dispensary called the "Albert and Elizabeth." She has been constantly in the habit of visiting the dispensary and giving practical help in the treatment of the patients.

The Queen's Flower

Since the accession of her husband to the throne of Belgium, in 1910, the young Queen has suffered much from delicate health, and was for a time in rather a dangerous condition. The adoration with which the people regard her was manifested in the affectionate demonstration which they made when the Queen drove out for the first time after her illness. It seemed as though all Brussels had come out to pay her loving homage.

But, though unable for a time to visit amongst the poor and take an active part in philanthropic work, the Queen had inspired such love in the people that the flower which she chose for her name-day—June 30—was made the means of obtaining funds to help forward a cause dear to the heart of the Queen. Last year the little wild rose was named as the Queen's flower, and all through the towns and villages of Belgium the people wore the bloom. The proceeds from the sales were given to support the campaign against tuberculosis. The flower was sold at a penny, and some two hundred thousand francs were realised.

This year (1911) *La Fleur de la Reine* is the edelweiss, and the sale has been taken up with enormous enthusiasm. The favour is an artificial representation of the white, star-like flower, and attached to it is a ribbon with a tiny portrait of the Queen. The proceeds are to be devoted to fighting the terrible ravages made by that awful disease, the sleeping sickness, which is the scourge of the Congo.

Troubles in the Congo

The Queen shares the King's interest in that land, which, under the protectorate of the Belgian Government, has now entered upon a phase of prosperous and humane management. Under the autocratic rule of the late King of the Belgians, the Congo had become a word of reproach, and its vast wealth in rubber and other products was wrung from a suffering and enslaved people. Before he came to the throne the present King, in 1909, accompanied by experts, travelled through the whole of Congoland upon a tour of investigation. The Congo had been annexed by the Belgian Government in November, 1908, and the future King determined to see for himself the condition of its inhabitants, with a view to carrying out reforms. The result was the great improvement carried out in the country by the Ordinances of 1910. The basis of government is now free trade and free labour. The working of the estates by monopoly is abandoned, and the natives are permitted to have rubber freely.

The King during his travels was deeply impressed by the ravages made by the sleeping sickness, and he and his advisers endeavoured to rouse the interest of medical science to grapple with the scourge. At a meeting at the palace, in Brussels, January, 1911, the King said, in reply to a speech on the subject made by the President of the Royal Academy: "The sleeping sickness ravages whole districts in the Congo. I have convinced myself of this. It is always from the medical faculties that we await discoveries which will put us in the way of progress in combating these evils. With regard thereto I make before you here a pressing appeal to our doctors to generously second the efforts of their fellow-countrymen, so that in increasing numbers they may bring to the Belgian Congo the benefits of modern medical science. There is for our country a humanitarian object to be fulfilled, and I have every hope that the youth of our universities will be anxious to associate themselves therewith."

The War Against Sleeping Sickness

The accounts which the King gave of what he had seen of the terrible disease deeply moved his gentle consort, who, as we have seen, has been interested in medical science from her girlhood. And so it came about that the ladies of Belgium, moved by the Queen's example, started a campaign to raise funds for aiding the victims of sleeping sickness, and to help the efforts being made to exterminate the fly which carries the disease germs. The sale of the Queen's flower this year has been more popular than ever.

The matter concerns all Europeans who trade with the Congo, for they will benefit equally with the Belgian people by the assuagement of the pest. It was a very happy thought on the part of M. Roger Ehrhardt and Mr. Leon Osterrieth, of the Belgian Section of the International Rubber Exhibition in London this year, to organise a sale of the Queen's flower on June 30 for the cause of the sleeping sickness. The committee of Belgian ladies was assisted by many ladies in English society, and record sales were made of the edelweiss, not only on the Queen's name-day, but throughout the succeeding period of the Exhibition. Silver was asked, and gold was not refused, for the sweet little emblem, and it was a fine opportunity for those who have benefited by the rubber boom to do something

for those who toil in the pestilential Congo districts.

The Queen also takes much interest in the work of the Bacteriological Laboratory at Leopoldsville in its efforts to grapple with diseases. When returning from a sojourn in Egypt for her health, the Queen stayed a short time in Liverpool *en route* for home, and was much interested in the work of the Tropical School of Medicine in that city, particularly with regard to the sleeping sickness

"Uncle Leopold"

The new reign in Belgium has been begun under the happiest auspices. The King and Queen are devoted to each other and to the welfare of their people. The King is a noble-spirited man, who has patiently bided the time when he might use his power to wipe out the memory of much that was wrong in the past. He follows in the footsteps of Leopold, the first King of the Belgians, that good and wise ruler who was the uncle of Queen Victoria, and a second father to her. The private letters of the late Queen reveal how implicitly she and the Prince Consort relied on the judgment of "Uncle Leopold." It was while on a visit to her uncle at the palace of Laeken, near Brussels, that Queen Victoria ratified the betrothal of her eldest son to the Princess Alexandra of Denmark, a circumstance which will ever make a bond between this country and Belgium.

The King and Queen have three children, Prince Leopold, Prince Theodore, and the Princess Marie Jose, who was born at Ostend, where the Queen frequently stays for her health. These charming children take up much of their mother's time, for the Queen watches over them in every particular herself, and superintends the education of her sons. The younger of them has inherited her musical tastes, and is learning to play the violin.

Life at Court

The Queen realises to the full how much the welfare of a nation depends upon the character of its rulers, and in the Royal nursery and schoolroom at Brussels she is laying the seeds which it is hoped will bear fruit in after years. It may be said that the Queen of the Belgians devotes herself to her children and to the poor.

The Court life is very simple, and the chief events are the dinners and receptions to the Ministers when Parliament is sitting. The Queen may in the future institute more festivities, and revive the former prestige of the Court of Brussels, but as yet her Majesty has found but little time in which to inaugurate a new *régime*.

THE MOTHERS OF GREAT MEN

Mrs. TENNYSON, THE POET'S MOTHER

By LOUISE LEDERER

The Mother of a Great Man also Must be Great—The Home of Tennyson's Childhood—The Poet's Love and Reverence for His Mother—What he Owed to Her

It is a fact not sufficiently taken note of that a great man's mother must of necessity have been a very remarkable woman. This inevitably escapes notice until the great man has made his mark. His genius, by developing in a particular and decided way, marks him as one of the elect; while the mother, possessing a leavening of a great many qualities which in his case have taken so remarkable a turn, invites our attention only by reflected glory.

A Remarkable and Saintly Woman

It is acknowledged by all the biographers of the Poet Laureate who were fortunate enough to know him well that his mother's influence was deep and abiding. In "The Life and Work of Tennyson," by his son, Hallam, Lord Tennyson tells us that in the poem "Isabel" Alfred Tennyson describes his mother, who was a remarkable and saintly woman.

Edward Fitzgerald calls her "the most innocent and tender-hearted lady he ever saw, who devotes herself entirely to her husband and children." When reading the poem "Isabel," we can readily understand the deep veneration the poet had for his mother.

> The world hath not another
> (Though all her fairest forms are types of thee,
> And thou of God in thy great charity)
> Of such a finished chastened purity.

Hallam, Lord Tennyson tells an amusing anecdote of her which is worth quoting here. "She had been among the beauties of the county. When she was almost eighty, a daughter, under cover of her deafness, ventured to mention the number of offers of marriage which had been made to her mother, naming twenty-four. Suddenly, to the amusement of all present, the old lady said emphatically and quite simply, as for truth's sake, 'No, my dear, twenty-five.' She had a great sense of humour, which made her room a paradise for the children. From her they inherited her love of animals and her pity for all wounded things."

Tennyson's Father

Mrs. Tennyson, whose maiden name was Elisabeth Fytche—the Fytches are a county family of old descent—was the daughter of the vicar of the neighbouring town of Louth. She married the Rev. George Clayton Tennyson, who was then rector of the parish of Somersby, a village in Lincolnshire containing at that time less than one hundred inhabitants.

Mrs. Anne Thackeray Ritchie gives a rather interesting description of both husband and wife which makes it possible for us to picture to ourselves the two people whose influence was paramount on Alfred Tennyson's early life. The Rev. George Tennyson was, she writes, "a man of energetic character, remarkable for his great strength and stature, and of various talents—something of a painter, poet, architect, and musician, and also a considerable linguist and mathematician."

A Beautiful Invalid

Mrs. Tennyson she describes as "a sweet and gentle and most imaginative woman, so kind-hearted that it had passed into a proverb, and the wicked inhabitants of a neighbouring village used to bring their dogs to her window to beat them in order to be bribed to leave off by the gentle lady, or to make advantageous bargains by selling her the worthless curs. Mrs. Tennyson was intensely, fervently religious, as a poet's mother should be."



MRS. TENNYSON
From the portrait at Aldworth, painted by G. F. Watts, R.A. Reproduced by kind permission of Lord Tennyson

Alfred Tennyson was born, the fourth of eight brothers—he also had four sisters—on August 6, 1809, at Somersby. All the children were handsome and talented, and were educated by their clever father. But it was the mother who was the best teacher, after all. She was a little woman who had beautiful dark eyes and hair. When her large family grew up her health failed, and she used to go about the lanes and roads of Somersby in a chair usually drawn by a big dog. She was always surrounded by her family, the boys and girls adoring their mother, who was often reading to them, and discussing with them what she had read.

Charles Tennyson Turner, one of the poet's brothers—who took the name of Turner on coming into an inheritance—told Canon Drummond Rawnsley, when showing him a portrait of their mother, "we always as boys turned to her for encouragement. We had the greatest reverence for my father's learning, and he used to tell us to mind our books, but said that we could never get bread by such stuff as our poetry. But my mother delighted in our work; would, when we were out for our walk with her, read her favourite poems—Beattie's 'Calendar,' I remember, was one of them—to us. I think I can see her now, waiting with us on the road for the carrier from Louth to come over Tetford Hill, bringing the proofs of our first book of poems for correction."

This is indeed a delightful word-picture. It shows us the kindly lady, who devoutly believed in the cleverness of her children, and waited as anxiously as they for these wonderful first proofs, than which there is no joy greater for the budding writer. And such absolute belief is necessary for a sensitive soul like Alfred Tennyson's. To him environment meant more than to anyone else. He responded to his mother's delicate yet strong influence with an appreciation which belongs to a poetic mind. This responsiveness is the mission of the poet, who is a prophet beholding affairs of men with superior insight. He reflects the thoughts and passions of his day as future generations will see them. As Mrs. Browning says, the poet is the only truth-teller left to God. His soul must be much more tenderly and delicately nurtured than his body. And his mother must be the strong support on which he can lean when doubts and perplexities assail him.

Throughout his long and glorious life the "eternal feminine" found one of her sweetest singers in him. Emancipation of women made little progress in Tennyson's day. He never contributed much to this end, but his ideas were certainly in advance of prevailing opinion. There is one respect, however, in which his view on womankind can never be excelled—that is, his reverential regard for her, and the ennobling and glorifying enthusiasm with which he treats the love of man and woman. That this is only what we should expect from Alfred Tennyson the foregoing sketch has shown us.

Cherchez la Mère

To the fortunate circumstance that his mother not only gave him life, but was allowed to mould his mind and character as well, we owe the greatest poet of our day; for it is the mother who moulds her child in the way he should go. The wife accepts a practically finished model. She cannot alter its essential shape. In the case of her children, however, the circumstances are very different. When seeking, therefore, to form a true estimate of a great man's character, one may well vary the old French saying, and remark, "*Cherchez la mère.*"



WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA legal problems are propounded in the simplest and clearest language, so that readers may understand every aspect of the law with regard to—

Marriage	*Money Matters*	*Employer's Liability*	*Taxes*
Children	*Servants*	*Lodgers*	*Wills*
Landlords	*Pets*	*Sanitation*	*Wife's Debts, etc., etc.*

AUCTION

Continued from page 2707, Part 22

When and Where an Auction can be Held—Conditions of Sale—The Sale of Unredeemed Pledges—Mock Bidding

A SALE by auction shall not be held on a Sunday, or in a house where there is a covenant in the lease against auctions being held, or under such circumstances as to infringe market rights; but, with these exceptions, an auction may be held at any time and at any place.

A ticket or board bearing the auctioneer's full Christian and surname and address in letters large enough easily to be visible must be placed in some conspicuous part of the auction-rooms under a penalty of £20.

At a Reserve Price

When the sale of land or goods is subject to a reserve price, or when the vendor reserves a right to bid, the fact must be notified before the sale. Notification of a reserve price is not in itself a reservation of the right to bid. In a sale of land, whether the sale is with or without reserve, or whether such right to bid is reserved, must be expressly notified in the particulars and conditions of sale.

If two or more persons take part in a mock auction by means of sham bidding to induce persons to buy at excessive prices, they are guilty of a criminal conspiracy.

Conditions of Sale

It is usual for the auctioneer to settle the particulars and conditions to which the sale of goods are subject, and for the vendor's solicitors to settle such particulars in the case of real property. The conditions of sale must be exhibited legibly in the room, and, in settling them, the auctioneer must act with the skill and knowledge of a properly qualified member of his profession.

The verbal statements made by the auctioneer may or may not be part of the contract according to circumstances. Misstatements by the auctioneer may render him liable to an action for negligence by the vendor for any loss sustained, or to an action by the purchaser for breach of warranty of authority. But no action lies against the auctioneer after the completion of the purchase if the representations were made in good faith.

Unredeemed Pledges

Before selling unredeemed pledges above the value of 10s. on behalf of a pawnbroker, the auctioneer must publish catalogues of the pledges, with the pawnbroker's name and address, the number of each pledge, and the month in which it was pawned. An advertisement, giving notice of the sale and the pawnbroker's name and place of business, and the months in which the pledges were pawned, must be inserted by the auctioneer in some newspaper on two days, the last day to be at least three clear days before the first day of the sale.

At the sale the auctioneer must expose all pledges to public view. After the sale the auctioneer must, within fourteen days,

deliver to the pawnbroker a signed copy of the catalogue showing the amount realised for each pledge, and the pawnbroker must preserve this for three years at least after the auction.

For failing to comply with these regulations the auctioneer is liable to a fine of £10.

Property Withdrawn

The advertisement of an auction is nothing more than the intimation of an intention to sell, and, in the absence of fraud, intending purchasers who attend an auction have no right of action against the auctioneer or the vendor if the property is not put up for sale.

The Knock-out

An agreement between two or more persons not to bid against each other at an auction, even if amounting to what is called a "knock-out," would not appear to be illegal, and has never yet been held to invalidate the sale. It is perilously near the border of unlawful conspiracy, however, and several of the judges have expressed themselves very strongly with regard to the practice. The auctioneer must exercise ordinary care and diligence in keeping the goods entrusted to him. By the custom of his business, he has a lien on the goods and on the deposit and purchase money for his charges and remuneration.

Duties

These duties may be fixed by express agreement, or determined by custom, or calculated by percentage, and is fixed by law in a sale under a distress, etc. Goods delivered to an auctioneer for sale are privileged from distress whilst on the auctioneer's premises. The auctioneer must account for any moneys received by him on the vendor's behalf, and be prepared to pay them over to him personally.

CONTRACT-DEALING WITH TRADESPEOPLE

Continued from page 2706, Part 22

Limitations of the Husband's Liability—When Servants Order Goods—Receipts

THE wife's contract does not bind the husband unless she acts by his authority. A man, whose wife had left him without his consent, returned after twelve years' separation; but he would not receive her, nor allow her any maintenance, and forbade tradesmen to trust her with any wares. In spite of his prohibition, one firm sold the wife goods at reasonable prices, and of suitable quality, and then sued the husband; but they did not succeed in getting their claim allowed.

The Lawyer's Wife

The wife of a London lawyer ordered expensive articles of jewellery without her husband's knowledge. The jeweller brought an action against the husband, and argued that the lawyer and his wife were living together in comfortable circumstances, although they might not be rich, and that the husband must have seen his wife wearing the jewels, and have assented to their purchase. Nevertheless, it was held that the goods were not "necessaries," and that the husband could not be made to pay for them. The same lady went to live in the suburbs, where she continued in her extravagant ways, and ran up a bill for scarves, gloves, and other "necessaries" at the local linendraper's. But her husband scored again, because he had always duly furnished his wife with necessary apparel, and knew nothing of her clandestine dealings.

A Welsh Case

A gentleman living in Wales told his wife that he was not going to pay for any millinery which she or her daughters might choose to buy on credit; they could do well enough on their allowance. The lady thought otherwise, and incurred a big bill with some linendrapers at Bath who knew nothing of her husband's prohibition, but who were careful only to supply necessaries. The wife's authority to bind her husband, however, is a mere question of agency. In this case, therefore, the drapers lost their action.

Domestic Needs

When husband and wife are living together there is a presumption that the wife has her husband's authority to enter into a contract in all domestic matters so as to bind him for "necessaries"—that is, a reasonable supply of such things as are necessary for the use of the husband, wife, children, and household, according to the conditions in which they live.

But this is merely a presumption, which the husband may rebut by showing that when his wife incurred the debt she was already properly supplied with necessaries, or, which is the same thing, with money to buy them. Or he may show that he expressly forbade her to pledge his credit, or that he expressly forbade the tradesman to trust her, or that the credit was given to the woman herself.

Separated

When husband and wife are living apart, the presumption is that the wife has no authority to pledge her husband's credit, and if she has left her home without just cause, the presumption cannot be rebutted. But if they are living apart by mutual consent, she has implied authority to pledge his credit for necessaries, though even then, if he makes her an allowance, and pays it, the tradesman cannot recover against him. If she has money of her own, or can earn it, she probably has no implied authority to pledge her husband's credit. If, however, she has been driven out of doors by her husband, or if his conduct is so abominable

that no decent woman would live under the same roof with him, the presumption is that she has authority to bind him for necessaries.

Wife's Necessaries

Necessaries are such things as may fairly be considered essential to the decent maintenance and general comfort of a person in her social position. Her authority to pledge her husband's credit is not greater when he is mad than when he is sane. A husband is liable to pay the funeral expenses of his deceased wife, but in some cases will be allowed to retain them out of her estate. As a married woman is now capable of contracting like any other person, the question to be considered is to whom was the credit given—was it given to her personally, or to her when acting as the agent of her husband ?

Orders Through Servants

Servants frequently give orders to tradespeople, acting by the authority of their masters and mistresses ; when the authority is withdrawn, notice of its withdrawal should be given to the managers or proprietors of the shops with whom the servants have been dealing, and they should be warned to cease supplying goods to the servants' order. Notice given to the employees only may not be sufficient.

Receipt

It is always advisable to take a receipt when goods are sent to your address or when dealing with tradespeople with whom your transactions are sometimes in cash and sometimes on credit. And the person to whom the receipt is given should see that it is duly stamped. Bills must be kept for seven years before they can be destroyed with safety; then, if no claim has been made or admitted during that period, the claim is barred by the Statute of Limitations. But if an admission is made during the time that a debt is owing the period will be extended.

A Hard Case

Receipts should be kept carefully in some drawer or place, ticketed or labelled with the date of the year, so that they can be easily be found when required, for according to the leading case " money paid over again by mistake cannot be recovered." This was an instance of a person who, under compulsion of legal proceedings, paid a bill twice over, although he had a distinct recollection of having paid it the first time, but could not find the receipt. Subsequently the missing receipt was discovered, and he at once brought an action against the tradesman for the recovery of his money, but he did not succeed.

False Credit

Incurring any debt or liability by obtaining credit under false pretences, or by means of any other fraud, is punishable with one year's imprisonment. The shortness of the credit is immaterial, provided that fraudulent representations have been made, such as, for example, when a person goes into a restaurant and orders food but has no means of paying for it. A wife living separate from her husband may be convicted of obtaining goods by false pretences by misrepresenting that the husband was willing to pay for them.

Part Payment

Writing is also unnecessary if the buyer gives something in earnest to bind the bargain or in part payment. If what the buyer gives is money, it presumably forms part of the price ; otherwise it is in the nature of a pledge. There must be a genuine and an actual transference, even though it is only of a penny. It is not sufficient for the buyer to draw a shilling across the hand of the seller, and then replace the coin in his own pocket. Nor is the buyer's relinquishment of a debt sufficient. In a case where the buyer agreed that the seller should retain on account a sum of one pound which the former had by mistake overpaid the latter in a previous transaction, it was held that, although the sovereign was expressed to be retained in part payment of the new order, it was in fact no part payment.

Goods Not in Existence

Where goods are not in existence at the time of the contract, but are to be made and delivered at some future time, the question will often arise whether the contract is a contract for the sale of goods or a contract for work and materials, so that writing is unnecessary. The rule is that if the contract be such that when carried out it would result in transferring for a price from one person to another a chattel in which the latter had no previous property, it is a contract for a sale of a chattel, and not a contract for work and labour done.

A dentist brought an action against the executor of a lady who had ordered from him a set of artificial teeth costing £21, and who had died before they were ready. But as the order had only been given verbally, the dentist lost his case. It was held that a contract by an artist with a picture dealer to paint a picture of a given subject at an agreed price was a contract for the sale of a chattel. But in the case of an agreement by an author with a printer to print a book, although it involved finding materials, it was not a contract for the sale of goods, but was a contract for work and materials.

Contrary to Public Policy

Any agreement which tends to be injurious to the public or against the public good is void, as being contrary to public policy. It is purely a question of law, and the application of the rule varies with the principles which guide public opinion. An agreement tending to interfere with the free exercise of the franchise is not enforceable on these grounds ; but there is nothing contrary to public policy in a bargain between two subscribers to a charity to vote for each other's candidates. A promise to a voter to pay his travelling expenses, or to pay him for loss of time, or any other form of bribery, is void.

FAMOUS LOVE SCENES IN PICTURES



THE BRIDE OF LAMMERMOOR

From the painting by Sir John E. Millais, Bart., P.R.A.



WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

This section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, will include, among many other subjects—

Famous Historical Love Stories
Love Letters of Famous People
Love Scenes from Fiction
Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many Climes
Proposals of Yesterday and To-day
Elopements in Olden Days, etc., etc.

TRUE LOVE-STORIES OF FAMOUS PEOPLE

No. 20. WOLFGANG MOZART

By J. A. BRENDON

GREAT musicians, almost without exception, are splendid lovers. Schumann's love story has been told already in this series. It was a delightful romance. But that of Wolfgang Mozart is not one whit less charming. It is as fascinating as the man's personality.

Sentiment was the most important element in Mozart's nature. He was the human embodiment of his own compositions. Fate wished that he should become the hero of a great romance, and the world did not withhold from him the opportunity.

As a baby, he was an undergrown man; as a man, an overgrown baby. But he was always natural and amazingly ingenuous. In spite of his precocious talent, moreover, he never suffered from "swelled head." The disease is tediously common among infant prodigies, but Mozart, the prodigy of prodigies, escaped it. He was too great an artist to hold an exaggerated estimate of his own importance, and great enough to be in perfect sympathy with life and with the world.

Everybody loved Mozart. And he gave even more love than he received. Never had parents a more devoted son, or a sister a more adoring brother. Affection was lavished upon him. He could not avoid it, and at an absurdly early age his impressionable nature felt the influence of love in its more disturbing, if not more serious, form.

In 1770, at the time when he was dazzling Milan with his genius, he sent a letter to his mother full of dark secrets. "I kiss your hand a thousand times," he wrote, "and have a great deal to say to my sister; but what? That is known only to God and myself. Please God I may soon be able to confide it to her verbally."

This is a remarkable letter for a fourteen-year-old child to write. Yes; even though that child be Mozart, the youthful genius who, a few days later in a letter to his father, quite casually expressed the hope that his new opera would be successful. And the ridiculous fact is that the opera was successful, so successful that the Pope deemed the composer worthy of a knighthood.

Composer of an opera, fourteen years of age, knighted, and in love!—it is an encouraging beginning. Curiosity becomes impatient; it bids the pen hasten to record the sequel.

The fuse of love had now, indeed, been fired in Mozart's heart. "Affair" followed "affair" in rapid and bewildering succession. It is impossible to keep in touch with them. First, there was a mysterious sweetheart whom he named Annamindl. "Pray present my kind regards in that quarter," he asked his sister, "but in the most impressive and tender manner—the most tender; and oh! —but I need not be in such anxiety." Then the daughter of the family doctor became the centre of his heart's desire; then the baker's daughter. And there were many, many others, all boyish fancies; it would be wearisome to mention them.

Not until he had reached the so-called years of discretion did Cupid's arrows make a deep or painful mark upon him. And then, in 1777, while "touring" with his mother, he met at Augsburg one of his cousins, a certain Marianne Mozart. She was a jolly, cheerful girl, and her charms appealed strongly to the susceptible Wolfgang. Immediately he evinced an interest in her far more lively than that demanded by the bond of kinship, and he wrote letters to her which, of their kind, surely are unique. One must be quoted here, for Lady Wallace, in her translation, has reproduced brilliantly, at any rate, its spirit.

As he was leaving Augsburg, Wolfgang asked Marianne to send to him a portrait of herself. She said that she would do so. But several days elapsed, and still the gift was not forthcoming. Mozart received a letter, it is true; but the portrait—not a word of it.

He grew impatient, and, in order to remind his cousin of her promise, wrote as follows: "My dear niece, cousin, daughter! mother, sister, wife! Potz Himmel! Croatians, demons, witches, hags, and cross batteries! Potz element! Air, earth, fire, and water! Europe, Asia, Africa, and America! Jesuits, Augustines, Benedictines, Capucins, Minorites, Franciscans, Dominicans, Carthusians, and Knights of the Cross! Privateers, canons regular and irregular, sluggards, rascals, scoundrels, imps, and villains all! Donkeys, buffaloes, oxen, fools, blockheads, numskulls, and foxes! What means this? Such a packet and no portrait!"

He was an amazing mortal. But his latest little love affair was no mean source of anxiety to his father; old Leopold Mozart feared that it was interfering with his son's career. And so indeed it was. He strove, therefore, to exercise some authority. Wolfgang, however, resented paternal interference in so personal a matter; but, because he venerated his father, and always valued his opinions, repudiated the allegations with as much self-restraint as he could muster. "The bitter way in which you write about my merry and innocent intercourse with your brother's daughter," he declared, "makes me justly indignant; but it is not as you think. I require to give you no answer on the subject."

This was the truth; the father's surmises were incorrect. Wolfgang was merely playing with his cousin, and was sublimely ignorant of the fact that she regarded his attentions with all seriousness. By this time he was too much engrossed in another woman to allow himself to be worried by such trifles.

While staying at Mannheim in 1778, he had occasion to have some music copied, and, to do the work, employed a copyist named Weber. The world had not dealt kindly with the man; he was very poor, but, like most poor people, extravagantly generous. This trait of character immediately won Mozart's admiration. His visited the house frequently. But perhaps there was a reason for these visits other than sympathy.

Weber had a daughter. "She sings admirably," Wolfgang told his father, "and has a lovely voice; she is only fifteen. She fails in nothing but in stage action; were it not for that, she might be prima donna at any theatre. . . . My Aria De' Amicis she sings to perfection with all its tremendous passages." The father saw the truth which lay behind these words, and now had just cause for alarm. Had his son become infatuated by a mere copyist's daughter?

The answer came only too soon, for, a few days later, Wolfgang wrote announcing his intention of taking Aloysia Weber to Italy, in order that she might have an opportunity of displaying her ability. "I will be answerable with my life for her singing," he said, "and her doing credit to my recommendation. . . . I will gladly write an opera . . . solely that Mdlle. Weber may acquire fame by it; for if I don't, I fear she may be sacrificed. . . . I have now written you of what is in my heart; my mother is satisfied with my plans."

This was terrible. Did Wolfgang realise what he was doing? The father implored him not to sacrifice his genius to any quixotic, immature ideal. But the son was obdurate. What cared he for fame? Love was his creed. And, he wrote, although "it would not suit a grandee to love his wife . . . we poor humble people are privileged . . . to choose a wife who loves us and whom we love. Besides," he continued, "we need no wealthy wife, for our wealth, being in our heads, dies with us; and this no man can deprive us of, unless he cut them off, in which case we need nothing more."

Such logic was unanswerable. In reply, therefore, Leopold appealed to his son's better judgment. He urged him first to make a name, then to think of marrying. "Get to Paris," he said, "take your place by the side of the really great. *Aut Cæsar aut nullus*."

This was the wisdom of a father. It was sound philosophy. Yes—Wolfgang confessed it now—perhaps love was but folly until the lover could provide a future and a home for his beloved. Accordingly he yielded, and, full of good resolutions, set out for Paris with his mother.

But he hated the gay metropolis. It was utterly irresponsive to his art. Work lost its interest for him, and he longed solely for the society of Aloysia. During his stay in Paris, moreover, the greatest sorrow of his life befel him. His mother died. Wolfgang was distracted with grief.

Could Aloysia console or comfort him? The thought refreshed him. He hastened to her side. But there, poor man, he was forced to drain the cup of sorrow to the dregs. The girl received him coldly, and on Christmas Day returned to him his heart. This was her Christmas offering, a broken heart. But Mozart did not give way to vain recrimination. His grief was too real. He went to his room, locked the door, and wept.

And Aloysia—she, too, deserves some sympathy. She foolishly had rejected a true and honourable suitor, and subsequently paid the penalty of folly to the utmost farthing, for with the man she ultimately married, Lange, the actor, she never had a moment's happiness.

But broken hearts soon mend. Mozart's was no exception. His father mocked at him in his anguish, chided him for indulging in foolish "dreams of pleasure." This first roused him from his lethargy. "What," he asked, "do you mean by dreams of pleasure? I do not wish to give up dreaming, for what mortal upon earth does not often dream?" Forthwith, therefore, he began to dream again, and—it sounds incredible—fell in love with Aloysia's sister.

In 1781, the Weber family moved to Vienna for professional reasons, and in the same year Mozart also received an appointment there, in the household of the Archbishop. This position, however, he soon resigned, for the archbishop piqued him beyond endurance.

To resign was an audacious action, and Count Arco, the prelate's brother, infuriated by what he regarded as a mere minstrel's unwarranted impertinence, proceeded to kick Mozart down the stairs.

And Mozart submitted to this indignity; he was too much of a gentleman to fight in the august presence of the Archbishop. But he left the house vowing vengeance on the Count. He never fulfilled the vow. But that was not his fault; an opportunity did not present itself. And at the time he was concerned with other problems. How was he to earn a livelihood? Where was he to live? The second question was an easy one to answer. Why should he not join the Webers? He would; it was a brilliant inspiration.

But old Leopold Mozart thought otherwise. He protested violently. The mere mention of the name Weber was to him as a red rag to a bull. In vain did Wolfgang try to pacify him. "What you write about the Webers," he said, "I do assure you is not the fact. I was a fool about Madame Lange, I do own; but what man is not when he is in love? As for Madame Weber," he continued, "she is a very obliging person, and I can never serve her in proportion to her kindness to me, for indeed I have not time to do so."

Leopold, however, was not thus easily bluffed; he was a discriminating man, and replied peremptorily, ordering Wolfgang to leave the Webers' house immediately. And Wolfgang obeyed, but he left his heart behind him.

Exactly when Constanze Weber accepted the young composer's love it is difficult to say; perhaps it was in October, 1781, perhaps in November. Mozart himself is reticent on the subject, and naturally, for he found himself in a position which was far from enviable, a position in which no hero of fiction could have found himself—indeed, the actions of his prototype are often stranger.



Wolfgang Mozart, the great musician, who, after several sallies, at last won for himself a love which was even greater than his genius
From the painting by Tischbein

However, something had to be done; it was impossible to keep the glad tidings for ever from the world. But how was he to announce them? Trouble was inevitable; how was he to minimise it? Desperate cases need desperate remedies. Accordingly he mustered the necessary courage, and on December 15th sat down to communicate with his father.

"My own dearest father," he wrote, ". . . how gladly long ago would I have opened my heart to you! But I was deterred by the reproaches I dreaded from even thinking of such a thing at so unseasonable a time, although merely thinking can never be unseasonable. My endeavours are directed at present to securing a small but certain income, which, together with what chance may put in my way, may enable me to live—and to marry. You are alarmed at this idea; but I entreat you, my dearest father, to listen to me. . . . I cannot live as many other young men do. . . . My disposition has always inclined me more to domestic life than to excitement; I have never from my youth upward been in the habit of looking after my linen or clothes, etc., and I think nothing is more desirable for me than a wife. . . .

"But now, who is the object of my love? . . . Not one of the Webers, surely? Yes, one of the Webers—not Josepha, not Sophie, but the third daughter, Constanze . . . the kindest-hearted, the cleverest, and,

in short, the best of them all. . . . She is not plain, but at the same time far from being handsome; her whole beauty consists of a pair of bright black eyes and a pretty figure. . . . Her dress is always neat and nice, however simple, and she can herself make most of the things requisite for a young lady. She dresses her own hair, understands housekeeping, and has the best heart in the world. I love her with my whole soul, as she does me. Tell me if I could wish for a better wife. . . ."

Leopold's comments were distinctly caustic. He gave Wolfgang to understand that, in his opinion, a worse choice would have been impossible. But perhaps the old man was justified. Rumour had been very busy, and had attributed to Constanze doings which reflected very little credit on her character. But there was another matter which troubled the father. Had his son really been so foolish as to sign a marriage contract?

Yes, replied Wolfgang, he had signed such a contract. What else could he have done? Constanze's guardian had insisted. "But," he added, "what did the angelic girl do when her guardian was gone? She desired her mother to give her the written paper, saying to me, 'Dear Mozart, I require no written contract from you. I rely on your promise.' She tore up the paper. This trait endeared Constanze still more to me."

But it did not endear her more to the father. He continued to rage and fume relentlessly, with the result that Madame Weber, roused by this astonishing activity, deemed it incumbent upon her to play the *rôle* of the traditional mother-in-law. And she played the part admirably. Suddenly, and quite without reason, she began to oppose every wish the lovers ventured to express, and to do all she could to make their lives a burden to them.

Then the inevitable happened. They quarrelled among themselves. The reason was slight, but the quarrel serious. Indeed, so serious that the letter in which Wolfgang pleaded for a reconciliation began as follows: "My dear beloved Friend,—You still, I hope, allow me to give you this name? Surely you do not hate me so much that I may no longer be your friend, nor you mine?"

Poor Mozart! So far as he was concerned, anxiety robbed the situation of its humour. He was in deadly earnest. "I am not," the letter continued, "so passionate, so rash, or so reckless as to accept your refusal. I love you too dearly for such a step. I beg you then once more to weigh well and calmly the cause of our quarrel. . . ."

Owing to the intervention of a certain Baroness Waldstädten, however, a lady, incidentally, of whom Wolfgang disapproved intensely, peace was soon restored. And the Baroness, moved to compassion, decided permanently to smooth away the lovers' troubles. Accordingly she invited Constanze to stay with her. Constanze accepted. And it was only after she had gone that Madame Weber realised what was happening. Then she ordered her daughter to return. The girl refused. The mother then sent the police to fetch her. The baroness sent for a priest.

And the priest arrived first. On August 4th, therefore, in the year 1782, the wedding ceremony was duly but quietly performed.

The result justified the means a thousand times. Not merely was the marriage a brilliant triumph; it will also stand for ever as an example of what marriage can be, and what marriage should be. All those disturbing elements which, so the cynics say, turn married happiness to misery, the Mozarts knew, sickness and sorrow, trouble and poverty—dire poverty, poverty in all its most awful aspects, but still their devotion never wavered, and, until death separated them, they lived rather as lovers than as man and wife. Even old Leopold ultimately confessed that his judgment had been wrong.

And Mozart was not an easy man to live with, not a good husband. He was bad-tempered, eccentric, even fickle, but Constanze understood him perfectly; she saw that licence must be given to his genius, and never blamed him. "One had to forgive him," she said, "one had to be good to him, since he was himself so good."

Surely the reward was worth the sacrifice. This the smallest example will serve to prove. On one occasion it was necessary for Mozart to leave home very early in the morning. His wife was still asleep. Wishing, however, neither to disturb nor to alarm her, he wrote a note and placed it on the pillow, so that she would see it as soon as she awoke. It is a charming letter:

"Good morning, my darling wife! I hope that you slept well, that you were undisturbed, that you will not rise too early, that you will not catch cold, nor stoop too much, nor overstrain yourself, nor scold the servants, nor stumble over the threshold of the adjoining room. Spare yourself all household worries till I come back. May no evil befall you! I shall be home at – o'clock punctually."

During his later years, however, Mozart, just as was the case with Schumann, fell a victim to morbid thoughts. The presentiment of death was ever with him. It was uncanny. "I have," he said, "the taste of death on my tongue; I smell the grave." The thought preyed upon his mind. Finally it killed him, and when he died he was but thirty-five years old.

Constanze was prostrate with grief; so ill was she that she could not even follow her husband's body to its pauper's grave. But she mourned him truly. And in her mind his memory remained always fresh and green through all the fifty years which elapsed before death summoned her. Indeed, not until 1842 was she finally released to join the man of whom once she said: "He was an angel on earth, and now is one in heaven."

FALLING OUT OF LOVE

When Love must be Relinquished—Love that is not Returned—Bravery in Facing the Future—Lovers who Become Cynical and Hard after Disappointment—Useless Regrets—The Great Trial that may Strengthen Character

Of all human emotions, love is the master passion. From time immemorial it has swayed the destinies of nations; it has made strong men weak, and weak women strong; it has controlled the lives of countless thousands; it is a passion shared by the barbaric and the civilised worlds; it is the fundamental root of good, and a great deal of that which is evil.

"Love is strong as death; many waters cannot quench love, neither can the floods drown it." Yet sometimes it has to be renounced, and life has to be lived. Love that has absorbed every thought, that has been the pivot on which existence turned, has to be relinquished; there is nothing to fill the blank which remains, and yet life has to be lived. The living is not easy—it is so difficult as to be almost impossible—but it is one of those things which has to be done, and done cheerfully.

The Coming of Love

Being in love is so absorbing that it is apt to make people very selfish; being compelled to renounce one's love very frequently renders one more selfish still, and though love is the greatest thing in life, it is not, nor ever can be, the only thing; and if the great sacrifice is demanded, there are forces within each individual which will enable one to make it nobly; but often it happens that these inner forces are never called into requisition at all, and the life that was fed and nurtured by love alone lies stricken when its nourishment is withdrawn.

The coming of love is like the breaking of the dawn; the losing of love is like black darkness after a radiant day, but, be it never so dark, the lover has to walk through the darkness till he emerge into the light again, and to do that it is necessary to believe that the light is there, and that it is worth striving to regain.

Love comes in many different ways—suddenly, sometimes, like a great storm, sweeping everything before it, or slowly, gently, cautiously almost, advancing gradually step by step; but once it has taken possession, whether by storm or strategy, its dominion is absolute, its power autocratic.

And as love is the master passion, so is its loss the pain supreme, and those that have to suffer that loss should be ennobled, not embittered, by the pain.

It is so easy to fall in love—sometimes it is done quite unconsciously; it is a very different matter to fall out again, if such an expression may be used, yet often it is a process absolutely necessary to both the happiness and well-being of the individual.

There are many circumstances in which this may be the case, because love is not always, and not necessarily, reciprocal, and both women and men sometimes make mistakes which cause them much suffering.

Take, for example, the case of a man and a woman who are great friends: on the one side it is a pure friendship, deep, loyal, and affectionate, but on the other it has deepened into love, and between love and affection there is a fathomless gulf. Sooner or later the awakening will come, and the lover will realise that while he craves for bread, he is being offered a stone.

The situation which arises is almost intolerable; it is not only difficult, but, with certain natures, it is extremely dangerous. There is no flaw found in the beloved one, only he has nothing to give in return for what is lavished upon him. The lover has made a mistake; there is no one else to blame, and love once given is not easy to recall, yet to foster such a sentiment is only to cause a deeper wound. The love *must* be recalled. Assuming the woman to be the lover, the wise thing to do will be to break off the friendship. It cannot be done all at once, because the man would demand the reason of the change, and most women would suffer any pain rather than let a man discover they had given their love unasked.

The Greatest of Follies

There is one great and special danger which often accrues from this state of affairs—the woman, perhaps to prove to the world, or to the man, that she did not really care, perhaps to try and divert herself from the pain of unrequited love or wounded pride, marries some other man. By doing this she goes from folly into disaster. From the initial mistake she would have recovered in time; from the second deliberate act of folly there is no escape.

The man she marries is always at her side, the man she loves is always on the horizon of her life. Between them both she is torn and distracted; the result is misery for herself and disillusionment and disappointment for her husband.

She may start her married life well, fortified with good resolutions. She may honestly intend to deal faithfully by her husband, she may even think that the barrier she had placed between them will help to keep her thoughts away from the man she loves, but in nine cases out of ten she will find this idea a mistake. The very fact that she has deliberately put him out of her reach often makes the man's attraction stronger, and the woman's position daily becomes harder to bear.

To be continued.

THE LANGUAGE OF FLOWERS

By LYDIA O'SHEA

Continued from page 2174, Part 20

Dagger-flower—" A message." Another name for the iris.

Dahlia—" Instability." Derives its name from Andrew Dahl, the famous Swedish botanist.

Dahlia (*double*)—" Friendship."

Dahlia (*single*)—" Good taste."

Daisy—" Innocence."

Daisy (*double*)—" Participation."

Daisy (*garden*)—" I share your sentiments."

Daisy (*ox-eye*)—" A token."

Daisy (*Michaelmas*)—" Farewell."

Daisy (*parti-coloured*)—" Beauty."

Daisy (*red*)—" Unconscious."

Daisy (*white*)—" Ignorant of evil."

Daisy (*wild*)—" I will think of it."

Daisies have played quite an important part in heraldry and chivalry. In tournament days, when a lady had not decided whether or no she would accept or reject her knight, she wreathed wild daisies in her hair to intimate to him she would consider his suit—" I will think of it." And if she permitted him to have this flower engraven on his arms it was tantamount to the announcement of their betrothal. " I share your sentiments, or love." The origin of the daisy is accounted for by the following dainty Celtic legend.

Malvina, weeping over the grave of her infant son, was comforted by the Virgins of Morven, who told her that they had seen her baby happily reclining upon a pearly mist, which dissolved into a shower of new flowers upon the fields—" the foam of the daisies white on the lawns."

" Behold, Malvina ! " they cried. " Among these flowers we behold one with a golden disc surrounded by silver leaves; a sweet tinge of pink adorns its delicate rays; the flower of thy bosom has given a new blossom to the hills of Cromla ! " And from that day the daisy was consecrated to infancy, and became the flower of innocence.

Some say it was thus called because of the resemblance which its unopened bud bears to the pearl, " daisy " being a variant of " Marguerite," meaning " a pearl." In the " Canterbury Tales," Chaucer calls it " the eie of the daie," doubtless referring to its habit of closing its petals at night or in rain. Among other stories, that which accounts for the red tips of the daisy petals is worth recording; it is told in Eliza Cook's poem. When the Creator visited the Garden of Eden, the daisy complained of her colourless little petals and insignificant appearance when compared with the brilliant rose and flaming poppy, and was told of its future association with the sweet innocence of childhood, an association which should awaken more spiritual and beautiful emotions in the human heart than any other flower, and

" The little daisy coloured up,
Till rosy redness fringed its cup;
And never has it lost the flush
Of pride and joy that called the blush."

Damask Rose—" Brilliant complexion."

Dame's Violet—" At eventide." Dame-wort is another name.

Dandelion—" Rustic oracle." So called from the French " dent-de-lion " from a supposed resemblance between its pointed leaves and the teeth of lions. Its Greek name is " leontodon " (lion-tooth). Darwin wrote how

" Leontodons unfold
On the swart turf their ray-encircled gold.
With Sol's expanding beams the flowers unclose,
And rising Hesper lights them to repose."

It is called the " oracle of the fields," because its flowers, opening and shutting at certain hours, form a simple floral clock, while its fluffy tufts indicate calm or storm. The children call the white feathery heads which succeed the flowers " clocks," because the number of puffs of breaths required to remove the downy head are supposed to indicate the toll of the hours.

Dane's Blood, Danewort, Daneweed—" War." This little plant, like many others, is said to have sprung up from the blood of the Danes shed in battle upon Barrow Hill, near Daventry (" Dane City "), in Warwickshire, which is locally called " Dane-tree " instead of Daventry. Fable also says that the stem " bleeds " if cut upon the anniversary of the battle, which is doubtless a time when the sap is full, and readily oozes out.

Daphne Odora—" Painting the Lily." This is a species of laurel, so called after the nymph Daphne, who was transformed into a laurel to save her from the unwelcome attention of Apollo.

Darnel—" Vice."

Day Lily—" Transient beauty."

Dazzle Flower is another name for the dandelion.

Dead Leaves—" Sadness," " Melancholy."

Dead Men's Fingers—" Death." Wild purple orchis, sometimes called " Long purples."

Dead Nettle—" Harmlessness." This species does not sting.

Deadly Nightshade—" Silence." The same as the belladonna.

Dew Plant—" A serenade."

Dewberry—" Envy," " worldliness."

Diosma—" Uselessness."

Dittander—" Hot tempered."

Dittany of Crete—" Birth." So called from Mount Diete, in Crete, where it abounds. When Juno presided over the birth of children, under the name of Lucina, she always wore a crown of dittany flowers.

Dittany of Crete (*white*)—" Passion."

Dock—" Patience."

Dock-cress—" Maternal love."

Dodder of Thyme—" Baseness." A parasitic plant.

Dog's Bane—" Deceit," or " falsehood."

Dog-brier—" Pleasure and pain." It was supposed to cure the bite of a mad dog.

Dog's-rue—" Contempt."

Dog-violet—" Faithfulness."

Dog-wood—" Durability." A species of cornelian cherry noted for its hardness.

To be continued.



WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

Woman's Work in Religion
Missionaries
Zenana Missions
Home Missions, etc.
Great Leaders of Religious Thought

Charities
How to Work for Great Charities
Great Charity Organisations
Local Charities, etc.
The Women of the Bible

Bazaars
How to Manage a Church Bazaar
What to Make for Bazaars
Garden Bazaars, etc.
How to Manage a Sunday School

WOMEN WRITERS OF FAMOUS HYMNS

MRS. ALEXANDER

The Story of "There is a Green Hill Far Away"—A Child Critic—Mrs. Alexander's Love of Children—"Once in Royal David's City"—Lord Tennyson's Appreciation

MRS. ALEXANDER was known to the world as "the Children's Hymn Writer." She was an Irish lady, born in county Tyrone in 1823, and in 1850 she married the Rev. Dr. Alexander, who subsequently became Primate of All Ireland. Although he was a man of great ability, his wife's fame far exceeded his. He himself bears witness to her talent when he dedicated to her his Bampton Lectures, and wrote "To Cecil Frances Alexander, in remembrance of twenty-seven years of helpful love and example, with full assurance that his own estimate of her hymns and sacred songs is that of the Church and of the English-speaking Christians generally."

Among those of her hymns which found the greatest favour is that which she wrote in 1847—*viz.*, "There is a green hill far away."

There is a green hill far away,
Without a city wall,
Where the dear Lord was crucified,
Who died to save us all.

We may not know, we cannot tell,
What pains He had to bear;
But we believe it was for us
He hung and suffered there.

He died that we might be forgiven;
He died to make us good,
That we might go at last to Heaven,
Saved by His precious blood.

There was no other good enough
To pay the price of sin;
He only could unlock the gate
Of Heaven, and let us in.

Oh, dearly, dearly has He loved,
And we must love Him too,
And trust in His redeeming blood,
And try His works to do.

One is struck with the simplicity, tenderness, and poetic beauty running through the whole hymn, and we are at once interested in learning something of the conditions under which it was written.

It seems to have been thought out while Mrs. Alexander was sitting beside the bed of a little girl who was very ill. The child recovered, and looked upon this hymn as specially hers.

Mrs. Alexander very much objected to any word or phrase in her hymns being changed when once they were complete, remarking, "You see, what I wanted to say is just so, and not something else"; but, as she always submitted them to her Sunday-school class for criticism, she felt bound sometimes to make exceptions to her rule. For example, in the original manuscript of "There is a green hill far away," "*without*" a city wall is written. This word she changed to "*outside*," because one of her little critics could not be made to understand the original word.

This hymn, together with several others of hers, is well known wherever Christianity is preached, and has been widely translated. A missionary in Central Africa says he has "heard Mrs. Alexander's hymns sung by half-clad Africans in a language she has never heard or known of."

If the influence of her hymns is powerful in the far corners of the earth, what must be their effect upon the children who are swayed through life by what they learn in childhood? Their minds are so retentive that the impressions they then receive are lasting and powerful even to the end of their lives.

She loved children, and they loved her. It has been said that, beautiful as her hymns were, her life was yet more beautiful, and that was the reason she attracted so much love.

Speaking of "The green hill far away," Gounod said it was the most perfect hymn in the English language, its greatest beauty being its simplicity.

It was set to music by several of the greatest composers of modern times, among others by Saunders, Barker, and Haverfield, but Gounod's setting is the most widely known and popular.

One of Mrs. Alexander's most prized possessions was an autograph copy of Gounod's composition sent to her by himself. Another of her hymns, and second only in popularity to the "Green hill," is "Once in Royal David's city."

The same characteristics may be traced in this as in all her hymns—*viz.*, simplicity, purity, and tenderness, and none ever exercised greater influence over the hearts of children at home or abroad. I give a verse of it here:

Once in Royal David's city,
Stood a lowly cattle-shed,
Where a mother laid her baby,
In a manger for His bed:
Mary was that mother mild,
Jesus Christ her little child.

There is no record as to the conditions under which it was written. There is, however, one of her hymns about which she herself makes a few remarks—*viz.*, "We are but little children weak."

She wrote to the chairman of "Hymns Ancient and Modern:" "This hymn is written exclusively for very poor children at a crowded city Sunday-school. I have endeavoured to alter the first verse to make it more fit for a mixed congregation, but I am afraid I have done it badly."

The alteration was suggested by the late Bishop Walsham How. The tune is by A. Patton.

The hymn runs thus:

1st Verse

We are but little children weak,
Nor born in any high estate,
What can we do for Jesus' sake,
Who is so high and good and great?

Last Verse

There's not a child so small and weak,
But has his little cross to take,
His little work of love and praise,
That he may do for Jesus' sake.



Mrs. Alexander, the author of "There is a green hill far away" and other well-known hymns. *Photo* [*Elliott & Fry*

Tennyson said "The Burial of Moses" was one of the poems of living writers of which he would have been proud to be the author, and Lord Houghton says it is the finest sacred hymn in the English language.

Mrs. Alexander was deaf to applause, but when someone wrote to tell her of a great change in heart and life that had come to a worldly man through reading and hearing one of her hymns, she exclaimed, "Thank God! I do like to hear that!"

She died at the Palace of Londonderry in 1895. Her husband is still alive (1911), and has only just resigned the Primacy.

Her hymns are so numerous that an exhaustive list is impossible, but here are the titles of three more famous ones: "All things bright and beautiful," "The roseate hues of early dawn," and "Jesus calls us o'er the tumult." Of this last beautiful hymn, which finds a place in "Hymns Ancient and Modern" for St. Andrew's Day, the first and last verses are as follow:

1st Verse

Jesus calls us; o'er the tumult
Of our life's wild restless sea
Day by day His sweet voice soundeth,
Saying, "Christian, follow Me."

Last Verse

Jesus calls us; by Thy mercies,
Saviour, make us hear Thy call,
Give us hearts to Thine obedience,
Serve and love Thee best of all.



SUNDAY FOR THE CHILDREN



By H. LANGFORD HOE

The Sunday of a Bygone Day—Special Toys for the Young Children—Suggestions for Interesting Games—Attendance at Church—The Boys and their Father

THE problem of how the children's Sunday shall be spent is one that has to be solved by every parent who has their best interests at heart.

On the one hand, they do not desire it to be a day on which unnatural and uncalled-for restrictions are enforced, and on the other they wish it to be distinct and different from the ordinary week-day. A day to bring happier memories in the years to come than they themselves, maybe, can recall.

Sunday in the Past

By many, Sundays are only remembered as days of intense weariness and discomfort, on which they were taken to church or other place of worship, and expected to listen to uninteresting and long sermons once, at least, and often twice in the day. Of these sermons a full report had to be given, sometimes even written out, failing which punishment was certain. In the afternoon whole chapters of the Bible or long hymns had to be committed to memory. Possibly, as a great concession, permission to read a "Sunday" book during the day was given. Is it surprising that under such a *régime* Sunday was a day to be dreaded instead of being the happiest in the week, and that anything in connection with church or religion was disliked in after years?

It is well that people have come to realise that Sunday should be a happy day for the children; one set apart from the week-days, it is true, but not necessarily a day of gloom.

Children will soon learn that week-day occupations or amusements are laid aside, not because they are wrong in themselves, but because Sunday gives an opportunity of taking up others.

Novelty of Special Toys

For the tiny ones let there be special toys, such as a doll for the girls and a Noah's ark or box of bricks for the boys, to be kept by mother herself during the week, and played with only on Sunday. If these are in the nature of "best toys," to be taken extra care of, all the better. They will have the flavour of novelty, and the rough and tumble romping games in nursery overalls will be resumed on Monday with the greater zest. Bricks which form a picture when correctly put together will amuse a child for a long time, and the subject might form the text for a story from mother or grandmother.

Then there are puzzles, the subjects ranging over a wide field, some representing incidents in Bible stories. All children love stories, and, if told in simple language, they will never tire of hearing of the men and women of olden days in their unfamiliar Eastern setting.

When old enough to attend any religious service, children will take the greater interest in it if allowed their own special books, and encouraged and helped to follow the service from them. The self-control developed by having to sit more or less quietly for an hour or two, even if much of what goes on is beyond its understanding, will prove a valuable asset in after life to any child.

Children are apt to display a little self-consciousness when wearing their best clothes, which may not be so easy to wear as older garments. It is well to see that there are no chafing strings or other fastenings to cause undue restlessness, and that little legs are not left to dangle over the seat without support. Hassocks are not expensive, and also serve to stand on during the hymns. Do not forget the average child delights to have a coin to place in any offertory that may be taken up.

Without in any way making a task of it, a little chat over the sermon at dinner-time will reveal quite unexpected and original deductions in a child's mind, and will give the opportunity for explaining something that might have proved a puzzle for many years.

The Father's Opportunity

On Sunday, too, parents are brought into closer touch with their children than during the more strenuous working and school days in the week; servants and governesses being more or less off duty according to the arrangements of the household.

Both boys and girls will delight in the opportunity of going with their father for a walk, and, if he is of a sympathetic nature, he will not fail to respond to his children's affection. In an ordinary business or professional life there is not much time during the week for a man to "chum up" with his boys, but though they would not express it in words, perhaps, they are only too glad to be friends with their father.

The habit of companionship once formed, will not be easily broken, and in after life, and when out in the world for themselves, and in some trouble or tight corner, it will not be nearly so difficult for them to turn for help and advice to the one who is probably their best adviser.

To be continued.



THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world; how she may study, and how attain success there. Authoritative writers are contributing articles on:

Art
Art Education in England
Art Education Abroad
Scholarships. Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc.

Music
Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice of Instruments
The Musical Education of Children, etc.

Literature
Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women Writers
The Lives of Women Poets, etc., etc.

UNIVERSITY COLLEGE, READING

The Fine Arts Department, its Scope and Curriculum—The Opportunities Afforded—The Course of Study—Fees, Scholarships, and Prizes

THE Fine Arts Department at University College, Reading, is a most important one, and being recognised as a school of art by the Board of Education, its students are eligible to compete for all the prizes, scholarships, and certificates offered by the Board.

It is a centre for the Board of Education's examinations in art, and prepares students for the Art Class Teacher's and Art Master's and Art Mistress's Certificates, besides granting its own diploma in Fine Art to students who have worked for no fewer than nine terms in the college, and produced work to the satisfaction of the examiners.

In 1860, or thereabouts, an art school was first established at Reading, under the headship of Mr. C. R. Havell, a member of an old Reading family. In 1881 it outgrew its earlier home, and was removed to a newly built art school in Valpy Street, adjoining the Municipal Art Gallery. In 1892 the school was incorporated into the newly formed University College, and, on the removal of the college to a larger area in 1906, a block of new studios and class-rooms was built to meet the growing demands.



The study of animal painting is a feature of the college. Special arrangements are made to provide horse models, while a collection of small animals and birds are kept on the premises

The Art School at Reading is one of the few where work is actually an integral part of a highly developed scheme of higher education, and the advantages are such as to make its whole scheme of study unique. Its students have access to a good library, where classical, archæological, biographical, and general literature all find place. In the athletic ground

and students' common rooms art students hold social converse with other students who may be studying horticulture, science, dairying, philosophy, domestic economy, or who may be taking "honours history and literature."

The art student, in this way, gains breadth of view and has an ever-changing variety of humanity within her ken. The animal painter, again, has access to the zoology professor and his museum. And the flower painter can learn the rudiments of botany and gain first-hand knowledge of plant life.

The department aims at giving a thorough training in art, and its doors are open all day long from Monday to Saturday.

The staff, all of whom are young and energetic, constantly preach the doctrine of hard work. Students, therefore, are prepared early for the arduous conditions under which the professional artist works, be she painter or handicrafts-woman.

The department hopes soon to be recognised as a school of drawing in the full sense of the word, not merely academic drawing, but drawing in the sense that Titian, Rembrandt, and Velasquez understood it. To this end memory drawing is largely used, and forms an important feature in the life and composition classes. All students, whether elementary or advanced, undertake these exercises regularly.

The emphasis placed on drawing does not, however, mean that students are kept for dull years working in black-and-white without being allowed to touch colour. The more elementary students are often allowed to express their ideas of objects placed before them in colour, and, as is now slowly being recognised, such colour exercises keenly stimulate their sense of form.

Again, it is held that every student should undertake at least one craft, etching, colour-printing, or illuminating, which is directly dependent on drawing. The students' experiments in these processes force them to realise the necessity of training themselves to draw, and they learn as much from their failures as from their successes.

An attempt is also made to consider the practical outcome of the students' term of training. At the outset it is very difficult to predict that a student will be able to earn a living by art. But the Director holds that every effort should be made to assist advanced students to work to practical ends.

The life class, where professional models from London sit, is the centre of the department, and receives close attention. But around it are grouped various crafts and processes of a distinctly practical and professional character. These classes, moreover, in turn depend on the teaching given in the design and composition classes.

Printing in colour from wood blocks, a craft ignored in most art schools, is taught by the Director himself. The process follows that of the Japanese, though the prints are not necessarily Japanese in style.

The design is made by the student, cut, and printed by hand in water colour. No press is used, and the process from first to last is under the entire control of the designer. The simple convention of the prints, with their bold line and frank patches of colour, teaches the use of line as required in broad work such as posters and advertisements, which offer such lucrative openings to the designer.

To the study of etching much importance is attached, since it insists on the necessity of good drawing. Illuminating and formal writing, again, is a recognised study, in that it affords a training in design, with delicate form and clear use of pure colour, which is very valuable.



By means of the conservatories and greenhouses the flower painter obtains considerable help in the rudiments of botany, and has the advantage of making botanical drawings direct from Nature

In stained-glass work the practical side is insisted upon. The students cut their own glass, and lead and solder it themselves.

All branches of artistic metal-work are taught—shaping, relief, jewelling, enamelling, etc., while there are classes for wood-carving, leather work, and bookbinding and embroidery.

The class for drawing for reproduction takes a practical course, the work being reproduced in block form and printed on a press in the department.

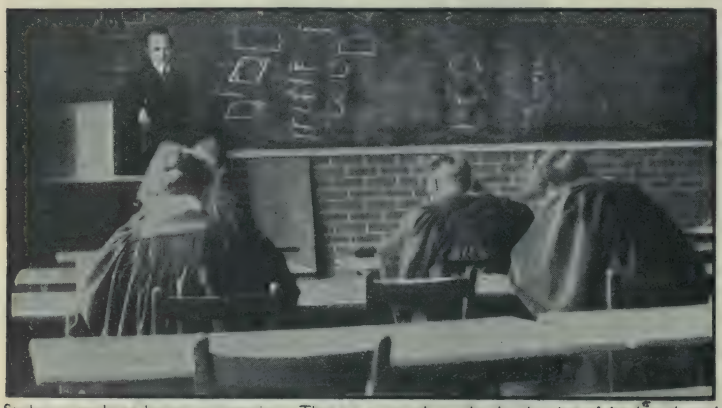
All students are advised to work at one craft at least, and more if possible. The notion that an art student is a reckless

creature, unable to handle any implement other than a pencil or brush, is sternly discouraged.

Painting is considered as a craft in itself, and instead of allowing the student to wander on aimlessly, every step in the process is taught. Choice of canvas, colours, and all the stages of painting receive attention, so that the student may become a thorough craftsman.

Behind all these art processes is the composition class, where the importance of original work is impressed upon students who intend to work professionally. Memory work is insisted upon, and the teaching goes far beyond the perfunctory criticism of a perfunctory sketch. Arrangements are made for the pinning up of lengths of paper or canvas, so that students can work out their ideas full size.

Another branch of the department's work is that of training art teachers in secondary schools. Students wishing to become teachers, in addition to their own art training attend special lectures on pedagogy and also the large elementary classes of the department, where they watch lessons given, note methods, and themselves teach under the supervision of the Director. A teaching diploma in Fine Art is issued by the College.



Students attending a lecture on surveying. They are constantly taught the doctrine of hard work, and are prepared early for future arduous conditions to which their professions will subject them

The conservatories and greenhouses of the department of horticulture, which are also situated in the college grounds, are placed at the disposal of students of design. They thus have the privilege of studying plant form and of making botanical drawings direct from Nature.

The study of animal painting and modelling from the life is another branch of the training. A collection of small animals and a number of birds are kept specially on the premises to act as models. They are placed in pens on the grass in the centre of the class on sunny days, and, in bad weather or in winter time, in cages in one of the studios.

Special arrangements have also been made to provide suitable horse models to pose on one or two days a week in a specially fitted studio or out in the open courtyard, the class working under the Director, who has long made animal painting a special matter of study.

The Director of the Fine Arts Department is Mr. Allen W. Sealy, Associate of the University College, Reading, and member of the International Society of Sculptors, Painters, and Gravers, and of the Society of Gravers in Colour. Mr. Walter Crane, R.W.S., is the visiting examiner, and the teachers are Mr. J. E. Drew, Mr. C. Pearce, and Mr. H. B. Whiteside, an Associate of the Royal College of Art.

Mr. Herbert Maryon, the teacher of handicrafts, is assisted by Miss Clara M. Wilson, and the assistant teacher for manual instruction is Mr. H. Davis.

The lecturer in architecture is Mr. H. Hutt, Associate of University College, Reading, A.R.I.B.A.

The general organisation and the life led by its students reflect the university spirit, and the number of day students following degree and diploma courses of study, occupying two, three, or four years, is steadily increasing.

All students under a certain age, taking a regular course of day study are required to live in a hall of residence or hostel, unless they are living with their parents or guardians, or hold a written permission from the Principal to live elsewhere. This permission is granted only for special reasons. Students are not allowed to live in ordinary lodgings.

St. Andrew's Hall, whose warden is Miss M. Bolam, M.A., and St. George's Hostel, whose warden is Miss J. Ormerod, an Associate of University College, Reading, contain comfortable accommodation for about 110 women students. Each student has a cubicle, a single bedroom, or a study bedroom.

The hostels also provide studies, common rooms, dining-rooms, and bath-rooms, and the dietary is under medical inspection. Each hostel has a good garden, and accommodation for bicycles is provided.

The cost of board and lodging at the hostels for the session of thirty weeks is £32 for a student occupying a cubicle, and from £36 to £42 for a student occupying a separate room.

Additional maintenance fees, in the same proportion, are payable by students remaining at the hostel for any part of the college vacation—by the students of Fine Art, for

instance, who have an additional six weeks added to the ordinary college session, in order to bring that department of the college within the Board of Education's regulations.

Besides the two hostels, there are certain recognised houses of residence for women students. The charges are very much the same as those already mentioned.

The fees for board and lodging in the hostels and houses of residence are payable in advance by the term.

There are two open entrance scholarships offered for the Fine Arts Department to the value of £30 per annum. They are awarded annually, and are open for competition in July of each year to men and girls who are over the age of sixteen in the September following. There is a possibility of obtaining a renewal of these scholarships for a second session should the holder's progress during the first year prove satisfactory. Each scholarship entitles the holder to full instruction in the Department of the Fine Arts, and to a maintenance grant of £16 per annum.

Scholars are also permitted to attend a limited number of college classes in such subjects as English, French, German, and history, should they wish to do so, without fee.

Candidates for scholarships will be required to submit specimens of their work to the director, and to be interviewed by him.

The prospectus of the Fine Arts Department may be obtained from the tutorial secretary, University College, Reading, to whom intending candidates should apply for an entry form. This must be filled in and returned early in July.

A diploma in Fine Arts is awarded by the college to students who can display a general knowledge of fine art besides producing satisfactory practical work at the end of a three years' course. Certificates are granted for metal-work, wood-carving, embroidery, and leather-work.

The following prizes are also offered:

The *Mackinder Essay Prize*, to the value of about five guineas, is open to all matriculated students, and is awarded to the student who writes the best English essay in an examination held annually at Christmas.

The *Wells Prize*, consisting of books to the value of £2 5s., is awarded to the student who, having been in regular attendance during two evening sessions, deserves, in the opinion of the college authorities, most credit for work in art.

The *College Prize for Students in Fine Art*. A prize of books is awarded to the student of not fewer than three terms' standing at the end of the session who gains the highest aggregate of marks in the art examinations of the Board of Education.

The session in the Fine Art Department lasts for thirty-six weeks, thirty-three of which are covered by the college terms, while the three additional weeks are given in the winter, with the exception of the life classes and other special classes.

The session, which is divided into three terms, begins in the last week in September.

The studios and workrooms are open for day classes from 10 a.m. to 4 p.m., excepting on Saturday, when work ceases at 1.

The fees for the day classes are as follows:

—	One Term			One Session (three terms)		
	£	s.	d	£	s.	d
Diploma in fine art (associateship course)	7	0	0	14	0	0
Other courses in fine arts and crafts:						
Full time	7	0	0	14	0	0
Five days a week ..	6	0	0	12	0	0
Four days a week ..	5	0	0	10	0	0
Three days a week	4	0	0	8	0	0
Two days a week ..	2	15	0	5	10	0
One day a week ..	1	10	0	3	10	0

Students joining at the half-term are charged one half of the terminal fee, but the full terminal fee is charged to all students joining at the beginning of a term.



In the life room. Painting from life and sculpture from the life proceed simultaneously

THE ART OF ELOCUTION

No 1. INTRODUCTION

By MURIEL PEDLEY, L.R.A.M., A.R.C.M.

Professor of Elocution at the Kensington School of Music

Qualities the Reciter Must Possess—The Beautiful English Language—How it is Misused—Accent—Dialect—The Faults of the Cockney

How little of the true meaning of the art of elocution is realised by the generality of people.

To the ordinary individual, elocution means reciting a piece, which, in turn, signifies a parrot-like repetition of words, without due thought as to their meaning.

Elocution embodies far more than actual memorising, for it opens the field of other men's thought in a way which other arts do not.

Memorising a piece is the purely mechanical side, and does not hold an audience; it is the soul of the piece which appeals, and the reciter is merely the medium through which that soul expresses itself. If the elocutionist ever thinks of himself in his rendering, his conception of the message that he has to give is immediately lessened. It is imperative to cast self aside, and let the spirit, which is necessarily behind the mere words, speak for itself.

Value of Elocution

As will be seen by the above paragraph, it is impossible to study the subject seriously without a broadening of ideas, because by the constant endeavour which must be put forth in order to grasp full meanings of words, the mind is lifted far above the track of egotistical research, and a new light is shed even on the occurrences of everyday life.

To the earnest student there is nothing more fascinating than the unravelling of thought as put forth in verse or prose, and to become a good reciter it is compulsory to bring the mind to bear upon this side of the question.

The true realisation of a piece is only reached by a tracing back of the ideas from the end to the beginning.

An artist paints a picture. Before he paints it he has an inspiration, or his work will be dead. In the same way an author or poet writes, but before he writes he conceives an idea; therefore, to get the true rendering of his thoughts, it is surely necessary to trace the workings of his mind back to the beginning of his conception, and, by so doing, find out his mental condition before he actually places his thoughts on paper.

The essentials of a reciter are: A good memory, a pleasing voice, unlimited patience and perseverance, and a vivid imagination which is both sympathetic and discriminating.

To use the artist as an illustration once again, memory is equivalent to the canvas for the picture; the voice is the brush with which you colour and portray your thoughts; patience and perseverance need no explanation, as they are required in every art; and imagination is the fairy wand which makes either picture or words become vital.

The English language is a much maligned quantity. Having fewer vowel sounds than most, we strive to the best of our ability so to mutilate those which we do possess that we render our mother tongue rough and unmusical to the ear.

As a matter of fact, the English language is a beautiful one if true value is given to each vowel sound. Of course, the five letters given us in childhood's days as the vowels, are totally inadequate to express all gradations; we have the first alone representing no fewer than the five vowel sounds.

Purity of speech is marked by a strict attention to the quality of each word, divided into syllables and each syllable divided into letters, the latter judged separately, and then collectively—hence the need for more deliberation of utterance.

This division does not mean the cultivation of pedantry, but is rather a system of true valuation. Just as coins are accounted perfect or counterfeit according to their shape and weight, so should our words duly pass before the tribunal of our brains before they are sent out to do their work.

Dialect

As in other countries, so in England there are numerous dialects, practically every county possessing one, all of which have their peculiar characteristics, and yet exfoliate from the mother tongue.

A born cockney will substitute "i" for "a," and call "pay-day" "piy-diy." In the same manner he will close his nasal cavities for "n" sounds, and his equivalent for "I do not know" is "Oi duddo."

The hurry and bustle of life so affect him that wherever he can slur a sentence he will do so, and the ending "ing" is to him an unknown quantity, as is also the "h" sound. He shows his inconsistency by making extra sounds where a simple vowel is all that is required, and by adding the preposition "of" to the end of sentences—*viz.*, "Where is he going?" is rendered thus—"Wer's 'e gaun?" and "What has he been doing" sounds much like this—"Wot's 'e bin a-doin' of?"

The placing of the vowel "a" in front of words is a particularly favourite form of speech, and, if a vowel sound is not added to, it will be clipped, and the phrase, "I was going to do it" will be said in this form—"Oi wuz a-goin' ter do of it," always with the sounds spoken as if the utterer were suffering from a bad cold in the head.

To be continued.



WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes :

Practical Articles on Horticulture
Flower Growing for Profit
Violet Farms
French Gardens
The Vegetable Garden
Nature Gardens
Water Gardens
The Window Garden
Famous Gardens of England
Conservatories
Frames
Bell Glasses
Greenhouses
Vineries, etc., etc.

FLOWER CULTURE FOR PROFIT

Continued from page 2727, Part 52

By A. C. MARSHALL, F.R.H.S.

Author of "Small Holdings for Women," "The Farmers' Friend," etc.

For and Against Specialising—Potting Composts and How to Make Them—The Method of Tying Plants—Sheltering Hedges—Flowers that Pay

GENERALLY speaking, the beginner at flower culture for profit is too eager to specialise. The success of the large growers who excel with some particular variety is contagious, and one is apt to overlook the unusual chain of circumstances that have led up to the state of perfection such specialising indicates.

What usually occurs is that a grower commences with the ordinary mixed produce of a floral garden, and then finds, after perhaps years of experience, that one especial variety of flower thrives in his aspect and soil. Encouraged by this, he perseveres season after season, until eventually he becomes a leading grower of that flower. It is a question of attaining success by stages—stages that are often the reverse of easy.

At the same time, even at the beginning a certain amount of attention may be paid to specialising, careful note being taken of striking results. Violets, for example, will thrive in one position, and fail in another, and chrysanthemums will yield large profits to one grower, and almost beggar his neighbour. In this respect, flower culture for profit is rather a gamble—a delightful, fascinating gamble, it is true, yet a serious game of chance—and when one considers that the ever-popular Crimson Rambler rose, when first introduced from Japan, was declined by several large growers, one realises that sound judgment and business acumen are required.

To the beginner, therefore, the writer would say: Preserve constantly a hope that you may become a specialist, and set that as a criterion—a goal to be striven for. Make up your mind to be classed eventually as a leading grower of some favourite flower, for it is the specialist with the large reputation who can in the evening of working days rest upon his laurels assured of a competency.

The principal point should be to select a flower that is coming into fashion, and then to foster and cherish it, putting forth improvements and popularising it by sheer force of merit. At least half a dozen rear-rank growers have pushed to the fore in recent years with chrysanthemums, and there are several ladies who are shining lights with their violets, whilst the cases of Miss Hemus and Mrs Fraser and her sweet-peas are historical.

The Importance of Good Composts

To such earnest gardeners as my readers must be it is hardly necessary to mention the importance of good potting composts. Seedlings are delicate, tender morsels that must be pampered and petted, and their brittle, frail roots can make no progress in soil that cakes and binds. The staple in which plantlings are nursed must contain a goodly proportion of leaf-mould, a little top-spit loam, plenty of silver sand to ensure even drainage, and a very small proportion of well-decayed manure thoroughly broken. In some cases the addition of a little peat that has been teased out between the fingers is beneficial. The term "top-spit loam" indicates that upper crust of earth that comes beneath old pasture, and where it is not obtainable the scrapings from the bed of a dry ditch are an excellent substitute.

All potting composts should be kept in a dry state, and mixed whilst in this condition. When gardening on a large scale, a potting-shed is a necessity, and it should have a long, strong bench upon which the work

may be performed. The composts can be kept under it. Flower-pots must be thoroughly scrubbed and cleaned before being put to use; should this precaution be neglected, they would be non-porous, and, consequently, almost useless. Good and free



The wrong way of securing a plant to a stake. The stem should never be actually bound to the stake

drainage in the pots should be assured by filling the bottom with broken "crocks," as odds and ends of flower-pots are called, and the soil should not be packed too tightly in the pots so that there is no room left for efficient watering. The plan of allowing a pot to stand continuously in a saucer of water should only be followed in very exceptional cases, and, as a rule, it is bad gardening. In certain instances, when dealing with delicate subjects that are troublesome to root, it is a good plan to insert the flower-pot inside a much larger one, filling the intervening space with cocoanut fibre, which may be kept moist with water, as required.

There is a good deal of misunderstanding as to the right method of tying plants to stakes. A very common but quite incorrect plan is literally to bind the stem of the plant to the stake. The proper way is to first make the bast secure to the stake, and then to attach the ends to the plant. Bast, by the way, is the best tying material known, and it sells at from ninepence to a shilling a pound. As for stakes, there is nothing quite so durable or effective as bamboos, and when they are purchased in large quantities at wholesale prices the cost is not so great as one might imagine.

When bedding-out plants are taken from pots, they should be removed from the pot by inserting the little finger of the right hand in the drainage hole of the pot, so that the roots and earth are forced outward in a mass. The roots and earth are then held in the left hand, with the stem of the plant passing between the fingers, and the trowel picked up with the right hand. With the trowel, a wide, deep excavation is made into which the plant is set, the earth being afterwards made firm by pressure with the fingers. The majority of beginners do not press down the soil sufficiently firmly about their plants, thus admitting any possible drought, and lessening the chance of ready rooting.

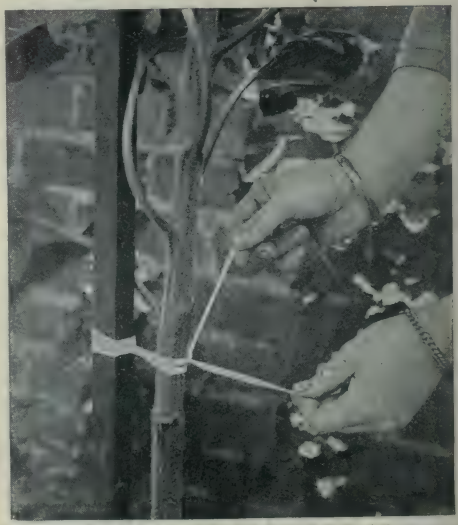
Directly a plot of ground has been bedded out with pot subjects, all the pots should be collected carefully together and stacked in an out-of-the-way corner, where no harm can befall them. The crocks that have been used should also be collected and stored away for safety till required for further use. It is far better to take the trouble to save one's crocks than to have to break up sound pots to make a fresh supply when another season comes round.

Obviously, the best time of all for bedding-out is in showery weather, but where this is not possible the plants should be "puddled" in—that is to say, the holes in which they are to be placed should be filled with water before the roots are actually inserted. If dry weather continues, regular watering for three or four days will probably be necessary.

Profitable Flowers to Grow

DELPHINIUM. This delightful perennial, so popular in the herbaceous border, is gradually finding its way into our flower markets, particularly the light, metallic blue varieties. When firmly established, it throws a flower spike nearly six feet long, and on account of the massive heads of bloom, stout stakes are required. The plants should be set a yard apart in a sunny spot, and if they can be sheltered from the north so much the better.

March is the best month for bedding-out plants, and seed should be sown in light, sandy soil in May and June, the resulting plants blooming the following season. A synonymous term for the delphinium is perennial larkspur.



The proper way is first to tie the bast to the stake and then secure the stem of the plant

DIELYTRA. A very pretty flower is the dielytra, or bleeding heart, still known to a few old-fashioned people as the lyre flower. It may almost be called a cousin to the pæony, for it blooms at the same time, and grows from a tuberous root.

The pink, lyre-shaped flowers that hang pendulously from a curved stem are very attractive and are certain to sell. The roots should be planted in September away from trees and in an open spot, and the soil should be well worked and liberally manured. Every third year or so it is necessary to lift and divide the roots.

DORONICUM. Like all members of the daisy family, the doronicum sells well, and as it blooms in late spring and early summer, it is especially acceptable. The roots may be planted about eighteen inches apart, either in autumn or spring, in a sheltered, though open, spot, and the flowers should be cut with long stems. The plants are increased by root division every third season.



When bedding-out hold the plant between the fingers of the left hand and hold the trowel with the right

ERYNGIUM. This is a hardy perennial commonly known as the sea-holly, and it is sold in the majority of flower shops, its chief beauty being the lovely tintings of the foliage and curious flower. Planting may take place in a warm spot in autumn or spring, or seed may be sown in the spring, the seedlings being afterwards transplanted as one treats an ordinary perennial.

ESCHSCHOLTZIA. This is a hardy annual that is sometimes grown for cut blooms, but more frequently for effective display in the borders of a pleasure garden, the fact that the petals drop so quickly being against the flower as a marketable subject. The seed is sown very late in March or in early April, and the plantlings thinned till they are seven inches apart.

FORGET-ME-NOT. The writer has seen three acres of forget-me-nots under cultivation, but there is not the demand there was for this simple, homely flower. At the same time, a little will be sure to sell, especially if it is a good colour, the true blue of the family.

The best plan is to sow the seed in April or early May, and to thin the seedlings till they are three inches apart. The young plants may be bedded-out in late summer in their permanent quarters. Myosotis—a Greek word meaning literally forget me not—is the botanical cognomen for this interesting perennial.

FOXGLOVE. The humble foxglove of the hedgerows and the cultivated variety are two different subjects, but it is doubtful if even the best flower-spikes are worth growing for market. However, private customers will probably welcome a few of the handsome heads of flower, and the seed should be sown in June, the plants blooming the following spring. Many seedsmen catalogue the foxglove as digitalis.

GERANIUM. There is always a demand for geraniums for bouquets, the white, bright red, pink, and pink ivy leaf selling well, especially when grown in pots under glass. A geranium in the open with plenty of root run seldom makes the same quality flower-heads as one that is more or less pot-bound, and when growing for profit, glass is almost essential. The geranium is propagated by slips or cuttings taken during the summer, the cuttings being the short spurs of new season's growth. Geranium cuttings are brought on in sandy soil in shallow boxes, and need assiduous watering and plenty of shade while rooting.

GEUM. This is a perennial that is becoming more popular, and being bright and pleasing, should be a good seller. The plants should be set out a foot apart in a sunny position, and may be increased in the autumn by dividing overgrown clumps. Seed may be sown in the open in early summer. The tall, scarlet varieties are the most suitable for the purpose of cut blooms.

GLADIOLUS. These are very valuable plants on the floral farm, and are produced from bulbs, or, more correctly, "corms," planted in March and April. The entire flower-spike is cut for market, and large, early supplies will command a ready sale. The majority of our growers use Dutch bulbs, setting them ten inches apart, and three inches deep in a well-dug soil that was heavily manured for the crop of the previous season. All bulbs take harm from contact with fresh manure. The nature of the plant makes it necessary to give the top-heavy flower-spikes the support of a stake just before the bloom opens, and regular watering is essential in a dry season.

To be continued.

CANE FURNITURE FOR THE GARDEN

Cane Furniture Made in England—Advantages over Wicker—Natural-coloured Cane—A Dutch Beach Chair—Weaving Secret—A Strong Tea-table

THE manufacture of cane furniture in England may be said to be in its infancy, but it is a remarkably flourishing infant. Formerly it was impossible to get really good cane-work except that which was imported from Germany or Austria. The manufacture of this furniture in England began in this way. A certain man, who was then carrying on the business of a bookseller in the North, was asked by a relative where he could get a good cane chair for his billiard-room. The reply was that they were "made in Germany" and Austria



Children revel in playing out of doors, and if they are accommodated with suitable furniture, greater enthusiasm is added to their enjoyment

alone. Purely for amusement, this man then designed a chair and had it made. Then a small business was started with a couple of men. At this time (1911) fifty men are employed.

As is the case with so many manufactured goods, it is now possible to get in the best quality article something cheaper than that which is produced abroad. This means that the trade should come wholly into the hands of our own countrymen; for the best cane-work is undoubtedly the best choice in every sense.

There is no doubt that with fair treatment cane wears admirably. It has several very great advantages over wicker. First of all, it does not get out of shape in the same way. It does not creak, and it is infinitely more picturesque. No one could claim this qualification for anything in wicker. Lovely



This chair is a copy of the Dutch beach chair. On account of its shape, it serves admirably as a wind screen

as the scarlet and yellow osier is in its natural state, growing on marshy ground, or even being carried heaped on a cart through a London street, as the writer recently saw it, when twisted into a chair and varnished it is far from pleasing to the critical eye.

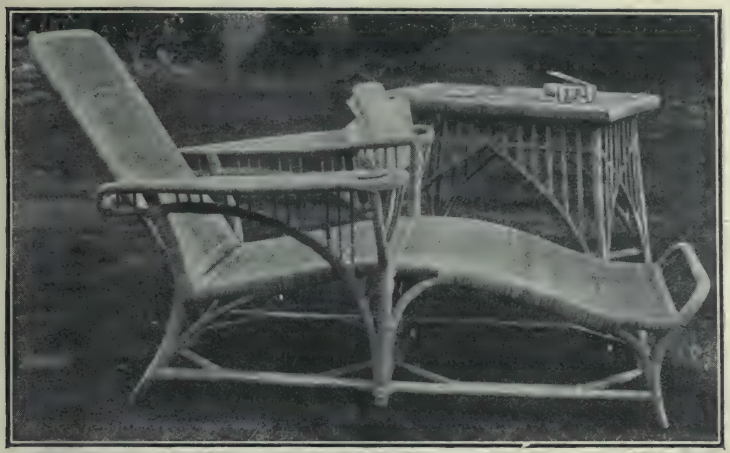
Cane chairs are very different. Nothing could be more pleasing to the artistic sense than a few of them grouped on a grassy lawn. It is, of course, the natural coloured cane to which reference is being made. When this came into use a few years ago the public were rather slow to grasp its beauties. But taste improves. People were accustomed to the dead white of the bleached cane and complained that the natural



Cane furniture is made in all manner of quaint and picturesque shapes, but it is extremely comfortable and can be used indoors as well as out *Dryad Cane Works*

colour looked dirty. The beautiful soft tones of this are now fully appreciated, as well as the way in which they harmonise with the surrounding greenery of a garden.

There is also a rougher make of cane for special garden furniture that is well liked. This is made up into the most delightfully shaped chairs with projecting arms, high backs, or hoods especially planned to exclude draughts on a windy day. One of these chairs is an exact copy of the Dutch beach chair which is used at sea-coast places in Holland. This cane is particularly strong, and a chair made—one should, perhaps, say *well* made—of it will practically never wear out.



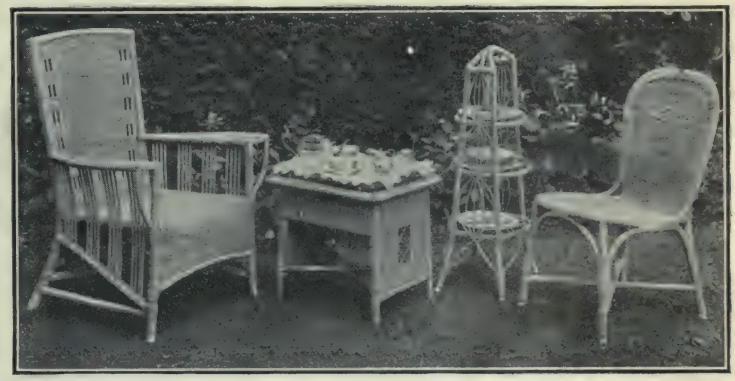
"Lotus Eater." A lounge chair of this kind is ideal for garden use, and the receptacle attached is useful for holding books and papers

A cane lounge chair is ideal for garden use. It has an adjustable back, and it is more convenient if the leg-rest slides underneath. One excellent design of this character has little wings at the top somewhat like a grandfather's chair. The cavity in one of the large arms for holding books and papers is also very delightful, while the other arm makes a convenient table, which is specially desirable in the garden on account of the risk of putting a book down on grass that may be damp. A chair of this kind in the best quality may be bought for £3 15s.

Then there are innumerable odd-shaped chairs with titles as poetical as their shapes are picturesque. These quaint titles form a delightful way of differentiating between the various types, and they generally convey some definite idea of their extreme comfort as, for instance, in "Traveller's Joy," "Guest's Welcome," "Sluggard's Lure."

The weaving also seems to allow for infinite variety, a fact which will be gathered from a glance at our illustrations. One of the secrets of success in the making of these chairs depends on the way in which this weaving is carried out. Some workers stop abruptly at a side support, and then begin again. But it is essential to try to have the lines running round the back of the chair. The former method shows a lack of taste in design. If all the lines fit nicely it gives an effect of restfulness that is characteristic of good design. One great advantage of these chairs is that, because they are really artistic and of excellent workmanship, they are just as useful indoors as out of doors.

A cane tea-table is one of the nicest things possible. It is very strong, yet light to move about. Then, too, it needs no table-cover, which is a great convenience, as cups are far more apt to get upset in the garden, and in any case a tablecloth has an irritating fashion of blowing up at the corners in a wind.



A cake-stand is both pretty and practical; and another enchanting addition to the furnishing of garden furniture is a small table-stool for odd cups and saucers

Dryad Cane Works

A cane cake-stand also is both pretty and practical, as well as a little table-stool for odd cups and saucers. Then for damp days what could be better than a footstool of cane, for carpet-covered hassocks are totally unsuitable for the purpose. There is no doubt that anyone who has a garden may well consider the advisability of furnishing it with cane.



WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that when the Encyclopædia is completed the section will form a standard reference library on woman's recreation.

Sports

Golf
Lawn Tennis
Hunting
Winter Sports
Basket Ball
Archery
Motoring
Rowing, etc.

Hobbies

Photography
Chip Carving
Bent Iron Work
Painting on Satin
Painting on Pottery
Poker Work
Fretwork
Cane Basket Work, etc.

Pastimes

Card Games
Palmistry
Fortune Telling by Cards

Holidays

Caravanning
Camping
Travelling
Cycling, etc., etc.

PICNICS AND PICNICKING

By GLADYS BEATTIE CROZIER

How to Organise a Successful Picnic—Picnic Fare—Cardboard Plates and Dishes—Boiling a Kettle Gipsy Fashion—Moonlight Picnics—Subscription Picnics—Picnic Dances—Picnic Games—An Impromptu Rag Regatta for a Water Picnic

IN order that a picnic should prove the unqualified success it should be, more than a fine day and pleasant company—both highly important items—are required. Forethought must be exercised by the hostess in regard to the countless small details which go to make up the comfort of her guests.

Leave nothing to chance. If a river picnic be in question, and the party be going down from town, write a couple of days beforehand to the traffic manager, asking to have a carriage reserved for your party by whichever train you propose to travel, not forgetting to mention the class. Write also to engage the necessary boat or boats—weather permitting—from a reliable waterman, who will have soda-water and stone ginger-beer in readiness to stow aboard, if asked to do so, besides good-naturedly providing bottles of drinking water for making tea.

The cost of boat hire is from about 7s. 6d. to 8s. 6d. a day, at ordinary times—it varies slightly at different places; but for Henley Regatta, the great social picnic of the year, the prices range from two to three guineas for a single day's hire of a punt.



There is an infinite pleasure in escaping from the bustle and worry of life to a peaceful afternoon or evening on the river

It is hardly too much to say that at least half the success of a picnic depends upon the providing of daintily packed and appetising looking fare, be it as elaborate or as simple as you please; and

the invention of cardboard plates and dishes has greatly simplified picnicking, for they cost only sixpence a dozen and are strong enough to allow of cold chicken and salad or cold meat pie being partaken of upon them. The weight is practically nothing, and they take up very little space to pack.

It is, moreover, only necessary to take one plate for each person, no matter how many courses may have been provided, for the plates, when bought, are each filled with a circle of grease-proof paper, and to cut any number of extra circles from a quire of grease-proof paper, with the help of a big pair of scissors, is an extremely simple matter, and the picnicker, armed with a single plate and half a dozen papers, may partake of salmon mayonnaise, chicken and salad, or meat pie, tartlets, fruit salad, or strawberries and cream in succession, wrapping up the remains of one course in the paper plate-cover, and putting it in the rubbish heap, and re-covering her plate with a fresh paper before going on to the next course. Charming fluted cardboard dishes for fruit, salad, and cakes are obtainable also, while smaller plates with a pretty blue-and-white border may be had for tea.



Tea on river bank. One half of the attraction of a picnic depends on the daintiness of the fare provided

Pies and tarts baked in white enamelled tin dishes travel beautifully, and salad, having been well washed and shaken in a cloth, and then placed in a white damask table-napkin, will arrive crisp and fresh. Butter keeps best if packed in a white china jam-pot, tied down with grease-proof paper, and cream travels well if ordered in a patent stoppered bottle from the dairy, and wrapped in green leaves to keep it cool.

Jam tartlets make a delicious and much appreciated picnic sweet, and are easily packed if the pastry cases, when baked, are piled one on top of the other like saucers in a biscuit tin, and a small pot of jam taken separately to fill them on the spot. A couple of dozen cases will go easily into quite a small tin packed in this way, with a little tissue paper to prevent them from shaking about if the tin is jolted. A plain lunch cake or gingerbread cake is always much appreciated.

Both brown and white bread, wrapped in a white cloth to keep it fresh, should be taken, allowing a loaf to every three guests for luncheon or supper, for people often develop astounding picnic appetites.

Fruit salad travels well in a big jam-jar tightly tied down, or, better still, fitted with a screw top, and extra juice can be taken, if liked, in a separate well-corked bottle, and clearly labelled.

If salmon mayonnaise is taken, have the fish boiled, boned, and skinned, and wrapped first in oil-proof paper, and then in dry cabbage-leaves, and rolled up in a white table napkin. Carry the mayonnaise sauce in a screw-topped bottle with a good wide mouth, for, though it will pour in easily enough, it will probably be impossible to get it out after it has thickened.

Drinks are a very important matter. Stone ginger-beer is always popular, and, if wine is to be taken, hock and claret are best, with plenty of soda-water to accompany them.

Few people know that tumblers are to be had for a penny each at any penny bazaar, and are quite good enough for picnic purposes. Choose the shape which will half-fit inside one another, and allow a couple of extra glasses in case of accidents.

For river picnics it is essential to have some sort of portable spirit-lamp and kettle for making tea, and a biscuit-tin in which to place them while boiling, to avoid all chance of setting light to the boat. For a tea picnic always provide lettuces, a pot of jam, potted meat, and fruit, and very simple cakes.

The tea should be measured out beforehand into squares of coarse-meshed butter muslin, which has previously been washed and dried, about five teaspoonfuls for each square is a good allowance, and the ends are then twisted up and tightly tied with cotton, allowing plenty of room for the tea to swell. When tea-time comes a bag of tea is dropped in the teapot, and boiling water poured on to it. This obviates the difficulty of making second brews of tea with a single teapot, for the bag can easily be taken out and thrown away, and a fresh one substituted.

For a tea picnic on dry land in a wide clearing in a wood, for instance, nothing is more delightful than to build a fire and boil a kettle slung over it in gipsy fashion. Dry

bracken fern makes a splendid foundation, and above it dry sticks of every kind, with a little methylated spirit poured over them before the pile is set alight, makes a glorious fire. A couple of forked sticks stuck into the ground, forks upward, a couple of yards apart, with the kettle slung by a long loop of wire from a third stick placed across the two prongs, will answer much better than a tripod.

One or two of the party must make themselves responsible for the fire, of course,



For a tea picnic on dry land, nothing is more delightful than to build a fire and boil a kettle slung over it in gipsy fashion*

and see that it is thoroughly stamped out when the tea-party is over before leaving the camping-ground.

Moonlight Picnics

A moonlight picnic given in the height of summer on a night on which a full moon is due as soon as the dusk falls is sure of success, and one's menkind, who have been working in the City all day, as a rule welcome the idea of a few hours spent out in the open air with much enthusiasm.

Such a picnic party might meet at the railway station at half-past six or seven, and on arrival at their destination should take possession of a field where the grass has already been cut, spreading their tablecloth on sloping ground, so that if heat mists rise along the hedges of low-lying fields they may be high above them.

Each member of the party should be provided by the hostess with a Chinese lantern and a nightlight or candle, and these can be hung to the branches if the moon delay her rising or be overcast, and will also serve to light the picnickers on their homeward way, making a highly picturesque effect as they wind through the fields and by-paths.

Subscription picnics, if well organised, will prove an immense success. An honorary secretary must be appointed, who will draw up a list of necessary provisions, and then write postcards to each of the party giving directions as to what to bring.

In a party of ten, for instance, for a moonlight supper picnic, two might bring fruit, two a supply of daintily cut ham sandwiches, one a dozen hard-boiled eggs and a bottle of cream, one salad and paper picnic plates; two might share a big cake between them, and two provide drinks, the honorary secretary making herself responsible for a tablecloth and a few knives and spoons, besides her share of the provisions, for, with such fare as has been described, knives and forks would not be needed, while the fact of the provisions being divided up into so many separate parcels makes it easy to convey them to the picnic ground without hiring outside help.

Impromptu picnic dances run on the same lines in summer-time by a party of intimate friends collected together at any little seaside or riverside resort, where a suitable room or boat-house, or even a barn with a polished floor, can be hired for the night, are delightful.

Each picnicker subscribes a trifle towards the music and the room hire, and each one arrives "on the night" armed with a mysterious parcel or packet, which, when unpacked at supper-time, reveals itself to be a basket of fruit, sandwiches, or a cake, or, perchance, a bottle of claret or hock, the provisions being partaken of in impromptu fashion on the stairs or in the garden.

Sometimes someone offers to lend a maid to make lemonade and coffee, and look after wraps—an offer not to be despised.

Picnic Games

It is always advisable to take a couple of tennis balls to a land picnic, for they are almost sure to come in useful for playing games with after tea.

One of the best picnic games ever invented is that of *rounders*, for which nothing more is needed than a short, stout cudgel with which to hit the ball.

"Three deep" is another less well known but excellent picnic game, and affords splendid exercise for energetic spirits, either children or "grown-ups."

The players, arranged in couples standing

one behind the other, make a huge circle. One player is chosen as runner and one as chaser, or "he." To begin the game the chaser pursues the runner in and out and round the circle and between the couples until, finding himself hard pressed, the runner suddenly stands in front of one of the couples—making "three deep." The rear player of the original couple must now take the place of the runner, and at once dart off and dodge in and out whilst pursued by the chaser, until she is caught—when she takes the chaser's place—or until she elects to make "three deep" by standing before one of the couples, thus crowding off the rear player to take her place, as before.

When the chaser catches a runner, the runner becomes the chaser and the chaser a runner, and so the game proceeds.

Some More Picnic Games

Statues is another amusing picnic game which may be played by either children or "grown-ups."

To begin the game the players stand in a circle and toss a ball from one to the other round the ring. Directly a player misses the ball she must remain fixed in the attitude in which she missed it—no matter how absurd. The game continues until every player but one has been "turned into stone."

This game, needless to say, affords much amusement to the onlookers as the game proceeds, and the players one after the other are fixed in a ridiculous position, clasping the air above their heads, grovelling on the ground, or standing on one foot with both arms stretched high above them.

An impromptu *May regatta* is a great success if organised on the spur of the moment, on one of the quiet up-river reaches, or on a private backwater, at a big tea picnic to which numbers of guests have come by boat.

A canoe race with parasols makes a pretty event with which to open the regatta.

A man and a girl enter each canoe. The girl sits in the bows with a parasol to act as sail, while her masculine partner sits in the stern armed with a paddle *to steer with only*. The competitors are started down stream, and whichever boat passes the winning-post first wins the race.

A backwatering race might follow. No "cox" is allowed, each pair of competitors having to backwater their craft from starting-point to winning-post—by no means an easy feat.

A cargo race is amusing. The "cargo" consists of a party of people—four at least—who are packed into a double-sculling boat with a single man to row it. The weight of the respective cargoes must be about evenly balanced, as nearly as can be guessed.

Double punting races afford pretty exhibitions of skill, and marks should be awarded as much for gracefulness and good style as for speed.

An elopement race in canoes is amusing, the only accessories required being as many note-books and pencils as there are pairs of competitors.

A man and a girl enter each canoe, the girl only being provided with a paddle with which, at a given signal, she proceeds to paddle across to the opposite bank. Both competitors jump out, and the man runs twenty yards to the spot where a paddle stuck upright in the ground is awaiting him. This he must pull out and carry back to the boat, not forgetting the "register" lying beside it. Both sign their names in the register before jumping into their canoes again, when both paddle back across the river, and landing, must run hand in hand to present the signed register to the judge seated fifty yards away.

The couple who get there first wins the race.

Punting in canoes is an exciting pastime—for men only, needless to say—and is best placed last on the programme of events, for the competitors, who must all be able to swim, are almost certain to fall into the river, and have to hurry off home, unless they have been wise enough to bring a change of flannels.



An elopement race in canoes always proves amusing after tea. Don't forget to sign the register!

A tug-of-war across the river makes another exciting *finale*.

The sterns of two boats are fastened together by rather a long rope, and at a signal the crew of each boat sculls madly to tug the other across the river, victory being won by the boat whose nose first touches the bank towards which its crew are pulling.



WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove of great interest to women, containing as it does practical and authoritative articles on :

Prize Dogs	*Cats: Good and Bad Points*	*Parrots*
Lap Dogs	*Cat Fanciers*	*Children's Pets*
Dogs' Points	*Small Cage Birds*	*Uncommon Pets*
Dogs' Clothes	*Pigeons*	*Food for Pets*
Sporting Dogs	*The Diseases of Pets*	*How to Teach Tricks*
How to Exhibit Dogs	*Aviaries*	*Gold Fish, etc., etc.*

THE WIRE-HAIRED FOX TERRIER

BY J. JONES

Breeder, Exhibitor, and Judge

A Popular Variety—"Cæsar" and his History—The Wire Coat and how to Breed It—"Faking" v. Legitimate Preparation for Show—How to Groom—Character of the Breed

IN a previous short article (page 2735, Vol. 4) the history and points of the *smooth*-haired fox terrier were dealt with. It is now the intention of the writer to deal with the *wire*-haired variety of this breed.

At present (1911) it is distinctly fashionable—due, no doubt, in a large measure to the fact that Cæsar, the late King Edward's favourite dog and constant companion, is a wire-haired terrier, and a very fair specimen of his breed. He was bred by Her Grace the Duchess of Newcastle, and after being successfully exhibited at one of the London shows, was presented to his late Majesty.

The show points of the two varieties, with the exception of coat, are *identical*, and as these have already been enumerated in the article referred to, it will not be necessary to reiterate them. But very great stress must be laid upon this one differentiating point. The real wire coat is something extremely difficult to obtain, and when once established in a strain, not by any means difficult (with a little injudicious mating) to lose again. Briefly described, it should be of medium length, extremely dense, straight, and of the texture of pin-wire. There should be no soft woolly coat anywhere—particularly about the head and ears, on the sides, and also underneath.



Champion Dusky Siren—probably the very best of her sex ever exhibited. She was bred by Mr. Redmond, and bought by Miss Hatfeild, for whom she won many prizes

As the coat in this variety is an all-important point, it may be of interest to the novice to learn that some excellent specimens have been bred (as in the case of the writer's kennel) from a cross with the smooth-coated breed. In

a litter from such a mating there will be, as a rule, specimens of both varieties, and it quite possibly may be that a perfect wire coat will be amongst the progeny.

Of course, it is quite within the bounds of possibility to improve vastly the texture of a wire-coated specimen, and that quite legitimately. It should be mentioned incidentally that the rules of the Kennel Club, which govern dog exhibitions in general, are very stringent on this point, and inflict all sorts of pains and penalties for what is usually termed, by the doggy fraternity, "faking"—that is, altering the texture of the coat so as to make it appear good, either by loading it with alum or some other chemical which has the property of making it hard and brittle, or by applying solutions which have the same property. Both processes, of course, are highly reprehensible, and should never be resorted to.

Legitimate Coat Preparation

The following few hints, however, may quite safely be followed, and, from personal experience, with eminently satisfactory results. First of all, if in health, a wire-haired terrier should *never be washed*, as it is quite unnecessary. Instead, he should be *brushed thoroughly* with a stiff dandy brush for a few minutes daily. This is of the utmost importance if he is to be kept in the best of condition. Also once or twice weekly, the owner should rub into his coat a little of the best whiting (the kind used for whitening ceilings serves the purpose admirably), and then one of the ordinary combs, with teeth about one-eighth of an inch long—supplied by all the best known providers of kennel appliances—run through his coat a few times. The comb must be held at right angles to the coat, and it is not necessary to use much pressure. Simply hold the comb firmly in the fingers, and run it through. Used in this way it removes all dead coat, and also any stray matter, such as thorns and brambles, that may have found its way in in the course of the morning gallop, or possibly while at work in covert or hedgerow.

After the comb has been used in the manner described, the dog must, of course, be brushed, and finally given a rub with a clean duster or a dog bather.

It may be added that the operations above described should be carried out either in a room where dust is of no consequence—as there will be of necessity much flying about after the whiting has been used—or out of doors. Likewise, the operator should wear an overall of some kind. The light linen coats worn by motor-drivers are excellent for the purpose.

As detailed above, the combing and brushing may appear to the reader, who is possibly an owner of a wire-haired fox terrier, as a very lengthy and troublesome process, but in practice it only occupies a very few minutes, if done regularly, and the enormous difference in the appearance as well as the comfort and health of his pet and companion will amply repay him for the slight trouble entailed.

When properly treated, the wire-haired fox terrier makes an ideal companion and house guard. He is not, as a rule, quarrelsome, but if set upon is always well able to take care of himself.

The principal breeders of the variety are her Grace the Duchess of Newcastle, whose success has been due to her excellent bitches and her skill in mating them; Miss Hatfeild, whose terriers' names all bear the "Morden" prefix; and Miss Lewis, of Paignton; and of the sterner sex the names most widely known are those of Mr. Redmond, Mr. W. S. Glynn, Mr. Cody, Mr. Raper, Mr. Mutter, Mr. Brumby, Mr. Mowlem, Dr. W. E. Pitt Pitts, and Mr. A. E. Hill.

Some Famous Wire-hairs

The photographs illustrating this article are those of the late King Edward's favourite, Cæsar, and Champion Dusky Siren, once the property of Miss Hatfeild, and probably one of the very best of her variety ever seen. Mention should be made of the Duchess of Newcastle's world-famous Champion Cackler of Notts, winner of endless firsts and championships, whose name appears in the pedigree of most winning dogs of this variety.



Cæsar, the late King Edward's favourite dog and constant companion, is a wire-haired terrier bred by her Grace the Duchess of Newcastle *Photo, W. S. Stuart*

Prices for this terrier average the same as for the smooth variety. A nicely bred puppy will cost, at a few months old, anything from three guineas upwards, according to its promise of future appearance. If chosen from a well-known strain and a breeder of repute, he will be a healthy, handsome little dog, not difficult to rear, and capable of being trained for the field as well as the house.



BUTTERFLIES AS PETS

By F. J. S. CHATTERTON, Gold, Silver, and Bronze Medallist, Paris, 1910-11

Specialist Breeder and Judge of Poultry, Pigeons, and Cage Birds; Judge at the Grand International Show, Crystal Palace; Member Société des Aviculteurs Français; Vice-President Poultry Club; Hon. Sec. Yokohama Club; on the Committee of Middlesex Columbarian Society, Indian Game Club, etc.

How to Obtain Specimens of Butterflies—The Best Cages and Food for the Caterpillars—Moulting Processes—The Chrysalis Stage—Four Brilliant Specimens of British Butterflies—Their Markings

WHO does not stop and admire the gay and fairy-like butterfly as it flies from flower to flower on a bright summer day? Truly it is an emblem of brightness, joy, and happiness.

It is an interesting hobby to breed and keep butterflies as pets, and there are, no doubt, many women who would like to have some of these lovely insects flying about in their greenhouses amongst the flowers.

There are many ways of getting butterflies. We can obtain the eggs either by seeking for them on the leaves of plants and trees, or they can be purchased from dealers in natural history specimens, or through advertisements in papers connected with these subjects; or we may be fortunate enough to capture a female butterfly and keep it alive in one of our glass cases, where it will lay its eggs.

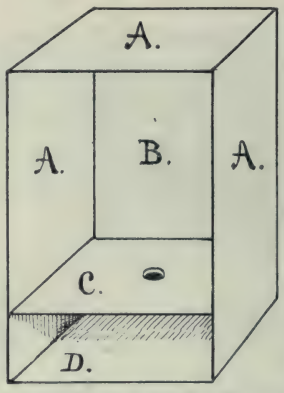
Another way, and perhaps a more successful one, is to look for the larvæ, or caterpillars, feeding on the leaves of plants or trees during the summer months. Caterpillars can also be purchased from the same sources as mentioned in respect to the eggs.

When capturing caterpillars be sure to take a note of the kind of plant or tree that they are feeding upon, and gather a supply of the leaves for their food while in captivity. A cardboard box with some holes in the sides made by a pin is a very useful appliance for taking the caterpillars home in.

Let us consider the whole of the processes, starting from the eggs. These hatch out without any assistance as regards heat, and the young caterpillars at first are very small, but soon commence eating. Some varieties start by eating the shells of the eggs. Having ascertained the variety of caterpillar, we must get a supply of the right kind of leaves to feed them on, for each variety has its own particular fancy as to food. Some caterpillars will eat the leaves of two or three different plants or trees, whilst others will take only the leaves of their own particular plant.

The eggs of butterflies are laid on the leaves of the food plant of the caterpillar, so that the female butterfly and moth must know what kind of food the caterpillar which will hatch from the egg she lays will require.

To breed butterflies successfully some suitable cases for rearing the caterpillars will be needed. A reference to the accompanying illustrations will explain the best kind for the purpose. The sides and top should be made of fine perforated zinc, the back and front being of glass. The latter should be made to slide up and down to act as a door to enable one to feed and attend to the insects. There should be a double floor, the top one being about five inches above the lower one. In the centre of the top floor it will be necessary to bore a hole, or four or five small holes, through which the stalks of the food plants will pass into a vessel of water placed underneath; this keeps the leaves alive and fresh for the caterpillars to feed upon. When the caterpillars are very small it is advisable to pad the holes round the stalks with some cotton-wool, otherwise a number of the little caterpillars may be drowned.



A case for breeding butterflies. The sides and top (A A A) are made of perforated zinc and the back (B) of glass. The top floor (C) is raised five inches above the lower (D), and in the middle of it is a hole through which can pass the stalks of plants standing in a vessel of water below

It will be necessary to change the food every morning, and when the caterpillars have grown large and are almost fully developed two or three changes a day will be necessary.

When putting in the fresh leaves do not take the caterpillars off the old food, but take the old leaves out of the holes with the caterpillars on them and lay them down on the top floor, and put the fresh food through the holes in the floor. You will find the caterpillars will soon leave the old food and walk on to the fresh

supply. Should, however, some remain on the old food, and this happens when they are very young, they should not be picked off with the fingers (which is very likely to cause injury to the caterpillar), but be carefully lifted to the fresh food with a small camel-hair paint-brush.

The sliding glass should fit closely; there must be no holes in the case through which the caterpillars could escape. Some larvæ are very fond of wandering, and if there is a place where they can get out they will be sure to find it.

We will presume that the correct food for the caterpillars under observation is stinging nettles, and that they are thriving and doing well under our care. Some days we shall notice that some of them are not eating; this will occur when they are about to change their skin. This moulting process takes place about four or five times during their existence as caterpillars. The caterpillar grows, and eventually the skin becomes too small for it, so it lies quiet for a time and then emerges from the old skin, having now a new and larger one, which is often of a more brilliant colour than the former one. Shortly after changing its skin, it will recover its activity and strength, and possess a big appetite, and will continue to eat until the process has to be gone through again. This is repeated until it is fully fed, when it retires to a corner or suspends itself from a leaf or twig, and gradually turns into a chrysalis, the colours and shape of the full-grown caterpillar completely disappearing. It will be finally found hanging from its support fastened by a silken thread.

The period that it remains in this state varies according to the species of the butterfly or moth.

The caterpillars which we have under consideration will emerge from the chrysalis about August, and what a truly wonderful sight we shall see! Such a blending of colours, such brilliancy and sparkle! The longer we look the more interested we become in this lovely creature with its dark, rich black wings, which, when opened out, show us a harmony of brilliant red and bluish black of the appearance of velvet. The effect of the scarlet bands on the dark velvet background, with the pure white spots towards the end of the two top wings, is a sight that needs to be seen to be fully appreciated. This is the Red Admiral butterfly, known to naturalists as *Pyrameis atalanta*, and although one of the most beautiful, it is fairly common.

Another very pretty butterfly, which is also often met with, is the small tortoiseshell butterfly (*Vanessa urticæ*), the caterpillars of which also feed on the stinging nettle. Although not so brilliant a butterfly or so large as the Red Admiral, it has a beauty



Some beautiful examples of British butterflies, which may be bred and kept in a conservatory. 1. Painted Lady butterfly; 2. Small Tortoiseshell butterfly; 3. Peacock butterfly; 4. Red Admiral butterfly

quite its own, and is altogether a very happy and lively insect, and one that repays attention.

The small tortoiseshell butterfly has been taken in every month of the year, for one or two have been seen on the wing at Christmas when the weather was mild and the sun shining. The specimens thus occasionally met with at such a time of year are those that have been hibernating since the summer, and it is really astonishing how bright and fresh looking the colours of these hibernating specimens are; in fact, one might think that they had just emerged from the chrysalis, instead of having been suspended in some quiet corner without moving for months.

Another very gorgeous and brilliant butterfly is the Peacock (*Vanessa io*). It derives its name from the markings on the wings, which resemble the eye markings on the tail feathers of a peacock.

The colouring of this butterfly is unique. The markings on both sides of the wings are very wonderful, and quite a study in themselves. It is a very attractive specimen, and one that always receives a large amount of praise and special notice when shown in a collection of British butterflies.

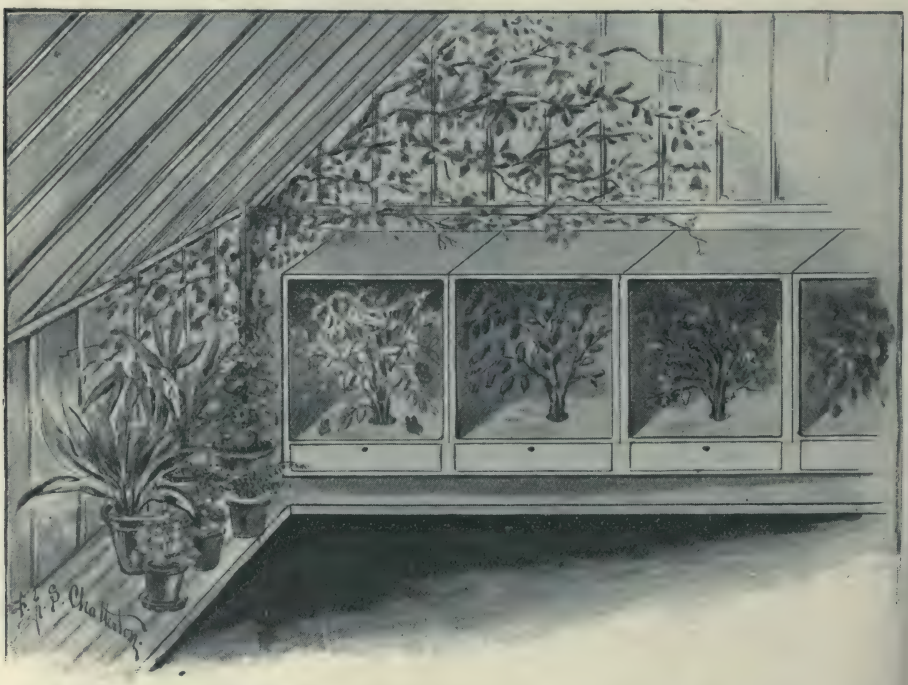
The smallest butterfly illustrated is another choice and elegant specimen, known as the Painted Lady (*Pyrameis cardui*). This is one of the butterflies which in some years are plentiful, and then for a time quite scarce, only a solitary specimen or so being met with. They fly very quickly, and one needs to be smart to catch them. A peculiarity of this insect is that, when struck at with the butterfly-net and missed, it will fly a short distance and then come back again, as though giving the collector another chance to catch it, while other butterflies when struck at and missed would fly right away.

The four varieties of British butterflies to which reference has been made are very effective, great favourites, and fairly easy to obtain. They are, therefore, very suitable varieties with which to commence the hobby of keeping butterflies as pets.

It would be difficult to imagine a prettier or more fascinating hobby for either an entomologist or a lover of Nature than a collection of living butterflies as here described. It is capable of being extended almost indefinitely so as to include both British and foreign varieties, but even in its more limited extent, it is a source of constant delight and enlightenment.

As a means of instructing and edifying children, it is also most useful. It entails care, but little expense, and no large amount of space or expenditure of money is necessary. It will unfold to the young some of the many mysteries and beauties of life under the aspect of Nature study.

The following is a good firm for supplying Foods, etc., mentioned in this Section: Messrs. Molassine Co., Ltd. (Dog Foods).



Cases such as that shown in section in the first illustration are delightful additions to the beauty of a conservatory when filled with multi-coloured butterflies



A maker of the "Old Bucks Point" lace at work, placing a pin into the parchment pattern. The picture shows also the hanging bunch of bobbins, and the old oak horse against which the lace pillow is rested.

Photo: Art Illustration and Reproduction Co. By Dr. Habberton Ludlam



WOMAN'S HOME

This is one of the most important sections of EVERY WOMAN'S ENCYCLOPÆDIA. It is written by leading authorities, and deals, among other things, with :

The House

Choosing a House
Building a House
Improving a House
Wallpapers
Lighting
Heating, Plumbing, etc.
The Rent-purchase System
How to Plan a House
Tests for Dampness
Tests for Sanitation, etc.

Furniture

Glass
China
Silver
Home-made Furniture
Drawing-room
Dining-room
Hall
Kitchen
Bedroom
Nursery, etc.

Housekeeping

Cleaning
Household Recipes
How to Clean Silver
How to Clean Marble
Labour-saving Suggestions, etc.

Servants

Wages
Registry Offices
Giving Characters
Lady Helps
Servants' Duties, etc.

Laundry

Plain Laundrywork
Fine Laundrywork
Flannels
Laces
Ironing, etc.

THE MODERN SETTEE

By LILIAN JOY

When the Modern Antique Excels—The Upholsterer and the Chesterfield—For State Apartments—Divans and Bedroom Sofas

THE modern settee is a reproduction of old models, and certainly an improvement on the original. If this is the age of luxury, it is also the age of comfort, and though we cannot help admiring exquisite old designs, we should find them, for seating purposes, remarkably uncomfortable. When, however, the general shape of one of these fine old models is copied and improved upon—the depth of the seat increased, the height of it altered, and the pitch of the back varied—a perfect piece of furniture is the result. Ideas of upholstering also have changed, and the down cushions with which many settees are fitted are the very essence of restfulness.

The Chesterfield was the first protest against discomfort. Since then, however, enterprising upholsterers have evolved the infinitely more luxurious down-seated settee.



A form of settee that accords better with old furniture than a Chesterfield, and is even more comfortable

This has three deep, mattress-shaped, down cushions in the seat, and a pillow back. A settee of this kind, covered with green moiré, and edged with cream, is delightful in any room, and goes better with old furniture than a Chesterfield. It is best not done in chintz or printed linen, as it has a richer and more dignified appearance in brocade or moiré, the colour being chosen to harmonise with the room. It seems especially adapted to stand in front of a window, but the position of a settee or sofa should always vary according to the time of year, being placed during the summer where it will get a breeze, and in the winter where the occupants can enjoy most comfortably the warmth of the fire.



A modern copy of a very beautiful settee of the 18th century, made comfortable by the addition of a down mattress and cushions

The Chesterfield

A similar settee is also to be had covered with leather for smoking-rooms, but it is a very great deal more expensive. This is not only because the pelt is more costly, but because the purchaser is getting the value also in better upholstery. The stuffing of the pillows is a far more difficult matter, since leather will not give like silk or tapestry, and demands a much finer class of work.

Many people, however, still content themselves with a Chesterfield, and certainly its commodious seat is very inviting. Besides, it always looks well covered in one of the printed linens with a natural-coloured ground that are all the fashion. And the pattern on the linen may do something to bring this piece of furniture into keeping with its surroundings in a period room. But brocade covers are used even more than linen, as many seventeenth and eighteenth century designs are to be found which go well in Queen Anne or white drawing-rooms. Brocades are far cheaper than they used to be, a good one being obtainable at 4s. 6d. a yard.

When using loose covers, it is well to choose a sofa with a lining cover which will not look amiss when the cover is at the cleaner's. A dark blue printed cotton is particularly good for this purpose, as it keeps clean a long time, and harmonises with most rooms.

In state drawing-rooms one may find very elaborate and beautiful models after the Chippendale or Adams period—graceful and handsome pieces, such as should be used with good old furniture.

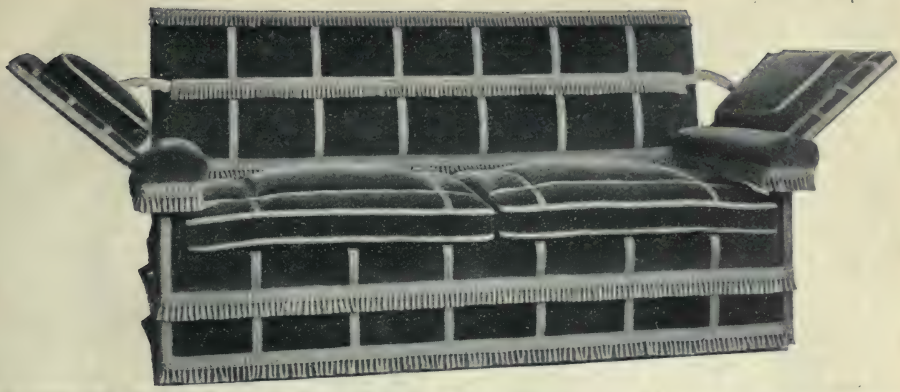
But, again, the modern reproductions are an improvement on the actual antiques. These settees have a large down cushion covering the seat, and are upholstered in the brocade of the period, usually of a rich red or a green. As they are wide in the seat, and take up a good deal of space, they are more generally seen in large drawing-rooms of the state reception order than the comfortable sitting-room type.

Then there is the seventeenth century settee to be considered. This is seldom found in a drawing-room, since such a room is but rarely decorated after this early period, as most people consider the oak which was characteristic of it too heavy for the purpose.

What is known as the Knole settee, a copy of an original at Knole House, is a well-known piece. The actual model is very uncomfortable, but the copies, with their modern upholstery, are quite the reverse To some people the idea of a settee, and a smaller settee, and a chair—all upholstered with silver-green velvet and silver—for an oak-panelled drawing-room will appeal very strongly, but for the most part the Knole settee is used in a big sitting-room hall.

The Divan

In big rooms it is usual to find, in addition to a large settee or sofa, a smaller one with a shallow seat and upright back. Such a seat is better adapted for conversational purposes. These are found in a variety of designs, according to the period that they represent. Those in walnut, with cabriole legs and a loose-covered seat, look very picturesque in a Queen Anne room. Another



A replica of the Knole settee, a celebrated seat of the Stuart period. Modern upholstery is needed to render this interesting piece of furniture comfortable

quite different pattern has a brocade-covered seat and back set in a narrow rim of satinwood or mahogany, and looks appropriate in any room treated in a light and dainty manner after either the English or French style, with, maybe, white panelled or grey walls.

The divan is a form of lounge popular in smoking-rooms, lounges, billiard-rooms, halls, studies, and so forth—in fact, anywhere where there is no stiff and formal decoration. The divan is not only a very comfortable but a very inexpensive form of seat. One can be bought for about £5 5s., including a couple of cushions. It is really based on the Eastern lounge, and so is very wide, about 2 feet 9 inches. It has a particularly pleasing appearance put in front of a straight window, or fitted into a square bay; or it may be placed in a recess. It should be covered with some good dark shade which gives a look of comfort. A cotton tapestry will answer the purpose admirably, and a Jacobean design is a satisfactory one to choose.

For a morning-room, where general utility is the question to be considered, a hinged-end settee is the ideal thing. This serves equally well for idle lounging or real resting. For the latter purpose, one end can be let right down and the other put at a comfortable angle. It is not at all a costly piece of furniture, since it is obtainable, covered in a pretty cretonne, for about £7 7s., and for this reason it is also very suitable for a girl's sitting-room.

Whenever there is room in a bedroom there should be a sofa. It adds immensely to the comfort of the occupant, and should be of the box order, nicely lined with white lining. It then makes a perfect receptacle for evening gowns, as the skirt can be spread out at full length and kept quite free from dust. Such a sofa can be bought for about £1, with a cheap cover, and should be re-covered with cretonne to match that used in the room. The writer has also seen one covered in a dark tapestry, which looked quite charming.



The divan is a form of lounge eminently suitable for smoking-rooms, studies, halls or billiard-rooms. It is both comfortable and inexpensive, and looks best when covered in dark tapestry

Photos: Story & Co.

THE ROMANCE OF OLD CHINA

STAFFORDSHIRE SALT-GLAZE WARE

By Mrs. WILLOUGHBY HODGSON

Author of "How to Identify Old China" and "How to Identify Old Chinese Porcelain"

Introduction of Salt-Glaze into England—Amusing Story as to its Discovery—Dense Volumes of Smoke Caused by the Glazing Process—How the Salt was Added—Similarity to Leeds Ware—Decorations of Salt-Glaze Ware—"Scratched Blue"—Figures and other Articles Made in the Ware—Marks

Readers of the article on page 2745, Vol. 3 of Every Woman's Encyclopædia will remember that the introduction of salt-glazing into this country was attributed to the Brothers Elers, who had settled in Staffordshire about the year 1690.

It is certain that John Dwight, of Fulham, was using salt as a glaze at this time, and it had been employed in Germany and the Rhenish provinces from the fourteenth century onwards. There is, moreover, little doubt that the Elers had learnt its use in Holland before they settled in this country. In the light of this knowledge, it is amusing to reflect that until comparatively recent years the discovery of salt as a glaze was attributed to an accident in a farmhouse kitchen in Staffordshire.

It was said—and was believed—that in 1680, at Stanley Farm, near Bagnall, the servant of Mr. Joseph Yates was boiling salt in water for the purpose of curing pork. During her temporary absence from the kitchen, this mixture boiled over, covering the sides of the earthenware pan. The pan became red hot, and, when cold, it was found to be glazed. Acting, it is said, upon the hint, Mr. Palmer, a local potter, began to glaze rough earthenware in a similar manner, his example being followed by others.

That the Elers made salt-glazed ware there is little doubt. We have Wedgwood's statement to this effect, written about 1765. This includes the evidence of an old workman as to the astonishment in the neighbourhood at the extraordinary volumes of smoke issuing from the kilns at Bradwell, a phenomenon always witnessed during the process of salt-glazing. Shaw, in his "History of the Staffordshire Potteries," says, "The vapour arising from the salt-glazing is described, about the end of the seventeenth century, as being so considerable as to produce a dense white cloud, sometimes so thick as to cause persons to run against each other in the streets." Salt as a glaze superseded the coarse lead glaze used in earlier times upon all kinds of pottery, but the term "salt-glazed ware" has come to be looked upon in these days as the definition of that fine white stoneware glazed with salt which became, during the early part of the eighteenth century, the principal manufacture of the Staffordshire potteries. It was sometimes called "Crouch ware," and, according to Mr. Solon, this name was derived from the use in its composition of a white Derbyshire clay, known as "Crouch clay."

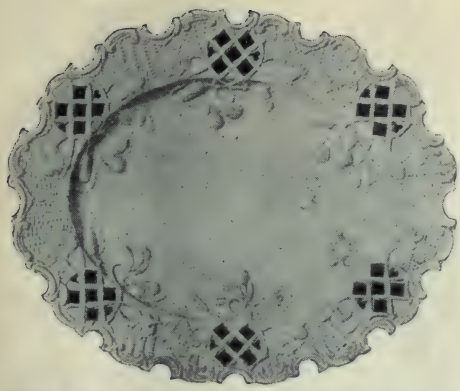
The name "Elizabethan ware" has also been applied to it—why it would be difficult to say, since it was not made in this county till long after that Queen's death. The explanation may be that a jug of this ware was found in Shakespeare's house at Stratford-on-Avon.

Elizabeth is said to have valued greatly a cup of "grene pursselyn" and a porringer of "white porselyn" given her as New Year gifts by Lord Burleigh, but these were of Chinese origin. It is well known that Queen Elizabeth not only expected, but demanded, presents from rich and poor alike, and that she was pleased to accept an offering of "ginger" from a poor crossing-sweeper. Indeed, it was said "she sware right lustily"



Vase, sauceboat and cream-ewer, in Staffordshire salt-glazed embossed ware of the 18th century. The art of salt-glazing was introduced into England by the brothers Elers about 1690

From the South Kensington Museum



A dish of salt-glazed ware, with pierced and basket-work border and moulded design. Such ware was usually sent to Liverpool to be printed with coloured transfer
From the Hanley Museum

if gifts in plenty were not forthcoming at the moment when expected.

Salt-glaze ware was at first made from local clay and sand. According to Dr. Shaw, the earliest body was composed of "brick earth and fine sand," the second of "can marl and fine sand," the third of "grey coal measures clay and fine sand," and the fourth of "grey clay and ground flint."

The first body was an ugly drab or buff colour, but the later bodies were of a much more delicate shade, and were so thin and fine in texture that Professor Church has said "it may almost take rank as porcelain, for thin pieces are translucent, and if a little more alkali had entered into its composition it would have been, in chemical nature and physical texture alike, a veritable hard porcelain." These words testify to the nearness of the old English potter to the discovery of that elusive secret, true porcelain, in the search for which he spared neither time, money, friends, or even life itself.

The process of glazing with salt required that outside the kiln a scaffold should be erected. When the heat of the oven was at its highest, and the ware white hot, men, swathed round in wet cloths, mounted the scaffold and threw quantities of common salt through apertures at the top of the kiln. The salt volatilised, and the vapour attacking the silicate in the body of the ware, the two formed a silicate of soda and aluminium, which coated the surface with a fine and very hard glaze.

Leeds ware and salt-glaze ware are to the uninitiated so much alike that it may puzzle the amateur to distinguish between them. The latter, however, has characteristics which, if carefully studied, will prove invaluable in the identification of these wares. If the surface of a piece of Leeds cream ware be examined, it will be found to be smooth and even, but a piece of salt-glaze will be seen to be pitted all over with minute indentations. The surface might be likened to fine orange peel, or to a piece of leather, upon the upper side of which tiny depressions will be found. They can be seen with the naked eye, but a magnifying glass is useful in such a test as it serves to impress the differences which may be noted.

How to Recognise Salt-Glaze Ware

Salt-glaze ware was made in Staffordshire by many potters from the time of the Elers till about the year 1780. Prior to 1720 the vessels were engine-turned, and decorated with applied ornament. From 1720 to 1740 the best and sharpest work was done. After 1740, and until about 1760, coloured enamels and oil gilding were used as decoration, and pieces so ornamented are much sought after, and command high prices today. From 1760 to 1780 pierced work and basket ornamentation were used, but the body and moulding were not so fine as in the earlier periods; in fact, this was a time of decadence. With basket and pierced borders transfer printing in various colours was used, the ware being sent to Sadler & Green, of Liverpool, to be printed.

It is supposed that at first the potter decorated this ware with applied ornament in the style adopted by the Elers for their red ware, but examples are extremely rare. Later on, moulded decoration was used, and the earliest moulds are believed to have been



An 18th century Staffordshire salt-glazed teapot, without cover, pecten shell pattern, and basket-shaped tray of the same ware, with raised and perforated ornaments
From the South Kensington Museum

of metal, similar to those used by silversmiths. These produced exquisitely sharp designs.

Tea and coffee pots shaped like houses, upon one side of which the house may have two storeys and upon the reverse three, are often met with in collections. The spout is generally modelled to resemble an arm, a snake, or the neck and head of a camel. Another popular shape was that of a kneeling camel carrying a square box upon its back. A very popular subject which was portrayed in moulded decoration upon salt-glaze ware was that of the capture of Portobello by Admiral Lord Vernon. Such pieces are of an early period, and sometimes bear the date 1739.

"Scratched blue" was a kind of decoration found upon this ware, which was produced by scratching lines in the body in the form of flowers, the lines being afterwards filled in with cobalt blue. Designs enamelled in colour upon salt-glaze ware generally took the form of flowers, foliage, and birds in Chinese taste and colouring, and are often faithful copies of the original. Applied ornaments were of white slip, and these upon the pale drab background give a very delicate and attractive appearance to the ware.

A favourite shape for cream-jugs, sauce-boats, and teapots was one in which the pecten shell formed a *motif* at either side. In our illustrations a teapot of this design may be seen. In the British Museum is a teapot in the form of a squirrel holding a nut.

Figures were made in salt-glaze ware, also vases and beakers of Chinese form, tea and coffee ware, mugs, bowls, delicate little leaf pickle-dishes, sauce-boats, plates, and dishes of large and small size, spill vases, busts and animals, tureens and fruit-dishes.

Some very large round plates with moulded borders carry one's thoughts back to the days of the wooden trencher, which, no doubt, they were designed to supplant. The size is accounted for by the fact that in those days more than one person ate from the same plate.

Many pieces of salt-glaze ware are dated, and some bear initials. These cannot be looked upon as the marks of any particular factory, this ware having been manufactured by most of the Staffordshire potters of the day. They are probably the initials of the person for whom the piece was made, or perhaps they may be those of the particular workman who made it.

ECONOMY IN LIGHTING THE HOUSE

By W. S. ROGERS

Modern Improvements in Oil Lamps—The Principle of the Bunsen Burner—A Comparative Table of Costs under Different Systems of Lighting—Gas Lighting—How to Combine Economy and Hygiene—Petrol Gas

In no department of the household has modern science achieved such important improvements as in the means for lighting our rooms artificially. Indeed, during the last generation, domestic lighting has been completely revolutionised.

The old-time lamps, redolent of paraffin, and ever ready to fill the room with pungent smoke, have given place to "duplex" and "central draught" lamps, from which objectionable defects have been largely eliminated.

Yet further improvements in the lamp-burner, moreover, are available, and may be expected to replace those of the present style lamp as soon as they have become sufficiently well-known.

The naked yellow, flickering gas flame already has almost disappeared, in favour of the steady, white, and cleanly light of the incandescent mantle.

In connection with electric lighting, the modern development is the incandescent lamp, which, if not superior to its predecessor in quality of light, at least produces the same result at lower cost.

For the householder interested in the economical aspect of the subject these improvements mean a very substantial yearly gain.

Progress in the direction of improved means of lighting, however, has not been confined to what we may term "town systems." For dwellers in isolated country places, where gas and electricity companies are conspicuous by their non-existence, the enterprising inventor has evolved admirable systems of domestic lighting, of which acetylene and petrol gas are examples.

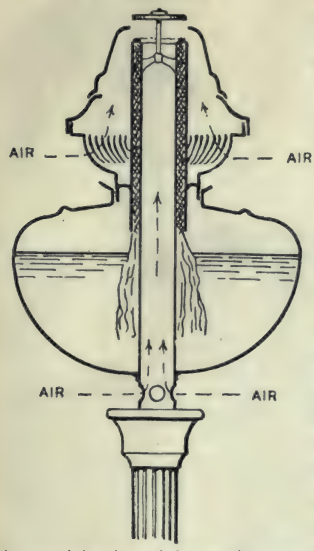
Oil Lamps

The improvement in oil lamps which followed the introduction of the circular wick, to which the air supply is conveyed both externally and internally (central draught), meant a longer wick surface, with larger flame area in the same space, and incidentally, and, equally important, a brisker combustion, and therefore a better light. But the central draught lamp burns liquid oil from a cotton wick.

Science has shown that if the oil can be vaporised before it reaches the flame, and in the process supplied with a more liberal supply of air, a more perfect form of combustion takes place, and economy results.

This has long been known as the principle of the "Bunsen burner." Only recently has it been applied to oil lamp burners, though for a generation it has been the basic principle of the incandescent gas burner.

Illustrated is a sectional view, showing the very simple construction of the Bunsen burner as applied to gas. The flame, though only faintly luminous, is intensely hot. This accounts for the high degree of luminosity of the gas mantle when heated by it.



A central-draught oil burner, by means of which a better light is obtained at less cost than in the old-fashioned oil lamp

In applying the principle to oil lamps, the first essential was to burn the oil in a manner to permit of effecting the necessary admixture of air with the oil vapour. This has been done in various ingenious ways in the incandescent oil lamp, some of which are wickless and some depend upon an asbestos (fireproof) wick.

The result is a white light without smoke, smell, or flicker, in no respect inferior to the light of an incandescent gas burner. At the same time the oil consumption is reduced to at least one-half of that required for the ordinary duplex burner.

Moreover, the incandescent lamp burner will burn equally well with oil of low price, say, 6d. or 7d. a gallon.

Compared with the incandescent gas burner, the cost per hour for the same amount of light is appreciably less.

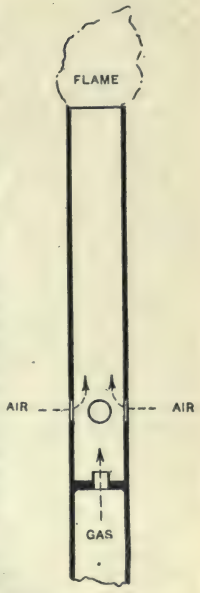
A further development of the oil lamp, worked on the "high-pressure" system, and using an inverted mantle, shows an even greater economy, a 100-candle power lamp costing only 1d. for 16 hours of light. This represents the lowest cost of any domestic illuminant yet available.

To those who are not deterred from using oil by the trouble attendant on filling and cleaning the lamps, the following table of cost per 1,000-candle power per hour of different systems of lighting should prove to be of interest :

	s.	d.
High-pressure oil lamp (wickless)	0	$0\frac{3}{8}$
Low-pressure oil lamp	0	$2\frac{1}{4}$
Ordinary yellow flame lamp (with wick) ..	0	$7\frac{1}{4}$
Coal gas (incandescent) ..	0	$2\frac{1}{2}$
Electricity, at $3\frac{1}{2}$d. per unit	1	2

It is claimed for the oil lamp that oil vapour is not so destructive of mantles as gas, and that the products of combustion are not so harmful to internal decorations, both of which are important points for consideration when the relative economy of the various systems of lighting is under review.

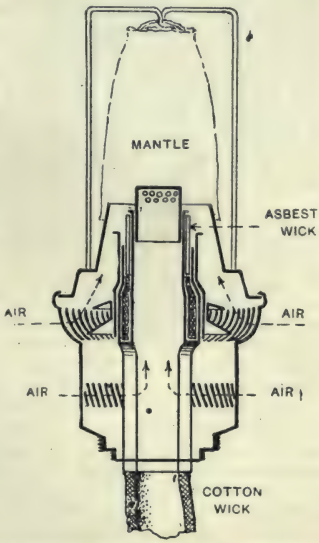
It may be mentioned, to allay the fears of the uninitiated, that modern oil lamps of good quality, whether central draught or mantle lamps, are in every respect safe, even with the commonest of oils.



Sectional view, showing the simple construction of the "Bunsen burner" as applied to gas

Gas

It was the writer's privilege to be taken over the laboratory of Dr. Welsbach, in Vienna, to see his then budding invention of the incandescent mantle. In its experimental stage it produced a weird, greenish light. Since then the incandescent gas mantle has been improved beyond recognition, and is now the basis of all the improved systems of artificial lighting, electricity and acetylene excepted.



A Welsbach oil burner with a mantle, which yields a white, steady and odourless light, equal to that of an incandescent gas burner

The ordinary gas burner burns the gas imperfectly, and to that fact owes its luminosity, for the sickly, yellow radiance that pleased our grandfathers resulted from the mild incandescence of carbon particles heated by the other part of the burning gas. Here really was the germ of the mantle idea, if inventors had only seen it, for the unburnt portion of the gas provided these particles, and the flame may be said to have formed its own mantle, if the carbon particles can be imagined as constituting an impalpable mantle.

The Bunsen burner, to which reference has been made already, burns with a

non-luminous flame, often called a "blue flame," and, burning the gas more completely, no carbon particles remain to be rendered incandescent. Dr. Welsbach conceived the idea of using such a flame to heat to incandescence a cage or mantle comprised of mineral matter.

We have seen how the idea has developed in incandescent gas lighting, and why it has proved, light for light, a more economical means of illumination than the old batswing burner.



A good type of inverted incandescent burner and shade. Such burners cast no shadows, and may be placed near a ceiling, if desired

The cost of mantles, if not frequently destroyed by careless treatment, is negligible, and does not materially affect the economy of the system.

Improvements, unnoted by the public, have been made in the structure and composition of the mantle, in part to render the light whiter and in part to reduce the liability to breakage.

The advantage of gas over oil is in the smaller amount of trouble involved in the management, and, no doubt, this warrants its preference wherever a gas-lighting system is available. The relative cost is shown in the table given above.

The householder who instals incandescent gas lighting should remember that the economy of this system over the old yellow-flame gas lighting is not only represented by the higher candle-power of the burner, but also by a very material reduction in the amount of gas burnt, the cost per 1,000 candles per hour being 2½d., against 1s. for the batswing burner, with gas at 3s. per cubic foot. Hence it is false economy to fit incandescent burners in the living-rooms and to light the kitchen quarters, bedrooms, etc., with the ordinary batswing burners.



Another form of inverted incandescent burner of good and useful design
Blanchard

At the same time, with a view to economy of mantles and chimneys, it is well that some responsible person should see to renewals, as servants are not always to be trusted to do this without mishap.

Burners that are in use intermittently should be fitted with by-pass burners, so that they may be turned on without the necessity for re-lighting, because mantles are apt to be broken by matches dropped upon them, or by the mild explosion that results from careless lighting.

The choice of inverted or upright mantles is principally one of taste, and hardly affects the question of economy. The inverted burner casts no shadows, and may be placed nearer to the ceiling, but, light for light, the cost for gas is practically the same.

Electricity

The old carbon filament incandescent lamp laid the foundation of our modern systems of domestic electric lighting. Its advantages over the gas flame were so considerable in certain directions that it has easily usurped first place. Yet in the one question of cost it has never been able to show an advantage over, or even a near approach to, the economy of gas.

In spite of this disability, however, electric lighting on the incandescent system is generally considered worth while, on account of its hygienic advantages, its cleanliness, and the ease with which it is turned on and extinguished.

Thus, when considering the relative economy of electric light and gas, we must take these points into account.

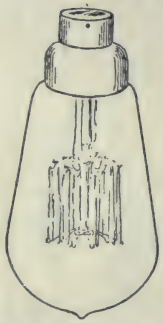
The first one, hygiene, is not to be measured in £ s. d., but it should carry some weight, for, after all, a pure atmosphere in our living-rooms is worth some outlay to ensure.

In the matter of cleanliness there may well be a very material saving in decorations by adopting electric light.

Lastly, the ease with which the light is started and extinguished is a saving of trouble, and conduces materially to economy, for the light may be extinguished by a touch of the switch whenever it is not wanted, whereas a gas light will generally be left burning to save the trouble of re-lighting it.

At current rates, electric lighting is a luxury. Already, however, there are signs of hopeful improvements in the direction of economy, if not in reduced cost of current, at least in lamps that give the same light with a lower consumption of current. These are the recently introduced metal filament lamps, of which several makes are now on the market.

Taking the well-known "Tantalum" lamp as the example to compare with the carbon filament lamp, it will be found that the same candle-power is obtained for about half the consumption of current.



"The Tantalum," a metal filament lamp that gives a good light with a low consumption of electric current

Added to this there is a larger effective life compared with the carbon lamp, because the Tantalum does not fall off in efficiency as rapidly as the carbon lamp. Thus it is claimed that the metal filament lamp shows a saving of 60 per cent. over the carbon lamp after both have burnt for 600 hours.

Another improvement is the new "Tungsten" lamp, which is stated to consume 1 watt per candle-power, as compared with 3½ for the carbon lamp, and hence has been put out under the name "Onewatt" lamp.

Another point in favour of these lamps is the great strength of their filaments, which reduces the chance of breakage.

To be continued.

PALM-STANDS AND JARDINIÈRES

A Variety of Styles—An Inexpensive Stand—A Pedestal of Satinwood—Pillars of Onyx and Ormolu—Jardinières of Decorated and Inlaid Mahogany—Old Brass Milk-pans

QUITE a remarkable "sign of the times" is the extreme and growing love of flowers. It is evidenced, not only in the increasing number of flower-shops, but in the fact that every greengrocer's window is also packed with blossoms. Visitors from America are struck with the beauty of the great



The graceful branches of a palm are seen to the best advantage when the plant is placed in a stand such as here shown. Lined with an inner case of tin, the plant can be kept sufficiently moist without injury to the outer wooden receptacle



A palm-stand in the form of an old mahogany bedpost, a pattern which is always popular and takes but little room

Photos: Messrs. Harrods

baskets filled with flowers that stand at so many of the street corners.

To have growing plants in our sitting-rooms, and something that will hold at least a pot of ferns, or the ever-useful palm, which, with little trouble and attention, will keep fresh and green all the year round, is beginning to be considered essential. Very often plants are merely put in some pretty china, pottery, or metal pot, and stood on a table or window-sill. But the effect of plants placed at a height is so good that the pot-stand is much in demand. Plants show to far greater advantage when raised on a level with the eye by this means.

The stands vary very greatly in style, decoration, and price. Although quite a modern innovation, they are frequently made on the lines of furniture of various bygone periods. Sometimes a plant-stand consists of a shaped bowl of wood raised on legs, and with a metal lining; at others it is like a small square table on tall, slender legs, while yet another model is in the form of an apparently solid pedestal of inlaid or painted wood.

With the first-



A wooden tub, bound with metal, on a stand of the same wood makes an inexpensive and excellent plant-stand for a dining-room

named type of stand the bowl part may consist of narrow strips of wood, through which glimpses may be caught of a brass pot made to fit it exactly. This is a very inexpensive design, and may be bought in mahogany for under £1. Or to go to the other extreme, one may invest in a beautiful pedestal stand made of kingwood decorated at the edges with ormolu. One such example has a little curio cupboard in the centre, the door of which is painted with a charming pastoral scene in vernis Martin. This will cost over a ten-pound note to procure.

Satinwood to go with drawing-room furniture in the same wood is, of course, also represented, and is found in a pedestal shape narrowing at the base and painted with roses and ribbons. One of the most popular patterns, however, is that evolved from an old mahogany bedpost, and reproductions of these are also now to be had for about 27s. They are supplied with triple legs and ball and claw feet, the wheat ear being a favourite pattern.

Other stands made of onyx can be used for lamps or plants, and sometimes serve for the one purpose in the summer and the other in the winter. They generally have a collar at the base of the table, and above the foot, of ormolu. These are rather ornate, and only suited for a large state or reception-room. The simpler stands not only look better, but serve to show off the plants more satisfactorily.

Some stands in the French style are of gilded wood with a marble top, but although adapted for a room furnished in a similar manner, are generally more suited to a mansion than the average drawing-room.



A jardinière of inlaid marqueterie, which, when filled with conservatory plants, has a charming effect in a drawing-room

Some of the mahogany stands are made of a size to hold a large china bowl, that can be filled either with cut flowers or spring bulbs.

Then, for those who like the effect of a number of pots of plants grouped together, there are some delightful jardinières made of mahogany either decorated or inlaid with other woods.

They can be filled up from the greenhouse with whatever is in season. These jardinières are not usually made very large, as they would have a clumsy effect, and one of some two feet in width can be had for about £3 3s.

For a room furnished in old oak, however, such a piece of furniture is quite out of place, and here nothing looks more picturesque and lovely than an old brass milk-pan filled with pots and stood on an oak table. One of these brimming over with some large and uncommon varieties of rose-coloured cyclamen looks most beautiful.

Chinese carved stands are generally rather low, and frequently have a Nankin blue pot stood on them. They vary very much in price, according to the carving, but can be had from about £2. The black bog-wood resembling ebony of which they are made can be used in most rooms.

The simple oak stand, with a tub of the same wood, strengthened with metal bands, must be mentioned. These are only suitable for a dining-room, and are very useful for holding a large palm or fern.

LOOSE COVERS FOR FURNITURE

How to Freshen up an old Chair—The Use of Benzoline—Fitting the Chintz for a Loose Cover—Choice of Design—Fastenings and Tapes—The added Flounce

When a room begins to look shabby, and therefore untidy, the purchase of some pretty chintz, which may be bought from 6½d. per yard, to make loose covers for the furniture, will work wonders. Loose covers are not difficult to make, for the method of fitting is simplicity itself, if understood. It is also possible to engage a furniture fitter; this useful person will come to the house at a wage of about 4s. to 4s. 6d. a day and food, and will cut out the covers, leaving them all ready pinned for sewing.

For those who prefer to do their own fitting, the following will prove useful hints:

Let us suppose it is an armchair which is to be the subject. It has grown shabby and dirty in the service of the nursery; there is a dark, greasy mark where heads have rested, and on the arms. Obviously, the first thing to do is to clean the chair, or the dirt and grease will soon work through the new cover.

Buy a loaf of bread, the kind known as "tinned" being the best for the purpose, and put it aside for three or four days in the hot kitchen that it may be quite dry.

Stand the chair on a dust-sheet, and begin to rub the greasy parts with the bread. You will find that with patience the bread will remove the grease.

If very dirty, benzoline may be used,

This may be bought of any grocer or dry-salter, but as

it is highly inflammable

it must be used with the greatest care, only in the daytime, and in a room where



Diagram showing the method of fitting and pinning in position the material for a loose chair-cover. New covers of a fresh pretty chintz will renovate a sitting-room most successfully and inexpensively

there is no fire and no artificial light, for the vapour of benzoline is very explosive. The best plan is to carry the chair into the garden, and clean it with the benzoline there. After use, the dirty fluid must in no case be emptied down a drain or a fixed basin, but should be poured on the earth in a shady spot, never in the sun. Benzoline should only be used as a last resource, owing to its dangerous nature.

Method of Using Benzoline

Pour some into a basin, and, if not working in the garden, leave the doors and windows wide open; work quickly, for benzoline evaporates very rapidly. Use a piece of coarse flannel (cotton rag is of no use whatever) and saturate it in the benzoline. It will feel as if it burnt the hand, but it really does no harm at all. Wring the flannel lightly, not too dry, and rub quickly and hard, not merely wipe the chair. If the first application is not successful, pour away the dirty benzoline, and wash a second time in the same manner. It will remove the grease and dirt very effectually.

The Odour of Benzoline soon Passes Off

Having cleaned the chair as thoroughly as possible, beaten it all over and underneath, and brushed it out in every crease, proceed to fit the chintz.

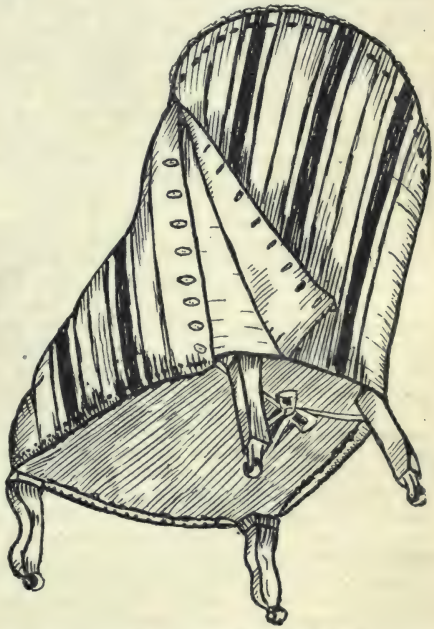
A chintz with a nondescript pattern is the easiest, as it need not be centralised. If, however, a distinct pattern be chosen, great care must be taken that the pattern be exactly in the centre of the seat and of the back. Such a pattern often cuts to waste, and this should be remembered when buying the chintz.

Place the chintz on the chair wrong side out, so that any pins can remain till the cover is sewn. It is a mistake to fit the material on the right side, for then it must be turned for sewing; sometimes a fold slips, or a little more stuff is taken in than is intended, with the result that when the cover is turned again it is too tight, and the work, if not spoiled, has at least to be done over again. Therefore fit the material the wrong side out, and not at all tightly.

If the cover is to be lined, use unbleached calico, which may be bought for 3½d. a yard. It must be well boiled before using, as it shrinks very much. The lining must be cut at the same time as the chintz.

If the chintz be fairly thick, it is not necessary to line it, and it sets much better unlined.

Place one end of the chintz on the chair, making sure that the pattern runs right way up, and that the centre of the pattern is in the centre of the chair, allowing the material to fall well over the front of the chair, allowing for a hem at least an inch in depth. Tuck the material well in at the back of the seat, or the cover is apt to split when sat upon. Pin the front carefully, then pin up the back, allowing a certain fulness, as the shape of the chair may require, and hang



The back of the chair, showing the fitting of the cover at the back and the drawing tapes that keep it in position. A flounce all round makes a pretty finish

the chintz over the back of the chair, and allow it to fall to the ground at the back. Pin it carefully just over the top at the back, and cut carefully.

Now fit the back, allowing for the hem at the bottom. Fit the side pieces in the same way, allowing for the hem. The front of the arms may need pieces to be let in, and these must be very carefully done, but patience, pins, and neat sewing will achieve it in time. Allow plenty of material to tuck in at the sides, and where possible arrange any joins to be in the tuck-in. Always remember the hem, and measure all round to make sure there is the same depth of material below the frame of the chair.

Having fitted the chair, remove the chintz very carefully. An opening must be left, the best position being at the back to one side. Make a false hem for the buttons, and an inside flap for the buttonholes, which should be of medium size, and placed at short intervals. Linen buttons covered with the chintz are best.

Use strong cotton for the sewing or stitching, and sew closely, over-sewing firmly every corner. Turn up the hem, and thread a tape through it from end to end, and be sure to sew down all edges inside the hem, so that the bodkin carrying the tape may pass easily. The tape draws the cover neatly round the frame, the tape ends being tied underneath the chair. The flounce should not be too full, and should hang equally all round, reaching from the seat to the floor. It can be put on with a little heading, so this must be allowed for when measuring the depth required.

Sofas and settees are covered in the same way.

EMBROIDERED SEATS FOR CHIPPENDALE CHAIRS

Continued from page 2748, Part 23

A Design of Leaves—Silk Sheeting or Roman Satin Seat-covering—Covers of Silk Brocade

A MIXTURE of linen or cotton may also be effectively embroidered—taking an idea from the seventeenth century of embroidering quaint-shaped leaves on to the fabric. This would make a most artistic covering for the chairs where a one-colour scheme was chosen for the room. The leaves could be worked out in any soft shades of one colour, such as pastel blues, vieux rose, cinnamon, or green. It would also be effective worked out in blue or green. The outer edging of the leaf is herringboned, then comes an Oriental stitch, after this there follows a repetition of the herringbone-stitch. There are many decorative ideas which can be worked out in this useful stitch when a light effect is desired. The stem of the leaf is embroidered each side in satin-stitch, worked in a slanting direction, whilst the centre is veined in a darker shade of silk. The centres of the leaves may be embellished with French knots, loops, or fancy darnings, and a spiked edge can be worked around the leaves if desired, taking three stitches which spread at the base, and meet and enter the linen at the top. This form of embroidery presents a light, effective, and decorative appearance, and would not unduly try the patience of the embroideress.

There are those who will possibly prefer a silk covering for their chairs; for this purpose a silk sheeting would prove excellent—but perhaps there is nothing more soft and beautiful than a Roman satin. A beautiful idea for a Chippendale chair may be worked out in this material in shades of electric blue. The groundwork should be a shade darker or lighter than the embroidery, which is worked out in a conventional design in mallard floss. Naturally the colouring and fabric chosen for the seats of these chairs must to a large extent depend upon the environment in which they are to be placed, also upon the colour scheme that pervades the room generally.

Another idea may be used for the chairs, and that is to make covers of silk brocade. The brocade should be a reproduction of an old design. Very exquisite ones are those composed of ivory-white brocade. The pattern of the brocade can be embellished with soft-coloured silks by the needlewoman, until it becomes a most elaborate piece of embroidery.

The following is a good firm for supplying materials, etc., mentioned in this Section: Messrs. Price's Patent Candle Co., Ltd. (Clarke's "Pyramid" Night Lights).



Embroidered seat for a Chippendale chair



WOMAN'S BEAUTY BOOK

This section forms a complete guide to the art of preserving and acquiring beauty. How wide is its scope can be seen from the following summary of its contents:

Beautiful Women in History
Treatment of the Hair
The Beauty of Motherhood and Old Age
The Effect of Diet on Beauty
Freckles, Sunburn
Beauty Baths
Manicure
The Beautiful Baby
The Beautiful Child
Health and Beauty
Physical Culture
How the Housewife may Preserve Her Good Looks
Beauty Foods
Beauty Secrets Mothers ought to Teach their Daughters
The Complexion
The Teeth
The Eyes
The Ideal of Beauty
The Ideal Figure,
etc., etc.

BEAUTIFUL WOMEN IN HISTORY

LADY EASTLAKE

By PEARL ADAM

THERE are some women who live in the memory in an intangible but persistent manner. We cannot say, "She did so-and-so" or "She said such-and-such"; and yet oblivion cannot swallow up their names, and these last long after all personal friends are gone.

One cannot read memoirs of the early and mid-Victorian days without coming upon Lady Eastlake's name. She was very beautiful, very charming, a clever painter and writer, and extremely popular with a great circle of acquaintances. Yet it is very difficult to piece together a picture of her as she appeared to her friends. No one seems to have fixed her portrait for us. We have her letters, diaries, and other writings, but these give us nothing of the woman herself. She was too little interested in Lady Eastlake, too much interested in other people and things, for her diaries to be "human documents."

Her Parents

Elizabeth Rigby was the fourth daughter in a family of fourteen children, of whom four were born at once. Her father was a doctor in Norwich; a man highly respected, who was successively alderman, sheriff, and mayor of Norwich. It was he who introduced the flying shuttle to the Norfolk manufacturers, and first brought vaccination to the city. So he made his mark in more ways than one. Elizabeth was born in 1809. She had a very happy childhood. Her parents were devoted to their enormous family. Her mother was a Palgrave, of the very ancient family of that name. She was a bright-natured woman, talented, and full of energy; and she ruled her household with a rod of love, which, when all is said and done, is considerably stronger than a rod of iron, wears better, and deals no bruises. She had a sense of humour, too; as a woman with two step-daughters and twelve children needs to have.

An Unconventional Childhood

At eight years of age Elizabeth began to show a taste for art; and thereafter she drew and sketched on every possible occasion for seventy years or so. She liked sewing—oh, happy child!—and helped her sisters to make all their dolls' clothing, even to their bed-furniture. In the summer the family moved to Framlingham, where the sketching went on apace; but the winters were spent in Norwich. At Framlingham their father insisted on their being out of doors all day, climbing trees, having picnics, and only coming in to eat, sleep, and have dancing lessons. In the winter Dr. Rigby encouraged them to read. He had many notable visitors, scientific, literary, agricultural, and so on, and the children always shared these visits. Elizabeth was full of fun, and her "odd ideas" amused these distinguished men.

When she was eleven her father died, and from that time she in a great measure educated herself. When she was seventeen, however, she fell ill with typhoid; and her recovery was so slow that she and her sisters were sent abroad to Heidelberg for a long

stay. Here she took up her drawing again, made hosts of friends—(the same story always, wherever she went friends sprang up about her)—mastered German, and generally brightened the sword of her intellect. Her first appearance as an author was on her return, when she translated a German work on art and wrote a story which appeared in "Fraser's Magazine."

She was no ordinary woman for her time. In 1832 she began a year's study of literature at the British Museum, and of art at the National Gallery. She was an accomplished musician, and read everything she could lay hands on. In addition she was very beautiful, very witty, very affectionate and charming, and had attained the age of twenty-three without either marrying, wanting to marry, or becoming an old maid. And this in 1832!

An Amusing Journal

When she was thirty-three she went to Edinburgh with her mother and sisters. A wonderful society gathered there then, as brilliant as any in London, and more compact. Elizabeth was a very great acquisition. No one had a word to say against her, in spite of all the strange, independent things she had dared to do—even in spite of the fact that she was five-feet-eleven, when no self-respecting woman of her time dared to be more than five-feet-five.

In Edinburgh she began her journal, and we have delightful descriptions of people—sometimes very amusing, more often tender and affectionate. We read of a Miss X., who had "a mincing little face and a mouth which unravelled to all eternity"; and a Miss B., who rejoiced in "an immense voice, warranted three hundred yards, like a reel of thread, but just as thin and wiry."

From Edinburgh she made visits abroad and to London. John Murray was a friend of hers, and in the famous house in Albemarle Street she met many very distinguished men, among others Charles Eastlake, the secretary of the Royal Commission on the Arts. He was a very popular painter, a personal friend of the Prince Consort, and a man of very sterling and endearing qualities. He was no longer a young man, but a woman of Elizabeth's calibre was not to be caught by a boy. When Eastlake came to Edinburgh, and asked her to marry him, she accepted him, and wrote to an old friend: "He has always been the object of my particular admiration for his gentle, refined manner and cultivated conversation. I believe him to be the right man for me, and am more and more happy in the thought of spending my life with him."

Married Life

They were married in 1849, after a two months' engagement, and then settled down in Fitzroy Square. For more than sixteen years she wrote three times a week to her mother and sister, always apologising if her letter were shorter than at least six pages. Letter-writing was more in fashion then than now.

They entertained a great deal, both being very popular. Her journal and letters are full of vivid touches, describing people and places and events. Her husband was very busy painting, and with the multifarious duties comprised in his successive appointments as President of the Royal Academy and Keeper of the National Gallery. She was delighted with all the honours that befell him; never was a happier, more generous-hearted woman. She went abroad with him when he went to Italy to buy pictures for the National Gallery, and wherever they went they were the centre of a brilliant, interesting little circle. But they thoroughly enjoyed being alone together.

Here are a few of the vivid extracts from her diary:

"I am afraid we are getting into the whirlpool, though I struggle hard to keep clear of it, or at least to get out of it from time to time. . . . Whilst you are in the sweet country, I am toiling at pleasure in this whirlpool of a city. Our engagements multiply about us, and as for my husband declining any, that is out of the question."

November, 1850: "I think I may prepare you, dearest mother, for your son-in-law becoming President on Monday. I don't like to speak positively, although I can conscientiously say that I feel so, but I should be sorry to entail on you the chance of disappointment. I threaten to walk backwards before him, and to be much more respectful in my manners."

Life Abroad

"I met the Nightingales at the French Exhibition. They had just received their first letter from their Florence—touchingly interesting. She had been taken to the hospital at Therapia, carried by the soldiers, who made relays without number in the short distance, so that the greatest possible number of them might have the pleasure of helping her; and her baggage was divided among twelve soldiers, though two could have easily carried the whole."

Florence, October 1, 1858: "My month here has been one stream of enjoyment, and I would much sooner have had the opportunity of knowing one city, and such a city as this, well, than have gone about to many more. I shall ever look back on my time here with the purest pleasure, for no cares were present, and my occupations were of the most improving and lasting kind, as well as entirely to my taste. The weather has been heavenly, and the air a delight to breathe."

Back in London, we hear of "no end of dinner-parties and at-homes," and she complains that "the days are too short, with their heads and tails cut off by late breakfasts and later dinners."

Thus went their happy life for sixteen years. It was closed, in 1865, by the death of

Sir Charles, at Pisa. Her grief was intense. For a time it threatened to ruin her whole life. But she was a woman of strong nature, and after a time she took up the threads again. But the experience drew from her an exquisite little volume, called "Fellowship: Letters Addressed to My Sister-mourners"; and from this book, more than anything else, one can visualise the woman as she was.

From that time she took up her life again, and lived amid warm friends, in the society she liked best. Her great friend, Mrs. Richard Boyle, has given us a sketch of her character:

"Ever tender and true, in their friendship there had never been either change or disappointment. From first to last she inspired loving veneration. She entered into the whole spirit of everything around her, gave her whole interest to a discussion. She was sure to know something about it, and one was certain to learn something new from her. She had a great, calm soul, was never bored, and could detect at once the best points in a character. Though a first-rate critic, she was quick to perceive anything good, and would dwell on that rather than the bad. Her generous praise was always ready; but her thrusts at the bitterness, cowardice, injustice, cruelties of the age were most refreshing." Mrs. Boyle says of her Sunday evening visits to Fitzroy Square: "It was a sort of little pilgrimage, and the shrine was Love. And then what a welcome she gave when the pilgrim arrived! And how pleasant it was when, after a time, books and flowers and papers being pushed aside, lamps and a tea-tray were brought in and set on the table, while her pet, the little cat upon her lap, insisted on being first served with its saucer of milk. . . . What long, happy talks! What words of wisdom and deep thought she spoke; what memories of old, strange experiences belonging to the years that she had known; what merry flashes of amusement and wit!"

She always "drew people out." She had great sympathy, and took to herself another's grief and disappointment. She did so understand, and she touched it so lovingly.

She lived till 1893, when she died peacefully in her sleep at the age of eighty-four. She was buried by her husband's side in Kensal Green.

Here are one or two memorable passages from her "Fellowship":



Lady Elizabeth Eastlake, a talented beauty of the Early Victorian period
From the painting by Wm. Boxall, R.A.
From "Journals and Correspondence of Lady Eastlake," published by John Murray, 1895

"There are those in this world (women) who live for a period in the halcyon and perpetual exercise of devoted tenderness for one lawful and all-engrossing object. Their duty and their love unite in one even, deep stream; for their duty is their sweetest affection, their affection their dearest duty. To some of those favoured, happy hearts there comes, and always apparently suddenly, a change in their whole existence: a change at first not understood, not believed—like a bad dream—when he who has been the life of their life has gone from them. Seen no more, heard no more, touched no more. . . . You ask yourself twenty times an hour, in blank amazement, 'Is it true?' and as often the hollow void returns the inexorable answer, 'It is true.'"

". . . And the mourner, with her feeble, failing strength—only just enough for the day—is especially bound not to waste it on the wrong road. Her beloved one is before her, not behind her. There are two portals through which she may gaze with longing looks. Over the one are the fatal words, 'Never more'; over the other the blessed characters, 'Ever more.' Oh, let us struggle towards that!"



THE THREE AGES OF BEAUTY

Continued from page 2754, Part 23

The Possibilities of Each Age Need Culture—The Right Training of Children Produces Good Expression—The Main Ingredient of Beauty—The Beauty of the Third Age is Made in the Second Age—The Analysis of Fascination—A Love of Influence, a Love of Life, a Love of Love

THERE are three distinct ages of beauty well recognised in beauty culture, and each period has its own characteristics, and therefore its own treatment.

Very few women enjoy full beauty in all three periods, but enjoy it in a special way during one of them. Thus old nurses will say that pretty children grow up "plain," and plain children are termed "ugly ducklings" by kindly disposed people.

Each age has its possibilities also; and though everyone recognises the promise of youth, and beauty culture works in this first period with a calculating eye on the future, the possibilities of the two following periods are not so well understood. So we see a woman considering the second period to be the only one worth attention. Up to the age of twenty all possibilities are considered, and from twenty to forty are lived up to, always with a lurking dread of that third period when beauty will be bankrupt. At forty many women are old; grey hairs are looked upon as evidences of Time's depredations; beauty is spoken of as past.

The First Age

But the third age should have also its beauty, depending upon the possibilities lying dormant under the beauty of the second age. It is the young women who make—or mar—the women they ought to begin to be at forty. The oft-told story of the man who at his majority attains to a big fortune, which he spends together with the wealth of life in his best years, has its counterpart in the career of many women born to beauty. Both live their early years under the shadow of fortune, both prepare for and anticipate coming triumphs, both then live out their gifts "for all they are worth," to use an expressive phrase, and both become bankrupt in the third stage. The fault in both cases, of course, is mismanagement of gifts and lack of culture of possibilities, though the effect of squandering is more apparent in the case of money than of beauty.

Little need be said here of the culture of beauty in childhood when much can be done on the pliant, growing form to remedy deficiencies and minimise ugliness. Ears are trained into place, defects of sight cured, limbs straightened, hair tended to a luxuriant growth, and nose and finger-tips and teeth trained by mechanical means to conform to a standard of beauty. But it is not so often remembered that beauty has various aspects, and that the physical aspect of the second stage depends very much upon expression.

The expression of the face is the history of the thoughts, written plainly that all may judge the inner by the outer woman. Now, the form is as Nature made it, and when all is said and done comparatively little can be done to modify its shape. But the mind of childhood is a blank page, waiting till Time and Circumstance shall take up the pencil of tendencies and write thereon. The face, becoming the index to the mind, soon gathers ineffaceable characteristics whereby beauty is marred or made. The beauty culturist will say that the standard of beauty has changed, and that the ideal of beauty which gained admiration fifty years ago is now out of fashion. To-day, character counts for much; sloping shoulders are recognised, together with the long neck, as signs of delicacy; doll-like charms lack interest; tears, a demure look, and a drooping eye denote a shallow outlook on life. So, says the beauty culturist, if you want to give character to a beauty you must cultivate her mind and allow her intelligence scope. "Beauty is not (to be) skin deep. Its real elements are based upon mental and moral qualities rather than mere physical traits."

Beauty of expression can be cultivated in the early years, when a wise treatment can perform seeming miracles, and a child be transformed almost beyond recognition. Love, of course, is the alchemist, working upon pliable, unspoiled material. But as the years pass, the working of such miracles become less possible, and the face, once well and definitely marked for ill, can then only be modified, not altered for good.

Quite contrary to the usual idea, there is much to be enjoyed in the years between the full growth and the commencement of the decline of physical power at forty, and also there is much to be done. The present beauty needs to be tended and preserved, but the future beauty has to be made. A right combination of these two ideas is being revived to meet the present needs of the beauty culturist, who knows that nowadays it would be ridiculous to call a young woman of twenty-five "an old maid," only tolerable till she reaches thirty, the age when our grandmothers laid our poor maiden grand-aunts "on the shelf," and gave the poor things mobcaps and some mending. But you will observe that, though your grand-aunt was obliged to be "an old maid" at thirty, your grandmother's mobcap was worn with a demure coquettishness which, together with her self-possession and matronly airs, made her "a young matron" at thirty. Why was this?

The Second Age

Merely the power of thought crystallised into custom. "You will always observe that the young people walk on the sunny side of the road of life," says a philosopher. Many women—and men, for that matter—walk on the shady side, and look lovingly at the sunny one which a habit of thought made them leave too soon.

No woman ought to relinquish her claim to beauty—physical beauty—until she is fifty. But it is too late to begin this thought at forty. You need to think about it at twenty, and carry youth on without a break, crossing the Rubicon of forty with as much capital in the way of appearance as though the years numbered only thirty. Many women drift into old age, and then protest that they are young at heart, in spite of appearances.

But, just as a man who has carelessly allowed a fortune to slip through his fingers cannot reasonably hope to acquire another at middle age, neither can a woman hope to be beautiful again, once she has put down the habit of beauty, and ceased to expand her mind. The milkmaid who said, "My face is my fortune," spoke more truthfully than her creator perhaps intended; and a fortune not cared for and put out to interest must needs diminish with time.

To use another metaphor, every person's vitality has a high-water mark, which it seldom touches in the ordinary way. It can be forced there without apparent harmful after-effects when one is young, but in the third age of beauty a constant low ebb has to be endured in consequence. If a young woman keeps her thoughts in the present, and keeps them superficial, she must become egotistical and narrow-minded, and then wakens up one morning to find herself old and without an audience for her tiresome talk. No art or device will hide this kind of age, and at forty she is old and yet immature, an object of pity, clinging to muslins, curls, and blue ribbons, to the past and to "kittenish" ways.

You remember that when "in her prime"—a phrase used by this type of woman—she had a horror of old age, and belonged to that same genus of beauty who poisoned herself when she found wrinkles on her face and grey in her hair. This type of woman, by refusing to acknowledge the possibilities of the third age (from forty onwards), commits the kind of suicide meant in the saying "a pretty woman dies twice."

Another type of woman who dies her beauty-death in the second age is the married woman who is not selfish enough. She becomes "domesticated," and she says that now she "lives for her children." Youth does not leave this woman—she deliberately drives it away, forgetting that youth will only appeal to youth. When the time comes for her to be living in the full beauty of her third age she finds herself "on the shelf," and the young people leaving her out of their discussions. If she sees then some wiser woman, who has carried forward her accomplishments, her thoughts, and her ideas, monopolising her place, she will indeed be miserable. Never rule out any good thing of life, because if it is really good it will be good all the time, and will only mellow and ripen with keeping.

It does seem a hard thing to say, but the too-unselfish woman often hands the prizes of life to her more selfish sister, who has never forgotten herself so far as to go bankrupt of youth and vitality. But as it takes all sorts to make a world, this is also true of a family; and the domesticated woman who does *not* want to be old at forty should remember one or two things: Extremes meet. It is possible to be selfish in extreme unselfishness, and children who are not taught to give to mother as well as take from her are being badly educated. Then, the demand of a family is life-long, though it may take different forms. In essence, however, it is always the same—a demand upon the mother's vitality and sympathies; and to meet this demand a woman needs to provide and conserve during the second age, so that the third shall have its own share of youth, beauty, and interests.

The Third Age

There is more than this to be done, but it may be best revealed in the study of some woman who has reigned as a beauty not only in the second but to the full extent of the third age. It is in later years that she will evidence her work done in her best years.

The third age is really the "proving of the pudding," for after forty the main points of the life cannot be very much altered, though there are many exceptions to this rule. Can these theories, put into practice, enable a woman to be young at fifty? For answer, compare the woman of to-day—the woman with a widened outlook—with the woman of a hundred years ago.

The comparison is more striking between the single women, because many married women of to-day write "Finis" to romance

and beauty as they did to three-volume novels —when the sound of the wedding-bells has ceased. Many problems leap up for discussion at this juncture, but to follow our single thread of beauty culture, it is seen that the woman without household responsibilities has more outdoor exercise, can be more selfish, pays more attention to her meals, and much more attention to her mind.

A woman cannot be said to reach the fulfilment of her beauty till she is thirty. Before this she may be beautiful or pretty; at thirty she should begin to be fascinating. Helen of Troy was forty when she *commenced* to make history; Cleopatra was over thirty when she met Antony; Mdlle. Mars was most beautiful at forty-five; and Madame de Maintenon was forty-three when she married Louis XIV.

What is Beauty?

"Beauty," in its narrowest sense, is a negligible quantity; it lies "in the eye of the beholder." As an illustration of this there is Canova's famous Venus, to create which he had to use the combined beauty of twenty-two beautiful models, one contributing an arm, another the nose, and a third the eyebrows. And yet this Venus has her critics. This, of course, because she is only cold marble. One of the twenty-two models, provided she had fascination, would have more influence in the world than a Venus. It is conceded, then, that physical beauty alone has little fascination, though it is valuable as an attractive casket for some jewel.

The women who have been celebrated for beauty have not aimed at this kind of celebrity. They have almost invariably desired power. There is not a reasonable woman alive who does not desire some power, some influence, and rightly so, since she was created to influence.

But the clever ones have always clothed a firm hand in a velvet glove, and have known that physical beauty, good gift as it is, though it will attract, will not hold. We then find them using their beauty for some definite purpose, and none know better the value of reservation, the avoidance of any frittering of the vitality upon occasions and people that—from their particular point of view—did not matter. Some ambition, some compelling motive, keeps the mind ever on the alert, calls out latent powers, and bids for development when lesser souls are content to be middle-aged. The personality here begins to be fascinating. But there must be much more; and I think a study of the matter reveals the fact that "love of life" is the greatest factor in fascination.

The Art of Living

Such women as Cleopatra and Mdlle. Mars "lived." It was as though their characters were many-phased, though a deeper study would show *mirrors* on the facets of their diamond. But whether they sympathised really, or gave back flattering reflections to the onlooker, they had the credit of "understanding." The highest tribute a man can pay a woman is to say that "she understands." Any woman can understand many men if she develops her powers. Probably no man can read any woman in this way; this is why it would be absurd to speak of "a fascinating man."

We never find the supreme artists of fascination unveiling their art. Theirs was the art concealing art, and the fascinating woman keeps her brow serene though her thoughts are in a ferment, and always the appearance makes first appeal to the beholder. Another factor, then, is reticence. If ever the queens of beauty stooped from the eminence to which they had climbed—observe it is not said "had been placed"—they stooped to conquer. Power is self-poise and self-reliance; lose these, and power goes. Alas! they are hard to keep, for in the scramble of life, its temptations and its illusions, the poise is attacked on every side. Let the "nobly planned" woman deviate ever so little from the path ruled by hygiene and wisdom, and, *pro rata*, she loses her power "to warn, to comfort, and command."

The Prime Factor of Fascination

This brings us to the factor of fascination which is most uncertain, most potent, and yet most destroying.

It is love.

Love in any of its phases brightens the eye, gives a glow of youth to the appearance, and banishes many cobwebs of age. All fascinating women are always in love with love all the time, and many never materialise their ideal, although they may give the appearance of having done so.

It is this which gives the magnetism to the personality. This being an article on beauty, it is only necessary to note how great a part Love has played in the history of great beauties. But this factor of fascination is, as has been said, an uncertain one; it is a magnetic current running high and running low; and so it has happened that, running low, all other gifts have been frantically sacrificed. The magnetic power goes; the light lit for one who cares nothing is put out; and, behold! the woman is old, because she is not able to love again.

There is a love which gives serenity to beauty, and, properly exercised, keeps the brow unwrinkled and the eyes young. This is the love for children. Then the sympathies keep young, and the heart is softened. It has been noticed often how people who are much with children, sharing whole-heartedly in their joys and sorrows, keep young and good-looking into the years. Though such beauty lacks fire, it has its own fascination.

For every woman there is her own ideal, or, if you like, her personality idealised.

Every woman knows her ideal. If throughout all her conscious years she follows it, she materialises some of its beauty into all her three ages, especially the last.

To be continued.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. T. J. Clark (Glycola); De Miracle Chemical Co. (Removal of Superfluous Hairs); Antipon Co. (Obesity Cure).



CHILDREN

This section tells everything that a mother ought to know and everything she should teach her children. It will contain articles dealing with the whole of a child's life from infancy to womanhood. A few of the subjects are here mentioned:

The Baby
Clothes
How to Engage a Nurse
Preparing for Baby
Motherhood
What Every Mother Should Know, etc.

Education
How to Engage a Private Governess
English Schools for Girls
Foreign Schools and Convents
Exchange with Foreign Families for Learning Languages, etc.

Physical Training
Use of Clubs
Dumb-bells
Developers
Chest Expanders
Exercises without Apparatus
Breathing Exercises
Skipping, etc.

Amusements
How to Arrange a Children's Party
Outdoor Games
Indoor Games
How to Choose Toys for Children
The Selection of Story Books, etc.

MORRIS DANCES AND SINGING GAMES

By CLIVE HOLLAND

Revival of Old English Dances and Singing Games—Steps that Give Health and Vigour to the Dancers—Dances as a Valuable Asset at Bazaars, Charities, etc.—Two of the Popular "Morris" Dances Explained

LARGELY owing to the excellent work done by the members of the Espérance Girls' Club, many delightful old English dances and singing games have been successfully revived and introduced into various pageants which have been arranged for charitable and other purposes.

In other directions, too, these Morris and country dances and the singing games of children, which in the Middle Ages and the fifteenth and sixteenth centuries were so popular, have been usefully revived in many towns and villages as a means of healthful exercise. They also teach children graceful movements, as well as giving much pleasure.

Those who have seen these interesting revivals will understand how valuable a pictorial and artistic asset the dances and fairy-like gambols of children can be at bazaars, garden fêtes, and the like. In the smaller towns and villages of our land a revival of Morris dances and singing games is admirably calculated to provide an artistic, healthy, and interesting amusement for the children who take part in them, and also a very easy means at the same time of raising money for charitable and other objects.



The hobby horse, one of the principal characters in the newly revived old English Morris dances. Such characters were usually taken from legend or romance

Photos, Clive Holland

Indeed, few more delightful and graceful amusements for boys and girls can be imagined, and their introduction into some of the girls' high schools, as well as on a smaller scale into the elementary schools in different parts of the country, has proved an unqualified success.

"Dancing," a well-known writer has stated, "is a perfectly natural outcome of the joyousness of life which should be present in all young human creatures."

Amongst those of Northern nations no



A pretty figure of the St. Leger (Sellenger's) round. The costumes are those of old-world village girls and boys

dances are more historically and pictorially interesting than the country and Morris dances of England. In the names applied to the dances of Anglo-Saxon times, such as Hoppan, Tumbian, and Saltian, which are words meaning respectively to hop, to tumble, and to leap, we gather that in those far-off days the pastime of dancing was of a far more energetic and less graceful type than that of modern times. The professional dancers of the Middle Ages, for instance, were called tumblesteres, or saylors, from the Latin *salio*, to bound or spring, and were also called sauters from the French verb *sauter*, to leap.

One of the most popular of the ancient dances which have in recent years seen a revival was one known as the "Carole," performed generally by strolling minstrels, jugglers, and tumblers—the latter a kind of acrobat—a very accurate description of which is given by Chaucer in his "Romaunt of the Rose." There he says regarding the parish clerk's accomplishments: "In twenty manners he coude skip." This "Carole" was also one of the domestic dances of that day, usually performed by ladies and gentlemen alternately, who held each other's hands and danced in a circle.

In the fifteenth century there was a considerable revival in dancing, and many new measures were introduced, some of them of a much more active and exciting description than those of former times. In Wright's "History of Domestic Manners" one reads of a character in a certain play, "that shall both daunce and spring. . . ."

It was this revival, and the extravagance to which dancing was afterwards carried, that caused the more zealous moralists and teachers to condemn the practice, and admonish more particularly young girls to dance, if at all, with moderation and modesty.

It is little to be wondered at that with the revival of dancing, and the popularity which as an amusement it seems from very ancient times to have enjoyed both in England and other lands, that the country folk whose cottages did not afford sufficient room for the pastime indoors should have in the course of time invented measures and practised them in the open air.

The dances which came to be evolved in this way are to a large extent the Morris dances which have survived in some of the most remote country districts down to the present time, in many cases without having lost their chief distinguishing characteristics.

We cannot enter into a learned disquisition regarding the origin of Morris dances in the present article. But it may be said that the Morris dance was very probably introduced into England about the middle of the fifteenth century, and was distinctly connected through the Fool, one of its chief characters, with the gleemen of Saxon times and the Norman jongleurs. The name, which does not seem particularly fitted to these dances, is said to have been derived from the word Morisco, which was a dance of Moorish origin.

As a general rule, the characters the Morris dancers represented were taken from some old English legend or romance, and were frequently "Robin Hood," "Little John," "Maid Marian," "The Fool," "Tom the Piper and his Son," "St. George and the Dragon," and the "Hobby Horse." In olden times the dancers were dressed up in gilded leather and silver paper, with coats of white fustian spangled over with stars, with purses at their girdles and bells attached to their garters. In some cases the dancers wore as many as thirty or forty bells tied about their knees.



St. Leger round, known in olden days as "Sellenger," or "Sillinger's" round, one of the oldest and prettiest of true Morris dances

It is not possible in the space available here to give an exact description of the Morris dance as it used to be. But in most of the revivals which have taken place great care has been exercised by the originators to base the figures, the poses, and the steps upon what little information it has been possible to gather from descriptions and early pictures which have come down to us. At an old house in Betley, Staffordshire, is a most interesting stained glass window, the twelve lozenge-shaped panels of which depict some of the chief characters of the Morris dances; and also the maypole round which in olden times these dances were frequently performed. Some authorities appear to think the original dance was a kind of hornpipe. It is certain that it was danced with a very considerable amount of action, and not distinguished by either sedateness or great gravity in the dancers themselves. In support of this contention, in Henry VI., Part 2, Act III., Scene I., Shakespeare makes York say of Jack Cade: "I have seen him caper upright like a wild Morisco." Many of the dances which are now being revived for purposes of charity and other fêtes were at one time very generally popular, even in Court circles. And one of the prettiest of these is the St. Leger round, known in the days of Queen Elizabeth as "Sellenger's," or "Sillinger's," which is recognised as one of the oldest dance tunes now in existence.



A figure in "Bluff King Hal," a dance that was very popular in the time of Queen Elizabeth

At a recent revival (photographs of which are given) some of the prettiest dances were performed for charity by a number of the pupils of a large high school in the South of England. Most of the girls were in printed cottons, on which were sprayed dainty flowers—rosebuds and the like—and sunbonnets; whilst the village girls wore flowered muslins and hats trimmed with ribbons, poppies, and corn. The village "lads" were represented by girls dressed in good old-time smocks, felt hats, and coloured bandanas knotted round their necks. So excellent, indeed, was the "get-up" of the "lads," who had tucked their hair away under their slouch hats, that it was not easy to realise that they were girls at all. Of the dances selected the chief were "Sellenger's Round," "Country Gardens," "Laudnum Bunches," "Shepherd's Hey," "Dargasson," "Bluff King Hal," "The Rigs o' Marlow," and "Bean Setting." "Bluff King Hal," it may be noted, is a version in the major mode of the Staines Morris Tune, which was published in the first edition of Playford's "Dancing Master." All the dances we have mentioned were popular in the spacious days of Queen Elizabeth, and are so designed, both as regards music and the figures comprising them, as to enable them to be easily learned and danced upon village greens, to either the accompaniment of a fiddle and pipe, or to that of the dancers' singing alone.

"Dargasson" is a particularly interesting and pretty dance, originally performed by four girls and four boys. But it can be done with two or three couples. The quaint, lilting music is known as "The Beginning of the World," and can be found in the volume, "Old English Popular Music," published by Messrs. Chappell and Co. The "stick" dance, known as "Bean Setting," often forms an item in these revivals; as does also the pretty handkerchief dance, known as "Country Gardens," "The Morris Off," and "Rigs o' Marlow," also a "stick" dance.

In between the dances can be introduced with great advantage folk songs of Somerset and Dorset, such as that charming old Somersetshire ballad of action, "Blow Away the Morning Dew," the first verse and chorus of which is:

"There was a farmer's son
Kept sheep all on a hill;
And he walked out one May morning,
To see what he could kill."

Now to come to the more practical part—organisation. There should be little difficulty in teaching the ordinarily intelligent child the very simple steps of most of the Morris dances. And provided the teacher has well-grounded herself or himself in the subject, three or four weeks' training, devoting, say, half an hour after school proper each day, or an hour every other day, to practice, should be sufficient to bring the children to a state of proficiency that will enable them to give a public performance. If possible, at least fifteen boys and fifteen girls should be trained, as variety in the children in the different dances and singing games gives added charm, and in the case of the latter provides the necessary chorus.

The matter of costume is rather an important one. There have been many types of these introduced into the revivals in various parts of the country. In the dances which have from time to time been given at Bidford and at Hedington, for example, very elaborate

costumes, copied from early prints and other sources, have been used. But the simpler forms, such as are shown in the pictures illustrating the present article, have much to recommend them if the matter of expense has to be considered. In other revivals one has seen the elaborate costumes of the Courts of Elizabeth and Charles II., and of the Georges, in which the "boys" wear doublet and hose or knee breeches and the much belaced jackets, and the girls the elaborate costumes of the same periods. But there is really no need to go to any great expense in the matter of costume. The country lads' costume worn by the girls in our pictures are easily and cheaply procured, a couple or three shillings, or even less, covering the expense if made at home; the girls' dresses need cost little, if any, more.

As a general rule, delicate and tender colours should be chosen for the girls' dresses, and these should be allotted with a due regard for the tableaux into which they will fall at certain figures of the dance.

As regards the more elaborate costumes of the Jester, the Hobby Horse, and similar characters, it may be said that five shillings to seven-and-sixpence should cover the cost of each, if made, as were those in our pictures, at home. So that a party of from thirty to forty performers, which is quite a sufficient number, need not entail an expense for costumes much exceeding five or six pounds. And, of course, if one or two performances be given in aid of a charity, with a stipulation that expenses shall be deducted, the cost of costumes is immediately cleared, and usually a substantial sum in addition is handed over to the charitable object for which the dances have been given.

The number of rehearsals necessary to acquire proficiency will vary very much with the ability of the individual children. But half a dozen rehearsals—three at least of them in costume—should suffice in most cases. It has been found by experience that the children themselves look upon rehearsals, not as some unpleasant task, but as a most enjoyable amusement. Of course, each group will need rehearsing; and each character, when a perfect performance is striven for, will require individual coaching, both as regards positions, gestures, and expression. More especially when examples of the folk songs or of singing games, such as "Simple Simon Met a Pieman" and "Little Boy Blue," are included in the programmes. Facial expression, graceful and effective action, and precision of movement count very largely in the general effect.



One of the figures in "Trenchmore." Morris dancing offers scope for facial expression and singing as well as elaborate steps

As a pleasant and interesting means of raising money for hospitals and similar charities these revivals have been immensely successful. And on the several occasions upon which the writer has happened to be present the appreciation and enthusiasm of the audiences were most marked. And as to the happiness and whole-hearted enjoyment of the performers there could be no question.

Perhaps, also, it may be useful to add that the necessary music of both dances and games can be procured from Messrs. Simpkin and Co., Ltd., and Messrs. Novello and Co., Ltd., both of London, the cost of which is small. There is also a most excellent book upon the subject, entitled "The Morris Book," by Messrs. Cecil J. Sharp and Herbert C. MacIlwaine, in two parts, 2s. 6d. each, giving the fullest and most explicit directions regarding both the music and the dances, as well as many other useful and interesting notes and hints.

It should be remembered that the Morris dance is essentially a vigorous, rather than necessarily a graceful, set of movements. This, of course, may be said of almost all country dances, and it is especially true of Morris dances. It is also easy to understand why this should be so, as the Morris dances were evolved in early times by healthy, vigorous people, who, indeed, took this means of expressing their animal spirits, health, and love of active movement.

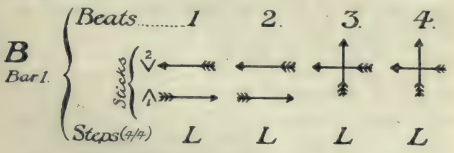
The Morris step, roughly speaking, is alike throughout all the dances. It varies only in force, the length of the stride taken, and the height that the foot is lifted. It should be noted that the foot when lifted is never drawn back, but invariably thrust forward. The toe should not be pointed in line with the leg, but held at a right angle to it, as in the standing position.

Once possessed of the spirit, the variations of the Morris step need little explanation or description, for the steps are few in number and simple in character. The first thing to do towards getting the true art of the Morris dancer is rigidly to forget the ball-room style of dancing and manner, and in their place to aim at vigour, abandon, and the exhibition of a considerable amount of animal spirits.

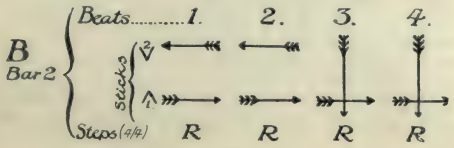
Now to describe, somewhat in detail, a couple of the most popular of Morris dances,

pictures of which have been given in the present article. The "Rigs o' Marlow" is chiefly a stick dance, and in it the sticks are held throughout by the middle, and must be grasped much as a penholder should be, that is, lying in the hollow at the base of the thumb, and supported by the second finger, with the forefinger and thumb meeting together above it to hold it in place. In all single tapping passages to "A" music in "The Morris Book" sticks are held slanting upwards in the same position as would be a "single-stick," but with the upper arm close against the body. When in column formation, odd numbers—that is to say, leading file—must hold the forearm to the right side, and even numbers—right file—the forearm must hold across the body in such a way that the sticks cross between the files, ready for tapping. The leading file dancers always tap with their sticks those of the other file dancers, who must hold theirs firmly. In the double tapping which comes with the "B" music, sticks are held in the middle, the hand below the stick, which should now be straight, parallel with the ground, and advanced towards the partner, and raised about as high as the neck.

The following diagram will perhaps show best how the sticks are tapped in this movement. The V's and numbers represent the leader and partner, Nos. 1 and 2; the other pairs, of course, tap exactly as these two, odd and even numbers respectively. The arrows represent the sticks, and as the tapping has now to be done with both ends of the sticks these are shown in this way. The barbed end represents the top of the stick, and the feather end of the arrow the butt end. The top should always be held to the right—(the feathered or butt) to the left of each dancer.



In the second bar of "B" music, No. 2 with top end taps the butt of No. 1 at beats 3 and 4 in the following manner:



In the *third* bar of "B" music No. 1 taps No. 2 as in bar 1 of same step.

In the fourth bar of "B" music No. 1 taps No. 2 on every beat; in the first beat No. 1 with butt end taps No. 2 on top end.

The second beat with top end taps butt.

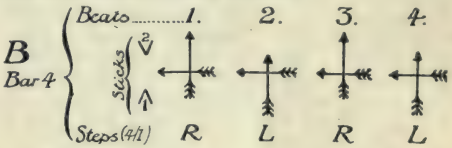
The third beat with butt taps top.

The fourth beat with top end taps top of



"Once I loved a maiden fair" is a charming old-fashioned country dance, accompanied with singing. Spirit and abandon should mark the performances of country dances rather than elaboration of steps

No. 2 in the following manner:



It must be admitted that this double tapping appears complicated, both in the dance itself and in the diagram, but is really quite simple. A few words of explanation concerning the fourth bar, which is the most difficult, will serve to explain the whole. In this on beat one No. 1 taps with his butt on No. 2's stick, raises the wrist and hand till the stick is above and at right angles to No. 2's; then thrusts outward till his butt strikes No. 2's top. On beat two, No. 1 lowers his hand, keeping the stick perpendicular, moves hand to right, and taps his top on No. 2's butt. Beat three is the same as beat one. On beat four, No. 1 simply lowers hand and taps No. 2 on his right or top end.

In the second four bars of "B," double tapping and steps are repeated precisely as in the first four bars, and throughout the dance it is the same to "B" music, four bars of double tapping repeated up to the call of "all in."

In the dance "Bluff King Hal," the step is 4-3 throughout; and it should be danced something after the fashion of "Morris Off," but not quite so soberly; but, nevertheless, the step is less vigorous than the normal Morris step. It must be danced evenly and almost steadily, or its true effect will be spoiled.

THE HISTORY OF NURSERY RHYMES

By FLORENCE BOHUN

Origin of the Nursery Rhyme—Varying Theories—The Original "Mother Goose"—Early Collections of Nursery Rhymes—Sources of Some Well-known Rhymes

Almost the first words a baby attempts to pronounce are those of the nursery songs, and it is not long before he is able to ask for the pathetic story of "Old Mother Hubbard," or the tragic tale of the amorous couple "Jack and Jill," or some other rhythmical legend. Picture books in attractive colours tell him more of the stories as he grows older, and he soon is deeply versed in the quaint old nursery rhymes.

It is difficult to believe that once these now innocent and dainty verses had very different, and by no means as pleasant, meanings. Some possibly are the direct descendants of savage incantations and early charms, others are all that remain of biting political satires, and others, again, are the abbreviated and modified versions of old popular songs.

Most of our nursery rhymes are very old, so old that even the earliest writers have "collected," not originated them. The greater number of them were handed on by word of mouth from mother to child, and it was not until printing became general that there was any attempt to gather them into a book. Even then they were compiled for a child's book, and none of their ancient and interesting history brought to light. It is only recently that their origin and history has been inquired into.

The Original "Mother Goose"

The earliest complete collection in English of nursery rhymes was published by a "lady of Boston town" in America, named Dame Vergoose, who, for the sake of brevity and perhaps attractiveness, was always called "Dame Goose," or "Mother Goose." Her printer son-in-law, who had stayed in the old country, brought out the book, under the title "'Songs for the Nursery, or Mother Goose's Melodies for the Children.' Printed by T. Fleet at his Printing House, Pudding Lane, 1719. Price Two Coppers." A French collection was published twenty-two years earlier, and, strangely enough, had a similar title, "Contes de la Mère L'Oye." These were supposed to be the work of a French queen, who was universally known, in the brutally candid way of those times, as "Mother Goose," on account of possessing a webbed foot. There is no proof that the American "Mother Goose" took her idea from the French collector, and I do not think we can accuse her of plagiarism.

Many attempts have been tried to prove that all the old nursery rhymes had a common source of origin. In 1857 Mr. J. B. Ker produced a book in two volumes called "The Archæology of Nursery Rhymes," in which he tried to show that all our dear old songs were brought over by Dutch refugees during persecutions of the sixteenth century. A little earlier, another author wrote a lengthy and very dull treatise, "An Attempt to show that our Nursery Rhyme—The House that Jack Built—is an Historical Allegory Portraying Eventful Periods in England's History since the Time of Harold."

A third energetic writer attempted to prove that these songs were all of Jewish origin, having originated very shortly after the birth of Christ.

Fortunately, none of these dull theories have been conclusively proved, and we can still believe in our nursery songs.

The Origin of Some Well-known Rhymes

It is sad to think that the story of "Jack and Jill," with the one accident of their unhappy venture, used to exist as a long poem It is certain that the single remaining verse left to us could only have been the final one. These daring children resemble very closely Hjuki and Bil, the two children of the moon, in Scandinavian mythology.

The quaintly elaborated story of "The House that Jack Built" is well known to be an adaptation of a Chaldee hymn introducing allegorical figures of the various enemies of the Hebrews, the victory of the chosen people and their entrance into the Promised Land. The similar one of "Stick, stick, beat the dog," is very like the children's song which was included in the Jewish Book of Service for the Paschal Festival, so that the little ones could beguile the slow time by reading it.

"Playford's Dancing Master," published 1640, was a book of music containing a few of what we now know as our "nursery rhymes." The delightfully nonsensical one

> If all the world were paper,
> And all the seas were ink,
> And all the trees were bread and cheese,
> What should we have to drink?

was among the contents. "Gammer Gurton's Garland," another miscellaneous collection of poems, contained the tersely described sport of the "Little Man."

> There was a little man
> And he had a little gun,
> And his bullets were made of lead—lead—lead,
> And he went to a brook,
> Where he saw a little duck,
> And shot it through the head—head—head.

"Little Bo-Peep" is a political ballad, meaningless nowadays, that refers to the

time of monastic tyranny. The monks and friars in the days of degeneration for long ground down the peasants for money, threatening the most terrible of all punishments to the mediæval mind unless it were given, and speedily. But when the monks were turned out of their monasteries, "Bo-Peep" lost his sheep—that is, the collector of the "boo," or tax, could no longer find "sheep" willing to give money.

An early version of "Old King Cole" runs:

Old King Cole
Sat in his hole.

This refers to the earthwork, probably a small amphitheatre, near Colchester, of which Roman castra, "Coel Godebog"—"Cole Goodfellow"—was the merry king. Though the rhyme does not date from the Roman occupation of Britain, it is certainly of great antiquity.

"Little Jack Horner," the priggish hero of the poem, was a real person, a king's messenger of no great honesty, who, when sent with some valuable title deeds, placed in a huge pie, from his masters, the monks of Glastonbury, to Henry VIII., extracted the documents and made himself owner of them. The suggestion of his "goodness" is probably meant sarcastically. The original poem was one of the chap-book kind, which ran into a hundred or more verses. Our one verse is an abridged edition of this, no doubt, long-winded discourse.

In 1699 a writer of the name of Thomas d'Urfey compiled a book of very miscellaneous verses, which he called "Pills to Purge Melancholy." It contained, among a number of country songs, the very graceful one of "All on a Misty Morning," and "The Wiltshire Wedding," now usually played as a game, consisting of fifteen six-lined stanzas.

The best-known part of this poem is the lilting chorus which fixes itself so firmly in the memory:

With how do you do
And how do you do?
And how do you do again?

"Sing a song of sixpence," which has had the wear of centuries to smooth it down to its present easily-running form, occurs in Beaumont and Fletcher's play "Bonduca," produced in 1647. There is no doubt, however, that it is considerably older than that period. The graphic love story of the frog who "would a-wooing go" was composed by a man named Litson, about two hundred years ago, to be sung at an opening performance of Covent Garden Theatre. He modelled it on a much earlier poem, "The Frog and the Mouse." "Where are you going to, my pretty maid?" composed about the same time, was a popular street song, from which the present dainty version has been abbreviated and adapted to more modern day manners and morals.

Many of our nursery rhymes once had a historical meaning, of which now all the allusions are lost.

Hark, hark, the dogs do bark,
The beggars are coming to town,
Some in jags, and some in rags,
And some with golden crowns.

is thought to be a Jacobite rhyme in derision of the House of Hanover and all the many followers who came over with the Dutch prince. A rhyme little known to-day, but one which was extremely popular for some time:

What is the rhyme for porringer?
The King he had a daughter fair—
And gave the Prince of Orange her.

This is believed to have been written when the English Princess Mary married the prince who, in 1688, brought order and peace to England.

One of the many of the "bold bad barons" of King John's reign, who was evidently not bad enough to keep his master's capricious favour, is believed to be the hero of "Humpty Dumpty." And "Old Daddy Long Legs" was a monk who thought more of worldly goods than of a pious life. Though usually only the one verse of "Old Mother Hubbard" is quoted, there is in existence quite a long poem on this tragic subject. The three first verses, of which our well-known one is the first, are the original old ones, dating possibly from before the sixteenth century. The rest are modern.

Ladybird, ladybird,
Fly away home;
Your house is on fire,
And your children all burnt.

is not only the property of English-speaking children, but, with some variations, it is sung to the tiny black and scarlet beetle by the little ones of Germany, Denmark, and Sweden, But in Germany the insect is given its correct name, "The Virgin Mary's Chafer," and in Sweden it is known as the "Virgin Mary's Maid." The children of Norfolk never use the word "ladybird," their expression is "burny-bee."

A very old song, sung more in the north than in the south of England, is the delightfully nonsensical

A carrion crow sat on an oak—
Fol de riddle, lol de riddle, hey ding do!
Watching a tailor shape his coat;
Sing he, sing ho, the old carrion crow,
Fol de riddle, lol de riddle, hey ding do!

These old rhymes are all charming, and it is very pleasant to know that the collecting of them is still going on. Edward Lear and Rudyard Kipling, among many other writers of modern times, have given us many verses which will soon be as well known to our children as the older ones were to us.

GIRLS' CHRISTIAN NAMES

Continued from page 2762, Part 23

Minerva (*Latin*)—"Wisdom." Akin to the Sanscrit root "man," the Greek "menos," and the Latin "men," whence "mens," a mind. Hence Minerva literally means "one having a mind," "the thinking one," "wisdom." She was a Roman goddess who presided over the arts and sciences, poetry, spinning, and weaving. From this root, too, comes the Scottish "Minna"—"memory," given below.

Minka—Polish form.

Minna—German for Mima.

Minna (*Teutonic*)—"Memory." Used in Scotland.

Minnehaha (*Red Indian*)—"Laughing water." She was the wife of Hiawatha, the name-hero of Longfellow's poem.

Minthe (*Greek*)—"Virtue." A daughter of Cocytus. Pluto fell in love with her, and as a punishment Proserpine, his wife, changed her rival into the herb, mint.

Minutia (*Latin*)—"Envied one."

Mira—Contraction of Muriel.

Miranda (*Latin*)—"To be admired."

Miriam (*Hebrew*)—"Bitter."

Miroslav (*Slavonic*)—"Peace, glory."

Mnemosyne (*Greek*)—"Remembrance," or "memory." The wife of Jupiter and mother of the Nine Muses, who are truly the offspring of intellect and memory.

Modesty—Another of the Puritan abstract-virtue names.

Modestine (*Modest*)—French variant; though this latter may be from a Roman martyr, Modestus. Modestinus as a man's name dates back to Roman times, and then meant "moderation," from Latin "modus"—"a measure."

Moina (*Celtic*)—"Soft."

Moira (*Celtic*)—"The lady of the forts." From Morrigu, the Erse goddess of battle.

Molly (*Hebrew*)—"Bitter." With Molli, diminutive of Mary.

Mona (*Latin*)—"Lonely." The root-form "môn-au," is really British, and means "lonely," or "remote," and in this sense was applied by the Roman to the Isles of Anglesea and Man.

Monacella (*Latin*)—"Little nun." This name was originally Melangell, and meant honey-coloured or yellow, and was borne by a little Welsh nun who had golden coloured hair, and is buried at Pennant, Melangle.

Moncha (*Erse*)—"Adviser." From Latin "moneo"—"I warn."

Mongfinn (*Celtic*)—"Fair-haired."

Monica (*Latin*)—"Adviser." English and Italian form. Either derived from "moneo," or else "môn-au." See Moncha and Mona above. A very popular name among Roman Catholics.

Monique is the French form of the name. Other authorities trace it from Dominica—"Sunday-child" but the former derivation is that usually accepted.

Morgana (*Keltic*)—"Dweller by the sea." From Welsh "môr"—"sea." Morgan la Fée was the sister of King Arthur, and from her is derived the old Sicilian theory that the palaces and watch-towers on their shores should be dedicated to La Fata Morgana—"the Lady of the Sea."

Morgance and **Morgue**—are French derivatives. Morgan is the popular masculine form. Also used as a surname.

Morgwen (*Keltic*)—"Sea lady."

Mote Mahal (*Arabic*)—This fantastic name is equal to its meaning, "Pearl of the Harem."

Munera (*Saracen*)—"Despoiler."

Murcia (*Greek*)—"Love."

Muriel (*Greek*)—"Myrrh."

Murwari (*Persian*)—"Pearl."

Mycale (*Greek*)—"Enchantress."

Myra—Another variant of Muriel.

Myrrha and Myrtilla—Same as above.

Myrtle (*English*)—"Love." A flower name.

Mysie (*Greek*)—"A pearl." Scottish contraction of Margaret.

N

Nada (*Slavonic*)—"Hope." Also Nadan and Nadia.

Nadine—French form of above.

Nan (*Hebrew*)—"Grace." English contraction of Hannah.

Nancy—English variant of above.

Nanette (*French*)—Diminutive of Nan.

Nannie—Favourite Scottish form.

Nanna (*Teutonic*)—"Bold" or "brave." She was the wife of Baldur, the Scandinavian god of beauty, and after his murder (by the treachery of Loki, who gave the blind god Höder a bewitched mistletoe dart to cast at him) Nanna cast herself upon his funeral pyre and was burnt to death. The name is derived from the Gothic "Nanthjan," which signifies "to be courageous." It is quite possible that some of its variants, such as Nan, Nannie, etc., which are all given to "Chaanach," may have been really derived from this long-dead Viking wife.

Nanna—Italian form of Hannah.

Naomi (*Hebrew*)—"Pleasant."

Narcisse (*Greek*)—"Daffodil." This name is derived from the Greek ναρκαω "to put to sleep." The original holder of the title was a beautiful Greek youth, Narcissus, of Thespis. Wandering in the woods one day, he chanced upon a lake, and reclining by its mossy edge, beheld his image reflected in the water. He fell in love with the vision, and, thinking it to be the face of some lovely nymph of the lake, strove to take her in his arms, but naturally, each time he moved, the reflection did likewise, and at last, rendered desperate by his fruitless attempts, he killed himself in a fit of despair. From his blood sprang up the golden blossom that ever droops its head and loves to grow beside the water. A more elaborate version of the same story tells how Narcissus won the love of Echo, and then cast her aside, so that, broken-hearted, the fair nymph pined away into a mere voice, and in retribution he was made to fall hopelessly in love with his own image

Natalia—"Christmas Child." Spanish and Italian form. Names of this class, such as Natalie, Noël, etc., are all connected with "Dies Natalis" (the birthday of our Lord), which occurred at Christmas, or rather created that festival.

To be continued.



The sphere of woman's work is ever widening, and now there are innumerable professions and businesses by which the enterprising woman can obtain a livelihood. The object of this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, is to point out the high-road to success in these careers. Ideas are also given to the stay-at-home girl which should help her to supplement her dress allowance and at the same time amuse herself. The subjects dealt with include :

Professions	Woman's Work in the Colonies	Little Ways of Making Pin-Money
Doctor	*Canada*	*Photography*
Civil Servant	*Australia*	*Chicken Rearing*
Nurse	*South Africa*	*Sweet Making*
Dressmaker	*New Zealand*	*China Painting*
Actress	*Colonial Nurses*	*Bee Keeping*
Musician	*Colonial Teachers*	*Toy Making*
Secretary	*Training for Colonies*	*Ticket Writing,*
Governess	*Colonial Outfits*	*etc., etc.*
Dancing Mistress, etc.	*Farming, etc.*	

SHOPKEEPING FOR WOMEN

By ALFRED BARNARD

Author of "Every Way of Earning a Living," "Our Sons and Daughters," etc.

Continued from page 2763, Part 23

THE GROCERY TRADE

How to Begin—Stocking the Shop—Profits of the Trade—Keeping the Stock—Cash or Credit Trading—Getting Customers and Keeping Them

WITHIN recent years there has been quite a movement on the part of owners of grocery establishments in the direction of employing women assistants. When one comes to think of it, there is every reason in favour of women making a success in the business as proprietors. All the goods dealt in are well-known household commodities, and the purchasers and users are women. It therefore seems a most fitting trade for a woman to undertake. The term grocer cannot be defined in terms of a few simple articles to-day, as the tendency has been to gradually increase the scope of the business to such an extent that some so-called grocery shops include provisions and the class of goods formerly sold by Italian warehousemen.

It is quite permissible to carry on these trades under the name of grocery, but the more simple way of running a business would be to exclude provisions, and, say, those goods usually stocked by oil and colourmen. No arbitrary line can be drawn in this matter, and much will depend on circumstances. For the beginner we recommend a trade in tea, coffee, cocoa, sugar, all the cereals, packet goods of every description for household use, and such articles as will appeal readily to the housewife shopping at the grocer's.

How to Begin

To one contemplating a start in the trade a knowledge of the business is desirable. This can be acquired by attending classes such as the Borough Polytechnic, London, where the theory of work and the laws affecting the industry are fully demonstrated. The fees for a session are very moderate. An alternative course is to get employment in a shop and undergo a practical training. So much the better if the theory and practice can be combined. It is not absolutely necessary to do either of these things, because, if one begins in a small way, the intricacies of the business are easily mastered by an intelligent person, and if one advances to something larger, skilled assistance is easily procured.

Having settled this, the next question is taking a shop. This depends upon the circumstances of the individual. It is largely a question of the capital available. For anyone expecting to make a living out of the trade, we should suggest that they should have a sum of at least £200 to invest in it. Many businesses have been started

on a fourth of this sum, and are now doing well, but it is not possible to make anything like a fair show with less. Sometimes it is possible for the beginner to buy an old-established business at a moderate price. Two years' purchase of the net profit, with the stock and fixtures at a valuation, would be a fair thing for the purchaser to pay. There are, however, many pitfalls in transactions of this kind, and one should never entertain the idea without obtaining the best skilled advice. A good opening will often be found where a new district is being built. Landlords are anxious to let their shops, and invariably offer a concession by way of a small rent for the first year or two. They will also do something towards fitting up the premises.

Advantages of a New District

Another advantage in going to a new district is that the residents, being newcomers, are not tied to any particular tradesman, and the new shops stand a better chance of building up a trade in those localities than in an older neighbourhood. In selecting a shop due regard must be had to the amount of rent, the position of the premises, and the amount of existing competition. It is not wise to pay too much attention to the latter factor, as it frequently happens that the presence of a number of shops in the same street doing a similar trade make a market, and the people are attracted to the spot in large numbers. Most of the property owners who possess rows of shops have a clause in their leases which permits one of a trade only in the block. This is a good provision, provided, of course, that one has not to pay too much for it.

Assuming that the shop is taken, the question of fittings and fixtures arises. Too much must not be spent on this, but a nice shop-front and window fittings are essential. If one can afford it, an estimate from a shop-fitter who specialises should be had, or second-hand fittings and fixtures can be purchased, and a local carpenter or builder employed to fix them. By far the better plan is to make a bright and artistic show in front and interior. Customers like shops well fitted; it attracts trade.

Stocking the Shop

The number of first-class firms in the wholesale grocery trade make it comparatively easy to get the necessary articles together to stock the premises. The largest assortment possible must be had with the money at disposal. By giving bankers' and trade references, credit can be obtained from the wholesale houses, but the better way is to buy for cash, and get the benefit of the discount that is allowed. A cash customer at the wholesale occupies a strong position, and can always secure the best service. The total amount of stock, and the quantities that will be required periodically to renew, are, to a certain extent, a matter of conjecture. It is most important that the stock should consist of such articles as will have a ready sale, so that the turnover will be effected at short intervals. There are wholesale houses that supply all the goods required, and if they are told the amount of money the beginner has to expend, they will be only too pleased to make up an order for the amount. Great care must be exercised in the selection of tinned goods, and only the most reliable brands must be stocked. More trouble arises through want of attention to this one line than one could believe possible. As a general principle, it is a sound policy to deal in the best.

In a district where there is much competition this is difficult, but it is no common experience to find that purchasers of groceries will in the end support those shops that build up a reputation for keeping good things, even if they have to pay a little more, rather than go to the cheaper establishments whose goods are doubtful.

Without attempting to give a list of the articles to be stocked, which we have pointed out as being within the province of the wholesaler, we should like to mention that tea and coffee are two things that more than all others must be depended upon to help in establishing a trade.

A tea must suit the water of the district. To get this, a sample of the water ought to be supplied to the wholesale house, and they will make a blend to suit the locality. A great trade in packet teas has been worked up by many firms, and although these are good in themselves, an effort should be made to sell a tea with one's own name on it, and, as we have indicated, it must be a good tea. The same argument may be applied to the sale of coffee. Roasted coffee beans of a good quality should be stocked, and a small mill kept on the premises to grind it fresh for each customer. Roasting the coffee as well is more satisfactory, but this is not possible in a small business, for many reasons; besides, freshly roasted beans can be had regularly. One should always remember that the turnover in tea and coffee is the mainstay of the business.

Profits of the Trade

The average profit in the grocery trade is about 12½ to 15 per cent. Proprietary articles, on the other hand, do not, as a rule, show as much as this. Tea and coffee, and a few other commodities, will show as much as 33⅓ per cent. Naturally, this depends very largely on the class of trade and on the buying. There is a great field for the display of skill when one goes to the wholesale house to buy. For instance, there is not only the quality of the article to be considered, but the time to purchase. Dried fruits, for example, fluctuate in price.

Before the season of greatest demand approaches, one has to consider whether purchases should be made in advance to the utmost extent of one's capital. It is here

that the individual capacity of the shopkeeper is on trial, and the exercise of the necessary judgment places the successful one ahead of her competitors. Buying in the cheapest and selling in the dearest market, other things being equal, is sure to command success. It should be noted, in this connection, that a good buyer can help a bad seller, but even a good seller is handicapped by a bad buyer. Things bought well are already sold at a profit, while badly bought stock brings in its train dissatisfied customers and corresponding loss.

Keeping the Stock

In many of the large establishments it is not going too far to say that stockkeeping has been reduced to a fine art. Where the amount of business justifies it, a special assistant is employed for this particular department. Needless to add, no such attention is possible in a small concern. It is by no means easy to keep what everybody wants, and so arrange matters that there is neither overstocking or understocking.

In the first case, it is tying up capital; and, secondly, one may run out of those articles for which there is a demand, compelling customers to go elsewhere. The safest plan, after making a discovery as to the quantities required for the ordinary trade, is not to overstock. At a pinch, if short of an article, it can easily be procured from a neighbouring tradesman until a supply arrives from the wholesale house with the next order. There will be no profit in this, but it is better than allowing the customer to go without the article. Of course, one must not let the customer know that she is being supplied from the shop over the way. One cause of overstocking is giving orders to too eloquent travellers for goods that one cannot dispose of as anticipated. The commercial traveller is out to sell, but under no circumstances should one be persuaded to buy goods from him unless they are actually in demand. In giving orders a duplicate book should be kept, and all orders written. In receiving stock from the carman it should be signed for "Not Examined," and as soon as possible thereafter carefully scrutinised, and, if not according to order or sample, returned or a claim made, as the case may be. In view of the provisions of the Foods and Drugs Act all goods should be purchased under warranty.

Cash or Credit Trading

This is a question that admits of drawing no hard or fast line. As a matter of choice, cash trading is certainly preferable. It would, however, be an act of folly to turn away good business simply because the customers did not find it convenient to pay cash. It is a deplorable fact that many persons are lax in the payment of tradesmen's accounts, and the bad debts contracted in the grocery business form no inconsiderable item in the course of a year. One cannot carry on a credit trade without making bad debts. It is one of the risks of the business. If credit has to be given, one must ascertain by careful inquiry whether the people are likely to pay, and if there is the slightest doubt in the matter a refusal must follow. On the whole, however, we are disposed to recommend the principle of trading for cash. It may affect the turnover, but it is best for those in a small way.

Keeping Books and Stocktaking

However small the business, it will be necessary to keep a number of books. If one is not conversant with bookkeeping, for a few shillings a week a local accountant will undertake to see that these are kept properly. A cash trade needs few books to record the transactions; if credit is given, a ledger must be added to the other books of account. Cash receipt books should also be kept, either in duplicate or triplicate, so that each sale can be traced and a receipt given to the customer.

Once a quarter, or oftener, stock, should be taken and a balance struck, to see how things are working out. Allowance has to be made for depreciation of stock and fixtures, and the actual state of the trade disclosed. The goods that pay well and those that do not are carefully considered, and the necessary steps taken to correct any irregularities.

Getting Customers and Keeping Them

In our reference to shop-fitting we stated that the front and the interior must be attractive. This will help to bring customers, but much more is required to keep them. Bearing in mind our caution about quality in goods, one must also remember that display and cleanliness are two features that impress the onlooker. Window-dressing, particularly, is an item of no small moment in the eyes of the shopper. If one has no natural ability for this, no hesitation should be felt in employing an expert window-dresser for a fee to come regularly to make an effective show. If funds do not permit of this, see that the window is dressed once a week, and that all the articles are dusted and kept clean daily. The same remarks apply to the interior. Dirt and slovenliness are the enemies of progress in business, and while they might be overlooked in a man, they would never be forgiven in a woman. Having done one's best with the shop, the customer should receive every attention. Each one who enters the shop should be treated courteously, and whatever is required must be supplied. If it is desired to send things to the residences, a system of delivery must be organised. A youth with a nicely painted truck can perform this task, and while delivering the parcels further orders may be solicited. One last word, make your customers satisfied at all costs. Tell them that you are willing to exchange any article or return the money if not suitable. Pay personal attention to those who come into the shop. No matter how small or large the business is, people like to receive attention from the proprietor.

POULTRY FARMING FOR WOMEN

By J. T. BROWN, F.Z.S., M.R.San.Inst., Editor of "The Encyclopædia of Poultry," etc.

Continued from page 2765, Part 23

Ducks as a Side Issue—The Early Duckling Pays—The Kind of Ducks for Profit—An Improvised Pond—Housing, etc.

A BRANCH of poultry culture that may with advantage be taken up by those who combine fruit-growing with fowl and egg production is the keeping of ducks to supply the local demand at a time when there is not an abundance of hen produce on the market.

Ducks of the right breed, if properly managed, generally lay and breed well during the earlier months of the year, and their eggs command a good price either for incubation or edible use, or they can be incubated on the premises and the produce sold when hatched, or when fed up and fatted. There is always a good demand for fatted ducklings during the spring months.

Those who follow the pursuit of vegetable culture, and who have an available plot of grass land, may with advantage keep a few ducks, as no difficulty will be experienced in disposing of plump young ducklings to local customers, as they form tempting delicacies served up with early garden produce, and especially so with green peas. But, apart from the readiness with which fatted ducklings sell in the spring months, there is a demand for them in all seasons.



Aylesbury ducks. A few stock birds of this breed may be kept in an orchard or on a piece of grass land if water cannot be provided

The Early Duckling

To get ducklings out very early in the year necessitates the operation of an incubator, but such an appliance can be used later in the season for the incubation of hens' eggs, whilst any broody hens available on the premises can be given batches of ducks' eggs to hatch, when the ducklings can be taken away from them and reared in coops without natural or artificial heat, whilst the sitters can be put back into the breeding-pens, when they will soon be in lay again, and will produce good hatchable eggs after their month's rest. This procedure is one that may be followed with advantage both to the broody hens and their owners, as the birds breed and lay better after their rest on the sitting nest, and they produce batches of ducklings that, even if sold as soon as hatched out, account for a higher profit than would the egg laid, were the hens checked of their broodiness and got into lay again. It is natural for sitting varieties of poultry to take periodical rests, and, therefore, they should be allowed to sit for a few weeks at least when they begin to cluck; but rather than let them sit on dummy eggs, and earn nothing towards their cost of keep, they should, as pointed out above, be given batches of ducks' eggs to incubate.

Considering the conditions under which the general stock is kept on the land, it will be impossible to keep and breed ducks on a large scale, but it will be quite possible to keep with advantage a few stock birds either in the orchard or on a piece of grass land where gardening is carried on.

It is generally supposed, however, that to breed and lay well ducks require a lake or stream to swim upon, but success can be achieved without these if the right class of stock is chosen. As the produce of the stock birds is, in the form of fatted ducklings, to be sold locally, it does not necessitate the keeping of stock birds of the largest size, such as the Aylesbury's represent, neither are such stock birds desirable under the conditions available. Big stock ducks, to breed well, must be provided with a good stretch of water on which to disport themselves, and when this is not available, the stock chosen for breeding purposes should be on the small rather than on the large side. A good breed with which to stock the land is that known as the Khaki-Campbell. This breed is very prolific, individual birds having been known to produce as many as 200 eggs in the year. It is also a passable table breed, as, with good management, it can be grown to scale five pounds at twelve weeks old. If one desires to keep ducks solely for the production of eggs, then the Indian Runner should be chosen. They are great foragers on good land, and breed well without bathing water, although, like all ducks, they appreciate a good-sized bath with which to keep their plumage clean.

Housing

If duck keeping is taken up in conjunction with other stock, separate provision should be made for the birds, as ducks do not thrive when allowed to run with fowls. If the birds are to be kept on orchard land, a plot should be fenced in for them. This plot need not be an extensive one, as a piece of grass land fifteen or twenty yards square will suffice for the running together of what

is known as a double breeding-pen. For the large varieties, this consists of two drakes and five ducks, and for the small varieties, two males and seven or eight females.

The run should be in a sheltered part of the orchard, so that the birds may be protected from cold winds during the winter months. The birds, too, must have ample shade, as they fail to thrive when exposed to the heat of the summer sun. In the case of a plot of grass land being devoted to the keeping of stock ducks, the birds should be provided



Should the farmer's sole aim be to procure eggs for edible purposes, he cannot do better than stock his farm with Indian Runner ducks

with artificial shelter, such as tall-growing subjects planted round the outside of the fencing enclosing the plot would afford. As already indicated, if the right breed of ducks is chosen the birds will breed and lay well without swimming water, but it must be borne in mind that ducks must be kept clean, otherwise loss will result.

An Improvised Pond

To keep ducks clean and healthy, all that is necessary in the way of water is a good-sized bath. Such a bath can be made by sinking into the earth a good-sized tub, one, say, a foot deep and four or five feet in diameter. Any barrel-maker will supply such a tub, and this should be well tarred on the outside before being sunk into the ground. When sunk, the top edge of the tub should stand almost level with the ground surface. But rather than sink the tub into the ground, a better plan is to form a bank on one side of it by means of grass turves, so that the ducks can easily get to the water.

The houses and fencing for ducks, like those used for other fowls in the orchard, should be portable, as it is advisable that land on which water-fowls have been running should be periodically rested. A house six feet long, four feet wide, and three feet high will comfortably accommodate seven of the larger or ten of the smaller breed of ducks. The structure should be provided with a floor and inside accommodation for three nests, which should be at one end, whilst the front of the structure should have at least a third of its upper part uncovered, save by stout wire netting, as plenty of ventilation is essential to the well-being of ducks. If the boarded part of the front is so hinged as to form a door and to lift upwards, a ready means of cleaning out the structure will be afforded.

A good time to turn down stock ducks is in November, and if the Khaki-Campbells are chosen, with the object of breeding ducklings for the local trade, six or seven ducks may be mated to two drakes, but should the object in view be the sole production of eggs for edible use, and the Indian Runners are selected, then eight or nine females may be mated to two males, as this variety is the more active of the two. In mating up Indian Runners the birds should be put together in February, as the very early breeding of this variety is not desirable.

The Question of Profits

If the eggs are set in March, the ducklings will have ample time to develop and lay before the following November, and if they are well looked after, they will contribute to the egg basket throughout the winter and spring months. By having a proper classification of ages, it is possible to have eggs all the year round.

Breeding ducks enjoy quietude, and, therefore, they should be kept apart from other fowls, otherwise they will fail to produce fertile eggs. Of course, if one does not desire to produce anything beyond eggs for table use, there is no need to run a drake with the ducks, as they will lay just as well without his company, but where it is possible to dispose of eggs for incubation, there is no reason why the extra price obtainable for fertile eggs should not be obtained.



Khaki-Campbell ducks. Individual birds of this breed have been known to produce as many as 200 eggs in a year

That the keeping of ducks is a profitable pursuit to follow, where orchard or other grass land is available, there is no doubt, but this branch of poultry farming should be worked on a small scale where space is limited. To stock a limited area of grass land or an orchard with big flocks of ducks would result in financial loss sooner or later, owing to the fact that the ground would become tainted and so lead to disease.

To be continued

FASHION WRITING AS A PROFESSION FOR WOMEN

By a Well-known Fashion Writer to Popular Journals

The Training Required—Knowledge of Illustrating—Qualification for the Classes of Fashion Writers—Incomes to be Earned

SINCE the days when Lamésangère (who may justly be styled the first fashion writer) edited the "*Journal des Dames et des Modes*," kept the accounts, superintended the engraving of the plates, and visited the theatres and all places of public resort in order to "write up" the ladies' dresses, a great change has taken place in the world of fashion.

Fashion writing is now a profitable profession for women, albeit the life is an extremely strenuous one. Holidays are conspicuous by their absence, and should the writer be attached to a daily paper the small hours of the morning frequently see her at her post. As a matter of fact, burning the midnight oil and cancelling social engagements are among the minor annoyances that the work entails. An iron constitution is indeed a *sine quâ non*, for there is no class of writing that sooner reflects ill-health or nervous strain.

On the other hand, this is a profession in which there are many compensations, for, provided one is suited for the work by temperament as well as constitution, it provides enjoyment and excitement together with pleasant intercourse with men and women in many interesting walks in life.

Qualifications Required

Fashion writing, unlike many professions, is one that cannot be entirely taught. It is the art of writing lightly and attractively regarding dresses, so that the readers shall desire to possess them, and utilise the ideas in their own toilette. The true art of the fashion writer lies in the power of making the dresses and accessories of the toilette fascinating and attractive, which can never be accomplished unless the writer really understands and is interested in her subject. Many fail because they labour under the erroneous impression that there is nothing easier than to write fashion articles, a fact that is brought home forcibly to the editors of ladies' papers by would-be contributors who assure them with the utmost *naïveté* that, although they have never studied fashion, they are sure they can write on it far better than So-and-so, naming, in all probability, one of the most eminent authorities on the subject.

Tact, energy, and vitality are three qualifications always appreciated, for the writing of shop notices is by no means the least important part of the work. The proprietors of the vast emporiums in the metropolis do not care to encounter a "tired" personality, whose manner, it may be unconsciously, indicates that she is bored by her visit. Naturally they prefer one who is interested in their specialities, appreciates the colour schemes, and is quick to notice any little detail being exploited for the first time, and which, if mentioned, might attract clients. She must be thoroughly *au courant* with "the latest" from Paris, Vienna, and other fashion centres.

The Best Training

The very best training for the work is a subordinate position in the office of a ladies' paper, or assistant to the editor of the fashion pages of a daily or weekly. In both cases the remuneration, if any, will be nominal. As a matter of fact, a premium has sometimes to be paid, while at others the services have to be given free.

Should the aspirant for fashion writing fame have a thorough knowledge of shorthand and typing she might be able to obtain a position as secretary to an editor of a paper, or section of a paper, at a salary of about 30s. a week. Should she in times of stress, of which there are many in a newspaper office, prove her value, her salary would soon be increased, probably to £2 10s. Later on, provided the paper is a weekly, weddings may be entrusted to her. This is a feature which has been the first rung in the ladder to many women now earning good salaries.

Having proved herself capable, she will then be allowed to try her hand at writing a shop notice from a catalogue, and should she possess the special "intuition," she will doubtless be given to this work frequently. When the rush for the Christmas number comes, and everyone is working at the highest pressure, the editor's secretary frequently obtains her first opportunity of visiting the West End shops, and writing notices. Should her effort meet with the approval of the "powers that be," it will be "the turn in the tide of her affairs which, taken at the flood, leads on to fortune." When a vacancy occurs, she will be given the position of writer of shop notices. Should her ambition soar no higher than this, she will earn from three to four pounds a week, but it must be noted that these positions are few and far between, for which reason it is ever advisable to endeavour to obtain a fashion article on a local paper, as by this means experience is gained. Editors on the London papers are chary of appointing a fashion writer who has not done similar work on a minor paper.

Neither must it be forgotten that during the years she has been serving her apprenticeship—it may be from five to six—(one never encounters a fashion writer of standing under the age of thirty), she will have acquired an insight into the working of a newspaper, she will have learnt proof-correcting, and, it is hoped, will have realised by experience that it is a mistaken policy to worry an editor over the minor details.

Knowledge of Illustrating

It is not essential for her to be a draughtswoman, but it is necessary for her to possess a certain amount of knowledge regarding technique, and to be able to see at a glance whether a drawing will reproduce well, for it falls to her lot to select the drawings destined to accompany her article. She has also to give ideas to the artists, especially those who are just beginning, the latter being engaged on grounds of economy.

It is essential for her to visit Paris from time to time, and to study the fashions there. The successful writer is not content with chronicling the prevailing modes, but studies those of bygone ages, fully agreeing with Josephine's dressmaker, "who contended that there was nothing new under the sun, and went back to the far past, even to the days of the Greek and Roman ladies, for elegant novelties two thousand years old, which were destined to turn the heads of the Parisian salons and promenades, and to fascinate Parisians of both sexes."

The fashion writer who knows her work thoroughly is able to see at a glance which period has inspired a gown as well as able to predict what will be the next turn of the the wheel of fashion.

Another point not to be overlooked is that the character of a fashion article must be written on lines that will be of interest to the readers. For instance, a high-class sixpenny weekly and a penny paper will require different kinds of articles.

Incomes to be Earned

Fashion writers may be divided into several classes. The most highly paid is the writer who has an assured position, and is not exclusively retained by one paper. To-day there are a few gifted women who are earning £1,000 a year, and it may be more, but these are the exceptions. The competition each day gets keener, therefore those who enter the arena now are not at all likely to earn more than £300 to £600 per annum, which will entail their devoting themselves entirely to their profession, abandoning home ties, and personal enjoyment apart from that entailed by the work.

The average income earned by those who are not exclusively attached to a paper is anything from £100 to £500 a year, the latter amount earned by experts who are nearing the highest step of the ladder.

In the second section must be placed those who are exclusively retained by a daily paper, and have charge of the ladies' pages which appear either daily or weekly. The duties of those holding such appointments is the writing or editing of the fashion articles. The salaries carried by such positions range from £150 to £400 a year, the average being from £200 to £250. It should be remembered that frequently the agreements entered into between such women and their employers permit the fashion writers to write fiction for other journals. Many who have commenced their careers as fashion writers have since become editors.

Another section where the salaries range from £100 to £150 a year is that of general factotum in a daily newspaper, or, as it is sometimes called, reporter on social and other events of interest to women. The "shrieks" of fashion come under this heading, and include such things as the advent of any novelty that the true fashion writer regards as outside her province.

Now, although the fashion writer often earns a high salary, the expenses connected with her work are considerable. She has to spend a considerable amount on French and other papers, and it is essential that she be well dressed, and as she has to be out in all weathers she is extremely hard on her clothes, therefore they must be made of the best materials, and the cut, of course, *sans reproche*.

Still there are many women making, as we have seen, good incomes from this work, and it certainly is a calling with many attractions to those fitted for it by capacity, temperament, and constitution.

The Road to Promotion

The question that naturally suggests itself next is, when the first rung of the ladder has been reached, how is it possible to extend the sphere of labour? There is no recognised agency where vacancies of this character are noted. The advertisements in the daily paper should be carefully studied, as proprietors of important publications sometimes make known their requirements there, not, however, attaching their names. The writer, however, realises from experience that when a fashion article is required on a paper where it forms a prominent feature, it is not announced in this manner. It is given to a successful writer on the subject, of which there are but a limited number whose agreements with their papers permit them taking additional work. The fashion writer who accomplishes her work in a business-like manner—by which is meant sending in her copy to time, reading her proofs, never shirking any of the minor details connected with her work, and in times of stress being prepared to write additional paragraphs on subjects that are not perhaps within her province—is ever appreciated by the editor and sub-editor, and it is by this means that she is able to obtain more work. It not unfrequently happens that, should the sub-editor later on become editor of a paper, he will use his influence on her behalf in his new sphere, or, through a change of editors, another fashion article may be entrusted to her.



MARRIAGE

Marriage plays a very important part in every woman's life, and, on account of its universal interest and importance, its problems are considered very fully in EVERY WOMAN'S ENCYCLOPÆDIA. The subject has two sides, the practical and the romantic. Under the many headings included in this section are articles dealing with :

The Ceremony	*Marriage Customs*	*Trousseaux*
Honeymoons	*Engagements*	*Colonial Marriages*
Bridesmaids	*Wedding Superstitions*	*Foreign Marriages*
Groomsmen	*Marriage Statistics*	*Engagement and Wedding Rings, etc.*

THE BUSINESS GIRL AS WIFE

Business Life not Destructive of Femininity—The Home-maker and Keeper—Women who do not Marry—Knowledge of Men—The "Understanding" Wife—The Help a Business Girl Wife can Give her Husband—When Disasters Come—Appreciation of Home Life

THERE is no reason why business life should render a girl less womanly or tender towards the man who may gain her affections. A capable girl, trained to her work, and taking an interest in doing it in the best possible way, should not have lost her feminine characteristics or charm.

She may certainly have learnt to fend for herself, and no longer is she helpless as regards the conduct of her own personal affairs, but that same girl is usually the most appreciative of a man's whole-hearted love and care. She is only too glad to drop the manner that may be verging towards too much independence, that may, in fact, have been cultivated for her own protection.

Not only will she be the home-maker, but she can be of the greatest assistance to her husband. In these days of strenuous living and keen competition he requires all the help he can get if he is to succeed, or even secure a competence for his loved ones.

A Common Fallacy

It is urged by some that being in business renders a girl less likely to settle down to domestic life, less willing to devote herself to the care of husband and children. She has become used to independence, to doing what she wants to do without let or hindrance, and tends to be somewhat cynical and hard in her outlook on life.

It may be conceded at once that in certain instances this may be so. But, if the truth were known, it has not been the mere business experience that has produced this result, but some hard struggle with fate, or circumstances over which she has had no control.

There are, also, some excellent business women who frankly state they have no desire to be married, and that they are far happier as they are. They are perfectly right, and had they remained at home would never have become domesticated, or made good wives and mothers. To such the openings now available for women are a real blessing.

Qualities Gained in Business Life

But the average business woman is working because she must keep herself, and, in the event of her not marrying, must provide for her own future. In many cases, too, she has to help in the support of other members of the family. Having taken up her work, she throws herself into it with all her heart, thereby acquiring self-reliance and capability. These qualities will stand her in good stead should she marry.

Her business training and experience will have given her an understanding of the strain and worry of city life. It has also given her a knowledge of men as they really are when they are "off guard" and not desiring to make a good impression.

She is, therefore, more likely to make a good choice, and estimate her future husband's character more correctly than the girl who only sees the men she meets in their hours of leisure.

She will have learnt to distinguish between the irritation of business strain and the inherent bad temper which would be likely to wreck the boat on the sea of married life.

She may not idealise her husband, but her affection will be none the less sincere and strong, as few men remain on the pedestal for long. She will thus escape the shock of disillusionment, which sometimes spells tragedy.

The Trained Worker

A girl with no experience of office strain, even during her engagement, is apt to be cross and show displeasure if her fiancé or husband, as the case may be, is not able to be at liberty always to fall in with her wishes for some amusement. The business girl knows just how he is feeling at the end of a long day, and will cheerfully wait another opportunity for her pleasure. There are few men who will not appreciate her forbearance, and another arrangement for some entertainment will soon be forthcoming.

A girl who has spent years in office life is by no means necessarily ignorant of the ways of a household. Most girls help in the house considerably in the evenings and over the week ends, and even if this is not the case, her business training will enable her quickly to grasp the new situation. Probably the house will be run on quite smooth lines from the very first. Even the most domesticated of home birds is often in difficulties when setting up in her new nest away from her mother's guiding counsel.

A course of cookery lectures will quickly make a business girl as much at home with pastry-board and roller as with the clicking keys of her typewriter. Her habits of punctuality and neatness are valuable assets in a home, and an ability to keep accounts, and thereby a check on expenditure, is surely not to be counted against her.

The pretty things of the home will not be neglected, for the business girl will enjoy the opportunity to indulge in the less severely practical both in house and dress. Her husband will not necessarily be faced by a badly dressed woman at meals, even though during her office life she may have had to confine herself to the strictly practical.

The "Understanding" Wife

The business girl should be the "understanding" wife. From her own experience she knows what it is to be "on edge" and to have the "not-to-be-spoken-to" feeling on arriving home, and until dinner is over, and life once more seems worth the living.

That important meal will be ready on her husband's return home, and she will see that no "shop," either of office or home, is talked of during its progress.

After dinner she will, as a rule, reap her reward, and the day's worries, and pleasant happenings, too, will be reviewed, and her doings asked for and chatted over. Then is it that the business trained girl can often be of the most use, especially if she thoroughly understands the ins and outs of her husband's particular business. For, as men so often find with their women clerks, she is able to bring a different judgment to bear upon debatable points.

Such a wife can do much towards making things pleasant and as comfortable as may be for any women clerks her husband may employ. She knows, as no man ever can do, what a strain office work proves to some women, and how easily this can be lightened in many instances. One woman, who had not forgotten her office days, persuaded her husband to arrange that his staff of girls—he employed some half dozen—should have an afternoon free a week, one or two at a time, so that they might do their shopping in comfort. The cheerful alacrity displayed by all in seeing that the work did not suffer loss in any way through this concession proved how much it was appreciated.

A Wise Helpmate

It must not, however, be supposed she is only a business partner. She will enjoy the pleasures her husband is able to afford her all the more intensely for not having had the full opportunities of some girls before marriage. She will not expect him to neglect his work and escort her here, there, and everywhere, but when he cannot be with her she will find her own amusements and occupations. The plaint of the "lonely wife" will not be hers.

When her husband is kept late at the office the business girl wife will be waiting for him with sympathy, and not chidings. She will discover the best methods for keeping his food hot and tempting, and not make his uncertain return an excuse for dried-up meat and spoilt vegetables. Neither will she wait without food herself, so that he finds an exhausted and possibly weeping wife when he does arrive. Nor will she keep the children up long past their bed-time in order to give them the doubtful pleasure of a hurried kiss from their tired-out father.

If the husband be engaged in literary or journalistic work, her knowledge of shorthand and typewriting may be of signal service. She can look up references for him, correct copy, and she will find he is anxious that she should be his first critic.

The knowledge of the value of money and how hardly it is earned will enable her to spend it to the best advantage for her family, and she will be, therefore, far more able to put a check on the small expenditures that can be well done without. If financial or other disaster comes, a business girl wife will be far better equipped to deal with it than a woman who has done nothing practical before marriage.

Far from being less fitted for wifehood, the business girl who has by nature the womanly instincts for husband and children of her own, comes equipped with additional qualifications. For, in truth, the average man's business is his life, and if his wife cannot be with him in sympathy there, it follows she is shut out from a very large share of his confidence. Comrade as well as wife, she is sure to retain his love and loyal devotion in thought and sincerity.

MARRIAGE CUSTOMS IN MANY LANDS

MARRIAGE IN RUSSIA

By "MADGE" (MRS. HUMPHRY)

THE proposal of a measure for the virtual equalisation of the sexes in Russia sheds a lurid light upon the existent state of things there. The Minister of Justice has laid it before the two Chambers, and it is entitled a Bill for Extending the Personal and Property Rights of Married Women.

Maxim Gorky, in more than one of his terrible novels, has given us some insight into the frightful cruelties practised by men, chiefly of the lower classes, on their wives. When the man is of a domineering, brutal, callous, cruel nature there are no bounds to his treatment of his wife, and Russia seems to have devised tortures for women unknown and unheard of in other countries. They are too terrible to be described here.

Until now a Russian woman's whole identity and personality have been, from a legal point of view, sunk in that of her husband. A wife cannot even have a passport of her own. She is forbidden to work for a livelihood unless her husband permits. Should his cruelty force her to leave him, he can still prevent her earning her livelihood, and can force her to live with him. Until the Jackson case led to the alteration of the English law, a husband could, even here in England, force his wife to live with him by locking her up in her own rooms. Since then British legislation has led to such a beneficent change that the old state of things is almost forgotten.

A well-known proverb says, "*Grattez le Russe et trouvez le Tartare*," and it certainly seems as though the Russian may develop into a more brutal type of man than is to be found in other civilised countries. Some years ago a young girl married a good-looking but selfish and egoistic young man.

He turned out to be an autocratic, inconsiderate husband; and at last, partly owing to her far from submissive nature, she was forced to leave his home. But he refused to sanction this step, and instructed the police to send back the fugitive. Consequently, the authorities commanded her to return to her husband. She refused to do so. After this the police moved no further in the matter. The husband was not to be beaten, so he set in motion the authorities by demanding that his wife should be arrested like a common criminal and forwarded from one prison to another until she arrived at Moscow, where was his domicile. This was done.



A Russian woman of the upper classes. Recent legislation in Russia has in view the amelioration and equalisation of the position of woman in the eyes of the law

Photochrom Co.

One can imagine the state of physical and mental excitement and exhaustion in which this unfortunate girl—she was only a girl in years—arrived at the home of her tormentor. But she still had sufficient spirit to declare to him that she would run away again at the very first opportunity she could find. His egoistic brutality found a means of still further torturing the wretched wife. On the following day he left Moscow, and made known to nobody his destination. A few weeks later, the authorities informed the wife that her husband desired her to join him in a city of Western Siberia. She refused to obey. After some time she was again arrested and sent as before, in company with the wretched criminals banished to Siberia; and, on her reaching the house in which her husband was living, he at once returned to Moscow, and repeated the cruel treatment until his victim died insane.

This extreme case proves that the marriage laws in Russia are open to modification, and it is pleasant to know that the forthcoming Bill, which is expected to become law very soon, will afford some protection to the wife. She will be allowed to earn her own living, and to transact money matters directly, instead of through the husband, as before.

In several cases on record the wife has become a servant in a family, this being a sort of protection from the persecution of the man; but the husband may refuse to allow her to receive payment for her earnings, even in the shape of necessary food and clothing, and may force her to enter another service in which the payment is made direct to him.

The upper classes in Russia are restrained by social conventions from exercising such cruelties as these, and, in fact, the educated men of that country are, as a rule, gentle, chivalrous, and tender-hearted. It would appear that ignorance, the mother of so many evils, is also the parent of cruelty, egoism, and barbarity.

If a woman found life intolerable with her husband she could apply for divorce, but the only Court to which she could apply is composed of unmarried men (monks), and the only testimony admitted by them is that of eye-witnesses, who give their evidence on oath as to having seen the acts of brutality complained of. A man seldom ill-treats his wife in the presence of witnesses, choosing the intimacy and privacy of home life. It can be seen how unjust the pronouncements of such a Court would be likely to prove.

Every Englishwoman who thinks must be relieved to hear about the forthcoming Bill and its great chances of success. It is a measure proposed and furthered by men of high standing, just as every Bill for alleviating the wrongs of British wives has been brought forward and carried by open-minded men who have been able to judge the facts from their own broad outlook.

Some of our countrywomen seem to forget this. Others know what has been done by men for us, and will always laud and appreciate the splendid efforts made by our countrymen on our behalf—efforts that at the time met with not only violent opposition but, much harder to bear, even open ridicule.

A SAMOAN MARRIAGE

By "MADGE" (MRS. HUMPHRY)

Old Customs Rapidly Giving Place to European Manners—Preliminary Negotiations by Proxy—Preparations Before Marriage—An Open-air Ceremony—Bridal Attire—The Wedding Banquet and Rejoicings

THE native customs of Samoa are now being superseded by modern. Weddings are usually an affair of the registry office, a European official tying the knot. The old picturesqueness is rapidly disappearing. Still, there are instances of marriages after the old form of ceremonial, and many of the preliminaries remain identical.

The young Samoan deputes a friend to make the necessary proposal to the maiden of his choice. A present of food is conveyed by the wooer by proxy, and the person interviewed is the girl's father; failing him, her brother. Should the reply be favourable, the consent is signified by acceptance of the present, and the party joins in a betrothal banquet. It consists of turtle, pork, poultry, breadfruit, yams, bananas, etc. The girl is asked, as a matter of form, if she agrees to marry the candidate for her hand. This she is obliged to do, for Samoan maidens have to accept their parents' choice of husbands for them.

Setting up House

An interval of two or three months between betrothal and marriage is fully occupied by all the bride's relatives in making many varieties of beautiful mats and native cloth, the whole collection forming the girl's dowry. Meanwhile, the bridegroom and his family are busy collecting canoes, buying knives, trinkets, cloth garments, and other necessaries from passing vessels, purchasing pigs and other property. When all is ready, the wedding-day is fixed.

The Wedding Garment

The bride, carrying her dowry with her, goes in procession with her friends to the home of the bridegroom, which may possibly be situated on another island. The ceremony itself takes place in an open, circular space surrounded by breadfruit-trees. When the parties are persons of position, the whole village assembles to see the doings. The spectators' wedding garment consists of a copious layer of perfumed oil, laid on from head to foot, and shining in the sun, with beads, garlands of flowers, shells, seaweed, etc. They all squat under the trees awaiting the event.

The bridegroom is seated in the middle of the open space. The bride emerges from a house close by, in bridal attire composed of beads, flowers, necklaces of woven shells, and mats hanging from her waist and made into a train that hangs five or six feet behind her. She moves slowly along a pathway carpeted with finest native cloth—woven by Samoan women—to the spot where the bridegroom awaits her. She holds a mat

and is followed by a procession of girl friends, each garbed like the bride, and each holding a mat. Each lays her mat—a wedding gift—before the bridegroom. Then the party forms up in procession, and goes back to get more mats. Sometimes they pass seven or eight times between the house and the bridegroom.

This finished, the bride sits down facing the bridegroom, then rises, and turns to face the assembly, whereupon loud cries and shouts arise from all quarters, and the lady's immediate relatives beat their heads with stones until they are bruised and bleeding. This is to betoken their affection for her, and sorrow at losing her. This savage portion of the proceedings concluded, the



A Samoan lady in ceremonial head-dress
Photo: T. Martin, Auckland, N.Z.

next item on th programme is th examination o the bridegroom' collection of pr perty, which then handed ove to the family o his newly mad wife. A grea banquet follow and at its conclu sion the bride groom's fathe distributes pr sents to his ow relations from th bride's dowry Then the bride father follows su by presenting gift to his own rela tives from amon the presents co lected by th bridegroom.

In the evenin after darkne has set in, the are dances b torchlight of weirdly fantast character. The are carried to pitch of excit ment expresse in wild shout grotesque displa of dancing, and even in self-inflict injuries.

THE INVALID WIFE

By "MADGE" (MRS. HUMPHRY)

Facing Great Trials Bravely—The Unselfish Invalid and her Children—How Long Days Leisure may be Spent—How a Book Changed the Whole Course of a Woman's Life—The Husba of an Invalid

WHEN a wife finds that her health is failing, and that she has to face the unhappiness of being an almost useless encumbrance in her husband's home, she endures many depressing hours.

The doctors urge upon her the necessity of resting and keeping free of the daily worries and trials of the active housewife. She wonders how things are to be kept going with their everyday smoothness when she has to restrain her helping hand and the assistance of her experience and advice. With dismay she reflects that there must be a creaking of the wheels, and occasionally a climax of disorder which must produce discomfort to her husband, and even injury to her children.

The Patient Sufferer

There are two ways of taking this trial, one of the greatest that can fall to the hap of a married woman. The wife may resign herself to the life of inactivity and useles ness that seems to lie before her. She m summon all her philosophy, all the fortitu and endurance with which she may ha equipped herself in earlier years, and m steadily and courageously face the futur Such a woman as this has often proved blessing in a home, even a greater blessi than when she still retained her full powe of work.

There is a curiously restful, harmonisi influence emanating from some sick-room It has been experienced in thousands instances. A peaceful atmosphere pe vades the entire household, influencin even the servants, who seldom see the mistress, but feel her quiet force of charact and know that justice is, if possible, mo evenly balanced in the scales than when th helpless lady upstairs was able personal to inspect their achievements and dire their movements.

The children, though missing their mother's constant companionship, find that her sympathies with their youthful joys and sorrows are wider than they have been. The gentleness of the unselfish invalid helps them to make her their confidant in the trials of school and home life. She herself feels at leisure from other and more active cares and occupations, and can enter into their feelings in a way that astonishes herself. In the long, lonely hours of pain and illness her imagination is at work, enabling her to think round the characters and the capacities of her sons and daughters, with the result that she makes a fair estimate of their powers, and of the suitability of their surroundings.

A Blessing in Disguise

In this way she can correct mistakes that she herself and her husband may have made in the education of the young ones. Laid aside from society and its exacting requirements, she has abundant leisure to study her children, and their temperaments.

Love is the great teacher in such cases, and, as an invalid mother expressed it, after many years of confinement to the sick-room, "I am like a gardener—my children the flowers; and if I had been well and active during all these years when I have been helpless I should never have had time to tend and foster the beautiful human plants as I have been so thankfully enabled to do." And then, with a sunny smile, she added: "Who would have done the weeding? I have had heaps of that to do!"

There is another way of taking what must always be a shock and a disappointment—namely, invalidism in the wife and mother. Irritability, fretfulness, peevishness, lack of self-control, murmuring and almost constant grumbling, are the outcome of the rebellious spirit. Both husband and children grow weary, and even eventually unsympathetic. "She is so sorry for herself that it is pure waste to be sorry for her," said one young man of an ailing mother, whose fretful disposition cast a gloom upon the home. It is very difficult indeed to so conquer pain and weakness as to rise above them, and display serenity. It can, however, be done, and sometimes the very temperaments that appear least capable of resignation and self-conquest succeed in accomplishing it by some wonderful spiritual alchemy.

In one instance, in which the mother of a family lost her health owing to an accident, she was a terrible trial to the whole household for a few months. One day she took up a volume of Robert Louis Stevenson's "Prayers," in which the doctrine of cheerfulness under all kinds of suffering and against many obstacles is so beautifully shown. It sank into her very soul, and had a most remarkable and beneficent effect on her whole life.

To describe the gradual change from her morbid misery to an all-embracing charity would be impossible; but were one to do so, there would have to be a record of many a little falling away from the standard she had set herself. These have always to be reckoned with, discouraging, depressing, and marking the dark days of life. The battle was long and severe, but the victory was won, and the room to which the conqueror was confined for many years became the centre of a devotion on the part of family and friends which was one of the most beautiful experiences in the history of the home.

The Delicate Woman's Husband

The husband of a delicate wife, too, often feels himself aggrieved, and almost resents her being ill and unable to look after the household. This seems impossible, and even cruel, but the facts of everyday life prove it is no exceptional circumstance. It is very difficult indeed for a wife, in these cases, to remain calm and serene when she knows how unjustly her husband regards the matter. But even this obstacle to fortitude can be overcome.

MARRIAGE AT FORTY

By "MADGE" (MRS. HUMPHRY)

Advance of the Marrying Age—The Woman of Forty of To-Day is not Older in Feeling than a Man of the Same Age—The Outlook of the Woman of To-day—Improvement in Physique—The Choice of a Woman of Forty—Successful Marriages

DURING the last thirty years the age at which Englishwomen marry has been considerably advanced. It is not at all unusual to hear of a bride at the age of thirty-two, whereas a couple of decades since she would have been regarded as hopelessly an old maid, and would probably have been wearing a cap.

Thirty-five is no longer considered too mature a time of life for a woman to marry, and it is quite probable that, with the increasing interests that open before our sex, from thirty-five to forty will become quite a usual age for entering into the bonds of matrimony. The bride of nineteen is less numerous than she was in the Victorian age. The girl under twenty has seldom that experience of life which makes her capable of judicious choice, unless, indeed, she happen to be one of the army of workers. There is no better education than that of work. It teaches us human nature as nothing else can do.

Mothers now advise their daughters not to think of marrying until they are twenty-five, at least, whereas in the old days it was

regarded as a maternal achievement if the girls were all married off before they were twenty.

To marry for the first time at forty would appear to the old-fashioned a rather tardy business. It has been computed that a woman is five years older than a man of her own age in feeling, and sometimes in appearance. This latter no longer holds good since women have had so much outdoor life, and have engaged in the outdoor pursuits and games which men had all to themselves until some thirty-five years since. Occupation, too, has done wonders for women's physique. Instead of a limp, characterless, unhealthy Victorian girl, we have now the alert, energetic, eager, active Englishwoman of to-day, who looks life squarely in the face, makes her decisions briskly, and acts on them promptly, just as her father and her brothers do. She takes her existence in her own hands, and moulds it to her liking so far as circumstances may permit.

The bride of forty may be as handsome, though perhaps not so fresh of complexion, as when she was twenty-four, and her acquired knowledge of the world and of men gives her a certain advantage over the younger woman. She has certainly learnt the art of self-repression, which will prevent her making the fatal mistake of exhibiting her affection for her husband to an inordinate degree.

Some "Pros" and "Cons"

She has also acquired that capacity which makes a success of most things that she undertakes, the management of a house included, and that very difficult art which rules the servants' department with gentle firmness, with watchfulness, apart from spying, and with economy as distinct from parsimony. She comes to her new home with a large circle of acquaintances met during the previous twenty years of her life, and the husband cannot fall into the mistake of so many men—*viz.*, regarding a wife as merely an amusement for his leisure hours, and a plaything rather than a companion and friend. The woman of forty has, or ought to have, a dignity which impresses the man, and which is probably one of the qualities that attracted him.

Much of the happiness of a household in which the mistress begins at this fairly mature age depends upon the age and character of the husband. Sometimes a woman of that age chooses a man younger than herself. In fact, it has been remarked that it has been rather usual of late years for a woman of forty, or even forty-five, to engage herself to a man not much over thirty, or, perhaps, between thirty-five and forty. A male writer, in commenting on this, thinks that these up-to-date Benedicks have proved themselves to be far more far-seeing than younger men were formerly. They look ahead, he says, and realise that there may be drawbacks in an inexperienced young wife who has never ordered a dinner in her life, and that, on the other hand, a woman of a certain age remembers the celebrated saying, "Feed the brute." He adds that the attitude she takes up is that of *bonne camarade* rather than pretty, pouting, smiling seventeen. Usually these marriages turn out fairly well, though popular prejudice is in favour of the view that the husband should be the older.

George Eliot was over sixty when she married Mr. John Walter Cross, and during the few months of the union the marriage was a happy one for both. A few days after the wedding, the great authoress wrote:

George Eliot's Experiences

"We had a millenial cabin on the deck of the Calais-Douvres, and floated over the Strait as easily as the saints float upward to heaven (in the pictures). At Amiens we were very comfortably housed, and paid two enraptured visits, evening and morning, to the cathedral." And in another letter she writes: "I shall be a better, more loving creature than I could have been in solitude. To be constantly, lovingly grateful for the gift of a perfect love is the best illumination of one's mind to all the possible good there may be in store for man on this troublous little planet."

Marriage at forty has its risks, like marriage at any age, but if the husband is rather senior to the wife, the chances of success are greater. In Mr. W. B. Maxwell's "Mrs. Thompson," a woman of that age marries a young man who is employed in the shop of which she is proprietress. Here the difficulties were added to by the fact that the man was of lower social status than she, and, as everyone must admit, the chances of happiness in this case are remote. In these circumstances the union turned out disastrous. Supposing that the couple are of similar social position, and that neither has been married before, there is no reason why happiness should not result.

The bride of forty judiciously chooses child bridesmaids, being well aware that the freshness of her grown-up nieces will not be advantageous to her appearance on the wedding-day. Two of our bishops have married ladies of mature years, and both marriages have turned out successfully. The beautiful lady whom the famous American explorer made his bride was not, perhaps, quite forty, but had long passed her girlhood. The match was a success in every way. Miss Barrett was between thirty and forty when she married her poet, and was there ever on earth a happier marriage than theirs?—ideal and idyllic.

The Bride of Forty and Her Maids

On the whole, marriage at forty offers a very respectable prospect of comfortable and harmonious life. Friends and relatives often disapprove, and, from the physiological point of view, the old-fashioned make objections; but if a woman is healthy, and has lived a sane and wholesome life, without excesses in such directions as eating, drinking, and late hours, she may confidently start forth upon her new venture.



WOMAN'S MEDICAL BOOK

Conducted by ELIZABETH SLOAN CHESSER, M.B.

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA, conducted by this prominent lady doctor, is given sound medical advice with regard to all ailments from childhood to old age. When completed, this section will form a complete reference library, in which will be found the best treatment for every human ill. The following are examples of the subjects being dealt with:

Home Nursing	*Consumption*	*First Aid*
Infants' Diseases	*Health Hints*	*Common Medical Blunders*
Adults' Diseases	*Hospitals*	*The Medicine Chest*
Homely Cures	*Health Resorts*	*Simple Remedies, etc., etc.*

THE HEALTH OF THE BUSINESS WOMAN

Health as an Asset to the Working Woman—The Strain of Continued Work on Women—Neglect of Health—Chief Ailments—Diet—Regular Meals in Place of "Snacks"

GOOD health is the greatest asset to the working woman, so that any time or energy expended upon the care of her health is by no means wasted. Indeed, health is everything to the woman who has to make her way in the world, to the girl who has to fight the battle of life and win it, who has to earn, not only her daily bread, but her house and clothes and amusements, by her own exertion.

Health is the Secret of Success

A great deal is expected of the average woman to-day. The number of business and professional women is increasing rapidly, and competition is very keen. The strong, capable, self-reliant woman who can be depended upon to do her work in and out of season is sure of success. Success is a matter of brains, inherent capacity, but, most of all, of *health*. Perfect health is one of the greatest blessings in the world, because it is the fundamental factor in happiness and success. Life is a constant delight to the woman who is mentally and physically fit, who can enjoy the fight and competition of business and professional life.

There is something wonderful about the pluck of the woman who makes her own way in the world, who works and lives and does her duty with a persistence one cannot but admire.

It is an acknowledged fact in University life that women make better students than men, and the reason is often given that they have no distractions and no temptations to loaf. But if the woman worker has neither billiards nor golf to take her from her work, she has often social and domestic duties to fulfil when she is tired out with the daily routine of work or study or the various calls of professional life.

It means a great deal of hard work to excel in business life, social life, and the domestic sphere, and for that reason the business woman has a far more strenuous life than the business man. Nobody expects a man who is an excellent salesman, an able grocer, a clever medical man or writer to make his own hats or excel as a cook in his hours off duty. Most people expect all things of the woman, and it entails much hard work and very great nerve strain. The girl with strong, buoyant health, with energy and vitality, gets along very well. The anæmic, delicate, nervy woman cannot stand the strain. The woman of average ability who has good health will succeed when the brilliant girl, handicapped by dyspepsia, nerves, or anæmia, may fail.

Neglect of Health

It is health rather than brains, in the intellectual sense, that makes for success to-day. Good health ensures vitality, energy, and capacity for work. Poor health inevitably brings depression of spirits, impaired nourishment, listlessness, and indifference to things that are vital from the business point of view. It follows, therefore, that the business girl and working woman, the hundreds and thousands of women and girls who are working in shops, offices, studios, colleges, libraries, and schools, should guard their health as a treasure more valuable than anything else in their possession.

Unfortunately, the average woman neglects her health, is careless about her physical well-being, squanders her vitality recklessly. She

only realises the inestimable worth of good health when she is on the point of losing it, and then spends her hard-earned money in paying chemists' and doctors' bills, which she might have avoided by the exercise of common-sense at the beginning.

If the working woman can maintain her vitality at a certain average standard, she will succeed if she has a fair amount of perseverance and capacity. But the cleverest girl will make a failure of her career if she fritters away her energy, wastes her vitality, and squanders her health. The average failure in business life is the result, not of incapacity, but of disregard for the common-sense laws of life and health. Energy is one of our most precious possessions, and energy depends upon health. A keen brain, a quick understanding, a ready response, depend far more than people realise upon healthy blood and good digestion.

Tonics, or Healthy Living?

What are the chief ailments, due to neglect of her health, from which the business girl suffers?

Go into the shops, offices, the training colleges all over the country, and look at the women and girls who are earning their living as workers in the business world. Seventy per cent. of them are either dyspeptic or anæmic, and a very large number complain of depression, headache, and lack of energy. It is not overwork which is the main cause of this, but over-strain, the result of neglect, carelessness, and ignorance. If working women could only be made to see that it is by patient observance of the simplest laws of health that they can be young and strong, buoyant and capable, they would determine upon a new line of conduct.

Not by tonics and medicines can perfect health be ensured, but by living in healthy and hygienic harmony with one's environment. One has only to look at the faces of the working women and business girls who pass along the streets to their daily work to read the physical signs of chronic ill-health. How many of these girls are pale and anæmic! How many of them have lost the soft roundness, which is the birthright of the young, years before they need! How many have shadowed eyes and hollow cheeks, tense expression, brains which are absolutely tired and fagged out! How few show the bright eyes and clean skin, buoyancy of walk and movement associated with good health!

The very first thing that business women should do if they wish to keep fit and well is to attend to their diet. Dyspepsia is the greatest ill of the working woman's life. It handicaps thousands of girls mentally and physically, and spoils their good looks in addition. It is impossible for a girl to do good work if she is suffering from chronic indigestion. She cannot digest and assimilate the food she eats. Her blood is consequently impoverished, and she lacks brain nourishment. Thus she suffers from depression and the anæmia which poisons the lives of seven business women out of ten. They may not realise it, because they make an effort, and by suggesting to themselves that they must brace up and attack their work, they manage to perform it. But all the time their vitality is being sapped, and they must pay in the end.

The business girl, therefore, should make up her mind to eat nourishing food, and to spend what she can spare on well-cooked, appetising food.

She should take three simple meals a day, and give up the "snack" habit, the insidious temptation to take cups of tea or coffee at odd hours because she is feeling tired.

She should practise chewing, so that before she swallows every bite of food it is partially digested in the mouth.

Hurried meals and insufficient chewing are the direct causes of 50 per cent. of the cases of dyspepsia amongst business girls. The ordinary business girl leads a sedentary life, and is not, therefore, able to digest more than three meals a day. But these meals must be nourishing, ample, appetising. The constant headaches many girls complain of are very often due to improper feeding Early tea, "snacks," and late suppers must be given up by working women who wish to take care of their health. The midday meal of tea and buns is becoming less common in restaurants where business girls meet, and there is no doubt that a good square midday meal, eaten leisurely, and thoroughly chewed, is one of the best health measures in the world.

The Value of a Good Breakfast

Let the business girl arrange her meals, when she possibly can, on the following plan:

If she awakens and rises an hour before breakfast, early tea is quite unnecessary. She should have a good breakfast of porridge and milk, followed by egg and bacon or fish, with a cup of tea, cocoa, or coffee, whichever she prefers. She should try to eat a good deal of bread-and-butter, or toast-and-butter, whilst marmalade or other preserve is an excellent conclusion to the meal. When, however, appetite fails her, she should drink a tumblerful of milk at breakfast, as this is food and nourishment in the best sense of the word. The midday meal should consist of freshly cooked meat or fowl, with vegetables, varied by stewed fruit or milk puddings, with biscuits and cheese.

Rich, sweet dishes, pickles, shellfish, pastry, curries, cold meats, and other indigestible foods, should be left alone by the business girl who desires to keep in good health. In the same way, strong tea and coffee are poison to jaded nerves, and if taken in any quantity will undermine the health and constitution of any girl almost as certainly as alcohol. A cup of afternoon tea, if the afternoon is a long one, is perhaps permissible, but every business woman should see that she gets a good meal when she reaches home.

All these apparently small matters are important from the health standpoint.

To be continued.

HOME NURSING

A Series of Articles on What the Amateur Nurse Should Know

Continued from page 2779, Part 23

A REST CURE

How to Arrange a Rest Cure at Home—Choice of Room and Furniture—The Importance of a Cheerful Nurse—Limitation of Visitors—Diet—Effect of Massage

THE amateur nurse ought to know something about the type of cases likely to benefit from a modified rest cure. The rest cure proper is generally undertaken in a nursing home, because isolation from sympathetic friends is a very important part of the treatment. There are, however, so many ills and ailments which can be satisfactorily dealt with by a modified rest cure at home that a series of nursing articles would not be complete without reference to this treatment.

There are many people who, although they have no real disease, are obviously ill. The woman who is constantly worrying, fretting about little crosses of life, miserable from no apparent reason, and incapable of much exertion without exhaustion would be a new woman if she could get a few weeks' rest at home.

The Rest Cure Proper

Then there are are thin, dyspeptic people who do not seem able to eat without pain, who cannot digest the smallest meal, whose whole digestive systems are out of gear. They also are in real need of a rest cure. There are workers suffering from nerve strain and brain exhaustion who keep at work with an effort, who are so run down nervously that every noise jars, and the daily routine becomes almost more than they can bear. No drug is of avail in such cases. Rest treatment is the natural remedy, the only thing that will restore health within a reasonable time.

Rest treatment proper, as formulated by Dr. Weir Mitchell, aims at restoring the healthy action of the nervous and digestive systems, first, by taking the patient to a new and restful environment, and, secondly, by feeding systematically in order to promote body nourishment.

In bad cases the patient is taken to a nursing home, and kept there for six or eight weeks absolutely cut off from communication with friends. The type of person who needs so rigorous a rest cure is so highly sensitive, so introspective, so acutely conscious of her own health or ill-health, that ill-advised sympathy from friends and relatives only make matters worse. For this reason a new environment, where cheerfulness is the keynote, is found to be invaluable, and, indeed, a necessary part of the treatment.

In less serious cases, when the doctor has advised a rest cure, it can quite easily be accomplished at home with a little ingenuity. A great many cases which end very sadly in melancholia and complete nervous breakdown might have been saved years of suffering and unhappiness if a rest cure at home had been advised in the beginning. The most cheerful member of the family should undertake the nursing. A room should be made as attractive and as bright as possible, and the patient should not be allowed to have any communications from outside likely to upset her nerves.



The patient should be kept happy by cheerful conversation or pleasant reading, if the rest cure at home is to be of full benefit to the patient

The Choice of a Nurse

Absolute physical and mental rest is necessary from the first. The patient, for the beginning of the treatment, at any rate, should be kept entirely in bed lying on a comfortable spring mattress; and, whenever possible, there should be two beds, one for day and one for night. Very few people understand how much rest can do for the ills of the mind, flesh, and spirit. One day's complete rest in bed will often ward off an illness. A week-end in bed is sometimes the best holiday that anyone can have.

In dealing with nervous, dyspeptic, and hysterical cases, at least a week or two should be devoted to the rest treatment. The nurse has to supply cheerful subjects of conversation, and to keep the patient's mind from morbid thought.

The temperament of the nurse is most important. Anyone in charge of a case requiring a rest cure should be able to combine kindness and firmness, to command obedience without fretting or irritating the patient. A bright and cheerful manner and personality will interest and provide a tonic to the person whose mind is sick and depressed.

Over-feeding

Lack of appetite and disinclination for food are almost invariably present in the patient requiring a rest cure. For weeks or months past systematic under-feeding has been the rule, so that the body and mind have been half-starved, and literally require what seems to be an excess of nourishment. The patient is generally very thin, and the great aim is to put on weight, which can often be done at the rate of about one pound a day. Milk is given in abundance, either fresh or peptonised or mixed with soda. Then the patient has to take small meals of raw meat-juice and liquid peptonoids, and plenty of meat, fruit, vegetables, and wine.

The rest cure at home should be modelled on the plan of the Weir Mitchell treatment as it is organised in the nursing home :

7 a.m. ..	Milk or milk and coffee.
8 a.m. ..	Emulsion of iron or some prepared food.
Breakfast	Ordinary breakfast of bacon or fish or chop, with bread-and-butter and a large tumblerful of milk.
11 a.m. ..	Nourishing soup or meat extract.
1 p.m. .	A good solid luncheon of three courses.
2 30 p.m. 3.30 p.m. 5 p.m.	Milk or prepared food.
6.30 p.m.	Dinner of fish and vegetables, fruit, and sweets.
7.30 p.m.	Meat extract.
8.30 p.m.	Soup.

This large amount of food could not possibly be assimilated but for the massage which is such an important part of the rest cure treatment.

The Effect of Massage

Massage must at first be light, as the patient may complain of discomfort owing to the highly sensitive condition of the nervous system. Later, rubbing movements can be more firm as the patient gets accustomed to the treatment. The massage of the spine should be applied last of all, as it has a soothing effect on the nervous system, and makes the patient sleep. The massage movements stimulate the circulation, and this improves the nutrition of every organ. In a week or two various exercises should be practised, and with massage, electricity, and passive and active movements, the patient is taking as much exercise as if she were up and about. As a rule, some preparation of iron, such as are Blaud's pills, is given at the same time, and the patient may put on as much as half a stone a week. It is most remarkable how this increase of weight is associated with the disappearance of worry and sleeplessness, which, as a general rule, are very marked symptoms at first.



The ankle joint is covered by the figure of eight, one loop of which is carried round the ankle and one round the instep

A Few Rules

Quietly but firmly insist upon the patient eating all the food ordered by the doctor. The patient's fears regarding the pains of indigestion can be very much allayed by a suggestion from the nurse that the diet chosen will not cause pain, and that every meal helps to forward the cure. Serve every meal daintily, as this type of patient is very sensitive to appearances

Allow no visitors into the room at all without the doctor's permission, and, if visitors are allowed later on, warn them against anything but cheerful conversation.

The patient's mind will be influenced by dainty surroundings also, and the effect of a pretty dressing-jacket and well-brushed hair will have far more benefit than might be supposed.

The nurse must not forget that good nursing is just as important in these cases as in dealing with an accident or an infectious fever. When the doctor recommends a rest cure, the patient is really ill, although there may be no apparent sign of disease

Rubbing oil into the limbs and the neck and chest when massaging is an excellent measure, as oil nourishes the tissues, and in ninety per cent. of cases the patients are extremely thin.

A BANDAGING LESSON

Continued from page 2780, Part 23

The Figure of Eight Bandage—When and How to Apply It—Bandaging for Varicose Veins

THE nurse has by this time learnt to apply the simple spiral bandage round a limb and to *reverse* it over the thicker part when the spiral bandage will not lie straight. On coming up to a joint the bandage is applied rather differently. When the bandage reaches the elbow, for example, bend the limb and carry your bandage once round the centre of the joint to cover the sharp prominence at the back of the elbow. Now take your bandage round above the joint to to encircle the arm, and to overlap half of the previous turn of the bandage, thus forming the upper loop of the figure of eight. The bandage should now form another loop below the joint, overlapping the turn of bandage round the centre of the joint, thus forming the lower loop of the figure of eight. Add sufficient figure of eight loops to support the joint, and continue the spiral up the arm, reversing when necessary until the shoulder is reached.

Any joints can be treated in the same way by this figure of eight arrangement. For example, the ankle is bandaged by beginning over the inner ankle bone, and taking a figure of eight, the upper loop going first round the ankle and the second loop round the instep. This should be repeated several times for the sake of firmness, and the bandage is afterwards carried up the leg spiral fashion, taking care always to bandage from within outwards over the front of the limb. When the knee is reached, the bandage is carried from the inner side over the front of the knee, right round and then above the knee to form the upper loop of the eight, then down below the knee, so that the lower loop goes round the leg below the knee.

Joints have to be bandaged in cases of burns, strains, or dislocations, so that it is quite necessary for the amateur nurse to know how to apply all these simple roller bandages carefully so as to support the joint. Anyone suffering from varicose veins, also, should have the leg bandaged up from the ankle to the knee, or higher if necessary. The best bandage for this purpose is a crêpe bandage which is light and yet does not give or stretch unduly. A strain of the ankle should also be treated by a figure of eight bandage, which will very much relieve the pain and feeling of weakness.

HEALTH AND HYGIENE IN THE NURSERY

Continued from page 2782, Part 23

ACCIDENTS IN THE NURSERY

Every-day Accidents—Bruises—Sudden Swelling of a Bruise—Discoloration—Black Eye—A Jammed Finger—Sprains and Strains—Cuts—Burns

WHERE there are two or three small people in the house, it is rare indeed for many months to pass without the occurrence of some minor accidents in the nursery. The child just beginning to toddle miraculously escapes a good many tumbles, it is true, but sustains not a few bruises now and again by coming in contact with chairs or tables or bumping its head upon the floor.



A simple remedy for bruises. Bandage a penny over the swelling

Wherever there are small boys, tree climbing or rough and ready games make the occurrence of cuts, strains, even sprains, very likely. Whilst poisoning is very rare in the nursery where people are careful about reading labels and keeping all poisonous drugs out of reach, children are sometimes poisoned by sucking coloured toys or lucifer matches. Mothers, also, should be alive to the fact that chronic arsenic poisoning will occur if the nursery wallpaper contains arsenic. Bites, or scratches, again, happen frequently when dogs and cats come in contact with the children, whilst certain young people have a perfect genius for swallowing things.

Whilst the articles on first aid which have already appeared in this section (see Index of Vols. 1 and 2) apply to children as well as grown-up people, a few special points may be mentioned about accidents which are particularly likely to occur in the nursery.

Bruises

A bruise is a swelling caused by external violence, such as happens when a child strikes any part of its body against a hard surface. A painful swelling very quickly appears, which is blue at first, owing to the effusion of blood. Then it turns green, and then yellow, and finally disappears. It is important to arrest bleeding which occurs underneath the skin as quickly as possible, in order to prevent the swelling increasing in size. This should be done by the application of cold and pressure, and the keeping of the injured part at rest. Eau-de-Cologne may be applied to the bruises if the skin is not broken, or cold water dressings in the shape of pieces of linen or handkerchiefs wrung out of cold water, kept in place with a firm bandage. Later, if there is much pain, hot fomentations should be used, in order to soften the tissues and relieve tension. A little grease, such as boracic ointment or zinc ointment, can be applied with advantage from the beginning.

When bruises occur in the nursery, perhaps the commonest situation is the scalp, and mothers are often terribly alarmed by the sudden and great size of the swelling which appears on the head. One of the best ways of treating this is to wrap a coin in a handkerchief and bind it firmly over the injury. If this is done at once, it will often prevent any swelling appearing at all.

A *black eye* is another common bruise which follows a blow upon the eye. The tissues of the eyelid are very loose, and swelling will occur very rapidly and markedly by the blood escaping into the tissue. The best treatment is to bathe the eye quickly with cold water, then put a folded cloth soaked in cold water over the eye, and bandage in place. When the discoloration is very bad, the eye should be bathed with a weak lotion, such as arnica, which can be obtained from any chemist.

Another nursery bruise which is very painful, and not at all uncommon, is produced by shutting a door or drawer upon the finger. As a rule, the



Treating a black eye. Bathe the eye at once with cold water to prevent swelling and discoloration

nail gets black very quickly from the blood which is effused underneath it. For this injury quickly wrap a cold water bandage, or cloth wrung out of cold water, round the injured part, and keep it at rest in order to lessen the amount of blood passing to the part. After an hour or two, if



Applying a splint to an injured limb at bedtime to prevent movement during sleep

the finger is very painful, it may be placed in a basin of water as hot as can be borne. This hot water treatment softens the nail, and reduces the pain in consequence, because the blood does not press so hardly against the unyielding nail. A doctor should always be called in for such an accident, as suppuration may occur afterwards, and the nail nearly always comes off.

Sprains and Strains

Sprains and strains may occur from rough play, or from carelessly lifting a child up by the arm, for example, thus injuring the shoulder joint. The knee may also be injured, or, indeed, any joint is liable to be strained, and the best treatment is to apply warm compresses made by wringing flannel out in warm water, placing it over the joint and bandaging in place. An injured joint should invariably be rested, and, in the case of a child, splints may have to be applied. A simple splint consists of a long strip of cardboard, which can be fastened above and below the joint to keep it at rest. So many children have injuries to the knee from falling and bruising or cutting the knee that mothers should always remember this point—to put a long strip of cardboard down the back of the leg from the middle of the thigh to the heel, and bandage it in three or four places. This will keep the part at rest during sleep, and, in addition, will encourage healing.

Cuts and Wounds

Cuts and wounds should be treated first by stopping the bleeding by firm pressure with a pad of lint over the part, and this may be fixed in place, if the wound is clean, with a gauze bandage. In the case of a dirty wound, it must be well bathed with water that has been boiled; boracic acid may be added to this in the strength of a heaped dessertspoonful to a teacupful of water. It should be remembered that, when applying pressure to stop the bleeding, the bandage will have to be put on rather tightly, and this may cause stoppage of the circulation, with mortifying of the part, so that the bandage should be loosened in a few hours, when there is no risk of a return of the hæmorrhage.

It is often somewhat difficult to get a child's cut thoroughly clean, and a very excellent measure is to paint the part all round with tincture of iodine, which is very destructive of microbes. If the wound is a slight one, it may also be painted with iodine, which only causes a momentary smarting, and there is nothing better for stopping suppuration.

Burns

Burns have been considered under "Accidents" in the "Home Nursing" series (page 2779, Vol. 4). To avoid this accident occurring in the nursery, high fire-guards should be the rule. Then lamps ought to be fastened to the wall out of the children's reach, and a kettle should never be placed on a nursery fire if there is not a guard in front.

Flannelette Dangers

When a child's clothes catch fire, place the child at once on the floor, and cover him immediately with a rug, a curtain, a tablecloth, your own skirt, or anything of a similar nature which may happen to be available at the time.

Never wait for help, or waste time running for other people, and *never* carry a child out of the room until every particle of flame has been extinguished. Very often the best way to stop smouldering, and prevent the clothing sticking to the skin, is to put the child into a warm bath, to which half a teacupful of boracic powder has been added.



When a finger is jammed in a door apply cold water dressings

Ordinary flannelette clothing should be forbidden in the nursery, as it flares up rapidly if ignited, and is responsible for thousands of deaths every year. There is, however, a special non-inflammable flannelette which may be used with more safety.



BABY'S FIRST YEAR

Continued from page 2783, Part 23



8. THE WAY OF THE "COMFORTER"

The "Comforter" which Acts as a Drug—The Temptation for its Use to Quiet a Crying Infant—Danger of Microbes—Injury to the Palate—Predisposes to Adenoids

In spite of all the criticism which has been levelled by doctors and trained nurses at the "comforter," the great majority of babies continue to revel in its possession. "I know that in theory baby comforters are hygienically objectionable," says the young mother to herself, "but I am particularly careful that baby's indiarubber teat is scrupulously clean, and I do not believe that it does him a bit of harm. Also (and this is the crucial point) it keeps him quiet." One could imagine this excuse being accepted from the working-class mother, who has to scrub, and cook, and wash for eight, single-handed; but the well-to-do mother, even if she has not a nurse, ought to have sufficient force of character to prevent her child acquiring the vice of self-indulgence in infancy. The baby comforter becomes like a drug to certain babies, who refuse to be good, to keep quiet, to go to sleep, or to give their mothers a moment's peace unless they are suck, suck, sucking at a comforter.

Now, the poor mother may have never been taught anything about the training and disciplining of youth, nor at school may she have imbibed a knowledge of hygiene and physiology after the manner of the better-class girls. But in these days, when our girls and young women are scientifically trained in at least the elementary facts of hygiene and health, one can see no reason or excuse why the dummy teat is ever introduced into the nursery at all. Once the baby has tasted the joys of illicit sucking, he refuses to be happy without it afterwards. He demands his comforter incessantly, and sucks it all the time, except at meals or when sound asleep. It is entirely the fault of the mother who has allowed this habit to grip the child at all. It is a temptation, I know, when baby cries in the early weeks, when perhaps the mother's health and nerves are still below par. But it is fatal to give way. A little patience at first, a little firmness, will let the child understand that incessant crying will not be pacified by continual drinks or dummy teats, by constant nursing and unnecessary attention, and the victory is won.

Apart from the fact that baby comforters always lead to bad habits and lack of discipline, their evils from the medical point of view are considerable. In the first place, it is extremely difficult, if not impossible, to keep the comforter clean. The result is that it introduces microbes liberally to the mouth, and in the fly season may be the direct cause of serious diarrhœa from germs carried by flies to the nursery precincts from all sorts of undesirable refuse heaps outside.

The hygienic mother is accustomed to answer all objections with the statement that she *boils* the comforter every morning with the bottles, and cleanses it with hot water at night. This, of course, reduces considerably the danger of germ infection from comforters. But there are other objections.

It has recently been said on medical authority that the continual sucking of these rubber teats is followed by deformity of the bones of the jaws and roof of the mouth. The bones at this stage of life are extremely soft and pliable, and the pressure exerted by the teat against the line of the jaw during the pre-teething stage will alter the formation of the jaw and teeth and produce definite deformity.

Apart from the alteration in actual shape, the sucking action causes an unhealthy condition of the mouth and nose passages, which predisposes the parts to adenoids. Some difference of opinion has been expressed upon this point. A doctor declared a little time ago that comforters would rather prevent adenoids by compelling children to breathe through their noses. But there can be no doubt that the constant presence of this foreign body in the mouth and the continual sucking produces an unhealthy condition of the lining of the nose and mouth which is most favourable to the adenoid spongy growths so common nowadays.

This excessive secretion in the mouth will also affect digestion, and anything interfering with the digestion of a child hinders growth and development.

Thus the case against comforters is a very strong one, and the young mother who wishes to bring up her child wisely will never admit a baby comforter to the nursery.

Some monthly nurses are, unfortunately, not without blame in this respect, although they know in theory how harmful a comforter may be.



How *not* to quiet a baby. The use of a "comforter" is unnecessary, unhygienic, and may give rise to serious trouble in after life

COMMON AILMENTS AND THEIR TREATMENT

Continued from page 2784, Part 23

Neurasthenia (*continued*). — It is most important to attend to any digestive disturbance, since dyspepsia, if neglected, will produce neurasthenia. The earlier these patients are under the doctor for treatment, the better chance they have of quick and complete recovery. It is no use at all for neurasthenics to dose themselves, and imagine they will get better if they swallow a certain number of drugs. The first thing necessary is that they should be thoroughly examined in order that the doctor may discover any condition sapping the vitality or poisoning the patient. Bad teeth, chronic constipation, or any stomach derangement, for example, must be put right. The nutrition has to be built up by good food and hygienic surroundings. A rest probably will be necessary in the first instance, especially if the condition has originated in a severe mental or physical or nervous shock.

Neurasthenia after a railway accident, for instance, is very common, although it may not manifest itself for some time. Diet will have to be simple, light, nourishing, and easily digested. Alcohol, tobacco, strong tea, and coffee should be given up, for a time at least. Warm baths are useful with a cold sponge in the morning, and regular outdoor exercise, carefully graduated so as to avoid excessive fatigue in the first instance, will very much improve the general health. Nerve tonics will be necessary, but they must be ordered by the doctor in charge of the case. It is important for the patient to make a determined effort to overcome depressing thoughts, and to cultivate will power. Healthy self-suggestion will be necessary on the lines of the articles dealing with "Nerves" in earlier numbers of the ENCYCLOPÆDIA (Pages 1697, 1817, and 1940, Vol. 3).

Neuritis is an inflammation of the nerves. In neuralgia there is pain, but the nerves are not necessarily inflamed. Neuritis may be situated in a single nerve, and often arises as the result of cold affecting the nerves of the face. It may also be caused by blows, or pressure, or tearing of the nerve, such as follows a dislocation or fracture. Neuritis may occur, again, in several nerves, as from the effect of some poison, perhaps the poisons of infectious disease such as diphtheria, typhoid, or scarlet fever. Alcohol acts as a poison in the same way, also lead, arsenic, etc., whilst it may occur in anæmia or consumptive disease due to general enfeeblement of vitality. The chief symptom of neuritis is a somewhat boring pain which varies in character. There is generally numbness, and the skin may be slightly irritated or glossy. In some instances, the temperature of the part seems to be raised. Neuritis is fairly common in the forearm, and seems in such cases to follow exposure to cold and over-fatigue. When it is accompanied by chill and pain in the back and limbs the attack resembles acute rheumatism.

In connection with the infectious diseases, the commonest form of neuritis follows diphtheria, and the condition often follows upon long-continued habits of alcoholism, in which cases the muscles become affected, and paralysis may set in. Treatment of these cases is favourable if the cause can be removed, and the system gradually braced up again.

In all cases of neuritis, rest is the most important item of treatment, whether the neuritis is in the leg (sciatica), arm, or other situation. Heat, especially if applied in the early stages, is exceedingly useful. Bathing with hot water, hot fomentations, poultices, will all help to allay pain. Mustard-plasters and blisters will more or less check an attack in the beginning. Those who are subject to neuritis must guard against cold and over-fatigue. As it is a fairly common affection with gouty people, attention to diet should always be given. Food should be nourishing and yet easily digested. Butter, cream, fat, and milk are more suitable foods than butcher's meat and rich pastries, for example.

The application of electricity will sometimes cure the pain at once, and at the same time it improves the nutrition of the muscles. It is most important to build up the general health in every possible way, as neuritis, like neuralgia, is an evidence that the health is below par. Blood and nerve tonics will probably be necessary, but these must be ordered by the doctor in charge. In anæmia, a course of iron with outdoor exercise and plenty of fresh air will generally cure the neuritis, and deal with the anæmic condition at the same time. Treatment will have to be kept up for two or three weeks after the pain has disappeared, so as to get the system into a healthy condition. Otherwise, relapses are liable to occur.

Night blindness sometimes attacks people whose general health is low and who have been using their eyes a great deal in artificial light, or perhaps been exposed to the strong glare of the sun. In this condition vision in poor light is very defective, but when the eyes are rested and the general health improves, the condition passes off. In other cases, night blindness is associated with some disease of the eye, whilst it sometimes exists from birth apart altogether from other defect in the eye.

Night sweats occur commonly in cases of phthisis, when the temperature falls in the early morning hours. They may be present even when the disease is quite in an early stage. On the other hand, some patients may not suffer from night sweats at all. Certain medicines will very much diminish this tendency, but they require to be ordered by a doctor. It is important for the patient to wear light woollen nightdresses, because they are porous and have not the cold damp feeling of cotton. The patient should only have nightdresses after they have been thoroughly aired, so as to avoid the danger of further chill.

Night terrors are fairly common in the nursery, but in most cases they indicate either bad management or some nervous condition which can be put right. The first thing is to inquire as to the child's diet, as digestive disturbance is one of the commonest causes. If a child is being too frequently fed, for example, and especially if he is given a heavy meal just at bed-time, disturbed rest and sleeplessness and night terrors can hardly be avoided. The child starts in his sleep, wakens up crying, or is subject to dreaming. So that the first thing should be a re-arrangement of nursery diet on the lines advised in the "Hygiene in the Nursery" (see pages 1590 and 1703, Vol. 3).



THE LADY OF QUALITY

This section of EVERY WOMAN'S ENCYCLOPÆDIA deals with all phases and aspects of Court and social life. It contains authoritative articles upon:

Presentations and other Functions
Court Balls
The Art of Entertaining
Dinner Parties, etc.
Card Parties
Dances
At Homes
Garden Parties, etc., etc.
The Fashionable Resorts of Europe
Great Social Positions Occupied by Women
Etiquette for all Occasions, etc.

WOMEN IN GREAT SOCIAL POSITIONS

Continued from page 2785, Part 23

BRITAIN'S MOST VERSATILE PEERESS, THE DUCHESS OF SUTHERLAND

A Splendid Philanthropic Scheme—An "Impossible Member of Society"—The "Anti-pin-my-rags-together Society"—Pathetic Stories—The Scottish Home Industries—Work as a Recreation—A Practical-minded Duchess—Her Romantic Marriage to Britain's Largest Landowner

IT was at Stoke-on-Trent, not long ago, that the writer happened to attend a meeting of a particularly interesting, but at the same time pathetic character. A number of prominent local residents were present, and they listened with intentness to the annual report of one of the most praiseworthy of charitable institutions—*i.e.*, the Potteries Cripples' Guild.

A Lady Bountiful

Here was philanthropy presented in a really practical form. The report showed how 350 boys and girls, physically handicapped, were being taught to make themselves independent and self-supporting. "Tiny Tims," with deformed limbs and bodies, were being made into clever craftsmen (capable of turning out beautiful metal-work), printers, and bookbinders; while their equally unfortunate sisters were being taught the arts of making artificial flowers and basket-work. The majority of the children are in desperately poor homes, and need nourishing food, clothes, surgical appliances, change of scene and air, and some light work, and most of these, as well as the advantages of convalescent homes, they get by joining the guild.

The founder of this splendid scheme, the Duchess of Sutherland, sat on the platform listening to the report being read, and the successful manner in which she has carried out her idea is a wonderful tribute to her organising skill.

"I have been told," she said afterwards, in a happy little speech, "that my heart is wrapped up in home-spun tweed, my brain stamped with carpets and cripples, and that I am becoming an impossible member of society."

To which one can reply that society would be all the better for a few more such "impossible members." We should hear fewer taunts about the idle rich, and less demand for class equality, if those possessing rank and wealth recognised, in the same degree as the Duchess of Sutherland, that the power for doing good lies with people in high places. Her Grace is a woman who does not, like many other society ladies, take an interest in charitable and philanthropic schemes because she suffers from *ennui* and seeks some new sensations. She is a woman whose interest in the condition of the masses is real and genuine, and for a number of years past she has devoted the greater part of her time to alleviating distress among the less fortunate, and endeavouring to brighten the lives of those whose existence is drab and colourless.

Anti-pin-my-rags-together Society

Had anyone, like the writer, been present some years ago at a certain meeting in the East End, where the Duchess of Sutherland distributed prizes to some little maidens belonging to the quaintly named "Anti-pin-my-rags-together Society," they could not have doubted her Grace's sincerity and the genuine interest she took in the poor. It was a very hot summer day, and the atmosphere of the Mile End Road was insufferably warm; but as the little girls, in their big pinafores of gay muslin, tripped on to the platform there was no sign of weariness or apathy on the part of the duchess, and her kindly way of treating

these little London waifs won the hearts of the bedraggled mothers who gathered to witness the ceremony.

We have an example of the whole-hearted manner in which the Duchess enters into philanthropic projects in the story of how the Potteries Cripples' Guild came to be founded. Eleven years ago she gave a treat to a number of these unfortunate youngsters in the gardens of Trentham Hall, the Duke of Sutherland's country seat, situated about three miles from Stoke. The helplessness of these poor children made a deep impression upon the mind of her Grace. She recognised that to lavish charity indiscriminately upon them would be a mistaken kindness. She therefore consulted the leaders among the workpeople of the Potteries, gathered practical information, advice, and hints from them, and the result was the founding of this guild, which has been the means of brightening hundreds of what might otherwise have been hopeless lives.

The Duchess, however, did not found the guild and then leave it to others to carry on the work. Every year she has held sales and exhibitions in the West End of London in order to bring the work of these cripples under the notice of those who could help the idea forward by making purchases and giving orders. She has canvassed among her friends for orders, invited them to visit the workshops of these crippled boys and girls, and thus endeavoured to get them interested in this splendid scheme. Among the workers, she will tell you, is one who has a stiff leg, but earns a pound a week as a silversmith; another has his feet turned in, but this does not prevent him fashioning exquisite rose-bowls; this hammerman has a short leg; this repoussé worker has his fingers joined; that boy cleaning metals has nearly lost his eyesight, but, as he says, "he does his best."

The Cripple's "Theatre"

And many are the quaint stories the Duchess tells of her crippled *protégés*. "A little pet of mine (Julia)," she says, "was in the North Staffordshire Infirmary awaiting a very severe operation. She heard the doctor tell the nurse to prepare her for the theatre on the following day. She lay in bed thinking of the treat in store, and wondering what the play would be. She told me since, with a grim humour, that next time she goes to the theatre she hopes all of her 'll come out of it again. She left three ribs in the last."

Her Grace, too, with tears in her eyes, has related the story of another little mite whom she encountered when paying one of her weekly visits to the children's ward in the Workhouse Homes at Stoke-on-Trent. Some of the mites are so friendless that they see few people beyond the nurses of the institution, and have acquired the habit of saying "Yes, nurse," and "No, nurse," to every remark addressed to them. One day the Duchess, while going round the cots, came to one in which a little girl was lying, prostrate from weakness. A gentle inquiry as to whether the sufferer was getting better elicited the answer, "Yes, nurse."

"You should not say 'nurse.' You should say, 'your Grace,'" observed the nurse who accompanied the Duchess.

The simple child at once clasped her hands in a devotional attitude, and closing her eyes repeated, with much fervour, "For what we are about to receive, the Lord make us truly thankful." Much touched, the Duchess gave the little one a loving kiss, for which the little girl seemed, indeed, to be "truly thankful."

Stafford House

The Potteries Cripples' Guild, however, is only one of numerous institutions in which the Duchess takes the deepest practical interest. It was she who was instrumental in getting the Government to go into the question of lead poisoning in the Potteries, and no one has worked more indefatigably on behalf of the Scottish crofters and their home industries. Each year, for a number of years past, the magnificent residence of the Duke of Sutherland—Stafford House, St. James's, S.W.—has been opened in the interests of the Scottish Home Industries Association. Stafford House, it might be mentioned, is one of the most magnificent mansions in the metropolis. Was it not the late Queen Victoria who, when visiting a former Duchess of Sutherland, remarked, *à propos* of the magnificence of this residence, "I come from my home to your palace"?

And it was Mrs. Bancroft, the wife of the American historian and Minister in England, who wrote, on June 17, 1847: "On Wednesday was the great *fête* given by the Duchess of Sutherland to the Queen. It was like a chapter in a fairy tale. Persons from all the Courts of Europe who were there told us that nowhere in Europe was there anything as fine as the hall and grand staircase where the Duchess received her guests. The vast size of the apartments, the vaulted ceilings, the fine pictures, profusion of flowers, music, flourish of trumpets as the Queen passed backwards and forwards, the superb dresses and diamonds of the women, the parti-coloured full-dress of the men—all contributed to make a scene not to be forgotten."

And this magnificent residence the Duchess has often used to display the homespun tweeds, the knitted stockings, etc., manufactured by the peasants on the Duke's estate at Dunrobin Castle and in other parts of Sutherlandshire.

The Temperance Movement

It may be remembered, too, that she opened a shop, near Bond Street, for the purpose of selling these manufactures. The writer has often visited this shop and admired the texture and design of the goods which these humble crofters send from their cottages in the far north, beyond the Tweed. And at frequent intervals the Duchess visits nearly every cottage and dwelling to advise

the workers on the colours and on the style of their manufactures. And real practical advice it is, for her Grace possesses a rare knowledge of dress materials. She is never tired of singing the praises of the homespun, and constantly wears it. Some time ago she stated frankly to an audience what good wearing stuff the homespun was that she had on then, and how long it had served her.

It might be mentioned, by the way, that the manufacture of Harris tweeds had been almost given up years before the Duchess interested herself in the matter; but her Grace sent competent instructors to the Highlands, and soon the crofters found it a profitable industry.

Reference has already been made to the interest of the Duchess in the pottery workers, and that it is largely owing to her persistent efforts that the use of leadless glaze in the factories has been much extended. The Duchess found that the people were working under dreadful conditions of life and labour. She at once tried to find a means of improvement, and, while still occupied by thoughts of educating and helping these workers, she happened to hear that Miss Margaret Macmillan, a highly educated woman and a leader of Socialist activity, was lecturing at Leek.



Her Grace the Duchess of Sutherland, through whose initiative the Potteries Cripples' Guild was founded. Stafford House, her Grace's London house, is noted for its magnificent staircase

The Duchess went to the lecture hall, and afterwards chatted with Miss Macmillan, without letting the latter know who she was until they had had a long talk together. Later on, these two ardent workers became great friends. The Duchess visited other towns to see the conditions of labour there, and the knowledge she thus gained she has turned to practical account in her dealings with those for whom she works.

And then one might refer to the fact that Golspie, where Dunrobin Castle is situated, owes to her Grace's efforts the development of the school there, to which she has been the means of adding a library. Technical education has in her a keen supporter, and, as an illustration of her democratic tendencies, it might be mentioned that her two sons—the Marquess of Stafford, heir to the dukedom, who came of age in 1909; and Lord Alistair—for some years attended the Board School at Golspie.

Then, again, not only has this many-sided woman made a study of labour questions and socialistic problems, but she ranks with Lady Henry Somerset as one of the keenest women advocates of temperance. She herself is a total abstainer, and when staying at one or other of the Duke's country seats makes use of every opportunity to induce the wives of the peasants and colliery workers to sign the pledge, and persuade their husbands to do likewise; and her intense personal magnetism and simple, unaffected address have exercised a potent influence over these poor working women, for the Duchess is a woman of rare personal charm. Her tact is

proverbial, and no one knows better than her Grace how to mitigate the sufferings of others in a delicate and inoffensive manner.

Another side to her character is revealed by her intense love of animals, and any project for bettering the condition of dumb creatures is sure of her hearty support.

Being herself an ardent and accomplished musician, she has of late interested herself in the Highland "mods," which take place principally in Sutherlandshire. A "mod," it might be mentioned, means in Gaelic no more nor less than a gathering; but the word has become restricted in practice to the competitive musical meetings organised in the Highlands, in emulation of the Welsh Eisteddfods. A short time ago her Grace traversed Sutherlandshire in a motor-car, making arrangements for the "mods" to be held at various points.

Nor is this the end of the Duchess of Sutherland's interests. "Surely," omeone remarked to her on one occasion, "you find no time whatever for recreation?"

"I am afraid I must confess," replied the Duchess laughingly, "that work is my only recreation." Which is really true, for when she is not visiting and holding exhibitions and sales in connection with the various industries in which she is interested, she is writing articles for the magazines and newspapers or painting pictures. Under the name of "Erskine Gower," she has made many contributions to the literature of the day.

Novelist and Playwright

It was a result of her studies among the potteries of Staffordshire, and among the crofters of Sutherlandshire, which led to her writing the novel, "One Hour and the Next," published in 1899. This was followed by "Seven Love Stories" and a play, entitled "The Conqueror." Previously, she had written an interesting volume of reminiscences, entitled "How I Spent My Twenty-first Year."

It might be mentioned that her twenty-first year was four years after her marriage to the Duke of Sutherland. The Duchess was Lady Millicent St. Clair Erskine, the eldest daughter of the late Lord Rosslyn, and her marriage was the romance of 1884. When only a girl of sixteen, Lord Stafford, eldest son of the then Duke of Sutherland, came to stay with her parents, the Lord and Lady Rosslyn of the period. He was about thirty-three, the greatest *parti* of those days, and had never been known to pay much attention to any woman. The story goes that the day after his arrival he went up to tea in the schoolroom, and there saw a vision of beauty in the youthful daughter of the house. She proved as bright and clever as she was attractive. The fairy prince made up his mind, and on October 20, her seventeenth birthday, she became Lady Stafford and the future Duchess of Sutherland.

A Romantic Marriage

There is another version of the story, to the effect that it was at a dinner-party, given by her mother, Blanche Lady Rosslyn, that the Duchess met her future husband. It was discovered that the company at table numbered thirteen, and Lady Rosslyn, being superstitious, sent in great haste for her daughter to make fourteen. The then Marquess of Stafford was of the party, and he immediately fell in love with the fourteenth guest. This story may or may not be true, but there is no doubt that the marriage has proved an ideal one in every way. The Duke is the largest landowner in the kingdom, as his estates in England and Scotland extend to something like 2,000 square miles. He is a man of philanthropic tendencies, and has identified himself with many movements for the benefit of his tenants. To the public, perhaps, he is not known quite so much as the Duchess, but he has supported nobly the schemes which have caused his wife to be regarded as a real Lady Bountiful.

ETIQUETTE FOR GIRLS

THE GIRL IN PUBLIC

By "MADGE" (MRS. HUMPHRY)

Courtesy and Consideration in the Street—Thoughtfulness at Public Entertainments—Pushing Through Crowds—Politeness to Elderly People—The Rule of the Road—On Meeting Acquaintances—Courtesy to Shop Assistants

THERE seems to be some idea on the part of many girls that it is unnecessary to be courteous and considerate to others when meeting them out of doors. They are strangers. Then why trouble? That appears to represent their frame of mind. But true politeness considers the convenience and comfort of others quite as much if they are unknown to us as if they were our most intimate friends.

At the Horse Show at Olympia, London, one season, an instance of extremely bad manners on the part of women and girls was to be noticed each day when it was open. Though many had thoughtfully chosen small headgear out of consideration for those who might be sitting behind them, a full half of the women present wore enormous hats, which concealed a great part of the arena from those unfortunately placed behind them. Several men were heard to comment upon this piece of real discourtesy, or would it be more kind to call it thoughtlessness?

The seats at the Horse Show are arranged

to the very best possible advantage for the convenience of the occupants, but if a lady chooses to lean forward, plant her elbow on the front of the box, and rest her large-hatted head on her hand, she can hide some three-fifths of the arena from the person sitting next her. And yet this has frequently happened.

"Hustling" in the Street

In the street it is possible to be lacking in consideration without actually realising that one is so. Pushing past people who are walking more slowly than ourselves is encroaching upon the rights of others. The footways are the common property of all, and the fact that we are in a hurry, while those walking before us are at leisure, is no excuse for treating them roughly, and incommoding them in any way. Piccadilly pavement is very wide, and one would imagine that in this part of London there would be less of the "hustling," to use an American word, than one sees, for instance, in the City or the East End. And yet on one occasion, and probably on many more, a finely dressed young woman was in such unseemly haste that, in passing a frail-looking old gentleman, she nearly knocked him into the roadway, and walked on without an apology, while a more considerate member of her sex picked up his hat and stick, and gently condoled with him.

Women are supposed to be the gentler sex. Many men contradict this assertion, and say that the women of the present day are lacking in gentleness and thoughtfulness. Perhaps this may be in some degree true, and, if so, it is possibly owing to the state of transition in which the women of to-day find themselves. They have not yet adjusted their own individualities to the changed position in which the whole sex is placed.

Unfortunately, it is chiefly the younger generation who show this roughness, and very often it is the girl who is sweet and charming in her own home who affects a loud, careless, pushing demeanour in the street or at a meeting.

Virtue Rewarded

Here, again, is an occasion for the exercise of politeness or the reverse. At some very crowded meetings the lack of space affords opportunities for that disregard for others' convenience which marks the most exaggerated specimen of the lack of manners complained of. When a girl pushes forward to a front seat through a crowd in which hats and elbows are the chief obstructions, she proclaims herself utterly oblivious of the comfort of others, and very mindful of her own. Nemesis sometimes follows quickly on such behaviour. On one occasion, when a well-dressed young woman had acted in the manner indicated, a voice in the crowd said, "Why, that is Miss ——! What a rude young woman!" And, turning, she recognised in the speaker a lady of high position into whose graces she had been for some time most anxiously endeavouring to enter.

One of the first rules for outdoor walking is to keep to the correct side of the road. Another, but an unwritten one, is to avoid walking three or four abreast, to the discomfiture of other pedestrians. On the parade at seaside places, invalids or delicate persons are often incommoded by a phalanx of young men and women walking arm in arm, and completely blocking the way for others.

It is very seldom that one observes that thoughtfulness and carefulness towards invalids and elderly people that should emanate from some kind sentiment within, and not merely be taught by some manual of manners. For instance, one observes now and then in public conveyances a lame or frail individual being helped in, and though occasionally someone offers to give up a place near the door in order to make things easy for the newcomer, one fears that this is but exceptional.

There is a story of a young man who paid some quiet attention of the sort to an old lady whom he met casually in the street, and who left him on her death a considerable income. Gentleness and consideration are not often rewarded in this charming manner, but, none the less, they cost but little and do much to develop a feeling of sympathetic, practical kindliness which has an excellent effect upon the character.

The True Gentlewoman

Too often, also, one sees that no acknowledgment is given for a courteous action in a public conveyance or the street. A seat in the train may be given up to a girl by a gentleman, and she takes it as a right with no pleasant "Thank you" or slight bow. Such omission not only stamps the girl as ill-bred, but injures her sex as a whole, for one cannot be surprised if the man registers a vow never again to give up his seat to a woman.

Some girls will deliberately place themselves in front of a waiting queue of people at a booking-office, and endeavour to book their ticket out of the proper turn, trusting that no protest will be made. This very often is noticeable in the queues waiting to enter a theatre or concert-hall, when girls frequently try to slip in out of their turn, or calmly invite late-coming friends to join them, without the slightest apology to those behind.

When a girl meets an acquaintance in the street, she too often stops to talk without considering for a moment the convenience of those who are passing. A group of four or five engaged in conversation makes a considerable obstruction. There are dozens of ways in which one can make oneself objectionable, and they need not be enumerated here.

When shopping, it is well to remember that civility is very cheap, and that the assistants behind the counter have long hours, and in many cases a very uninteresting occupation. One of the marks of the true gentlewoman is a quiet courtesy towards those whose station in life is lower than her own.



WOMAN'S DRESS

In this important section of EVERY WOMAN'S ENCYCLOPÆDIA every aspect of dress is being dealt with by practical and experienced writers. The history of dress from earliest times is told, and practical and useful information given in :

Home Dressmaking

How to Cut Patterns
Methods of Self-measurement
Colour Contrasts
Home Tailoring
Representative Fashions
Fancy Dress
Alteration of Clothes, etc.

Millinery

Lessons in Hat Trimming
How to Make a Shape
How to Curl Feathers
Flowers, Hatpins, Colours, etc.

Boots and Shoes

Choice
How to Keep in Good Condition
How to Soften Leather, etc.

Furs

Choice
How to Preserve, etc.
How to Detect Frauds

Gloves

Choice
Cleaning, etc.

Jewellery, etc.

THE CARE OF CLOTHES

Importance of Taking Care of Clothes—How to Fold and Hang Skirts and Bodices—Hats and How to Treat Them—Tissue Paper a Cleanser—How to Wash Lingerie Ribbons—The Care of a Veil

ECONOMY in dress is accomplished in two ways ; the first is by buying clothes judiciously, and the other, by no means the less important, is by caring for them after they are bought.

The woman who has solved this latter problem not only enhances the appearance of her wardrobe, but actually prolongs its life, and is able to look better dressed than her neighbour, who may spend twice as much on her dress.

Take, for example, the matter of skirts. When *bouffante* effects are in fashion, it is necessary to hang the skirts, and for this purpose skirt hangers, holding the skirts in their proper position about the hips, are of great use ; but to hang the skirt on a single nail is fatal. It is fortunate when straight lines and untrimmed skirts are in fashion, for clothes always keep better when folded than when hung, but there is a real art in folding skirts.

A skirt to be folded should be laid on a bed or some flat surface, with a fold down the centre of the front. The gores then face each other, and the next move is to fold inward the train portion so that the skirt forms a triangle, with the two long sides of equal

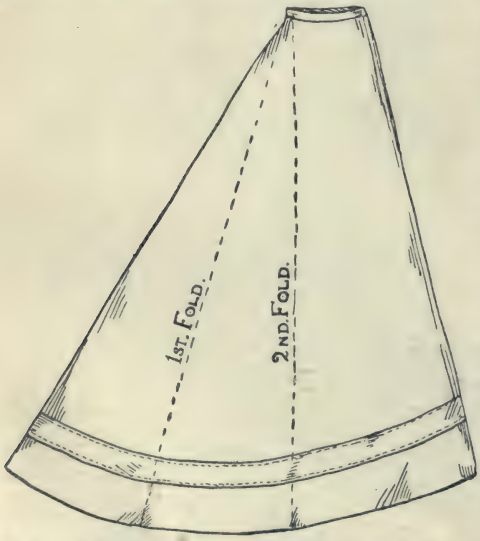


Fig. 1. Lay the skirt on a flat surface with a fold down centre-front. Fold the back portion inward at dotted line, making another lengthwise fold at second dotted line



Fig. 2. The skirt as it should appear when folded in lengthwise folds

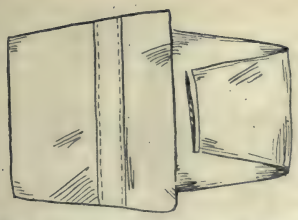


Fig. 3. Turn the belt down to reach about a third of the skirt length. Fold up the hem to reach the folded top portion. Tissue paper should be placed between all folds, especially if there are buttons or raised trimmings

length. Sheets of tissue paper should be laid over the entire surface of the skirt, and another lengthwise fold made.

This applies to the skirt of normal width. With an extremely wide or narrow skirt judgment must be used as to how much lengthwise folding is done before the crosswise sections are made. For this latter process, turn the belt down to reach about a third of the length of the skirt, and fold up from the hem the remainder so that the hem portion lies against the top which has been turned down. It is always well to have sheets of tissue paper between each fold. Wherever there are buttons this is essential, lest the buttons impress the material. If skirts are folded in this way, several can be laid one on top of the other without injury when finally put into drawers or a large box.



Fig. 5. Fold down centre-front, lay the sides smoothly to the centre, thus bringing the sleeves right side out

There is but one way to fold a bodice. The bodice is held wrong side out (not the sleeves) and folded down the centre, holding the sleeves together at the shoulder seam and opposite to the centre fold. The sides are then laid smoothly against the centre, and this will bring the sides on the right side out. One sleeve is now laid flatly over one side and the other sleeve over the other side, and the bodice then folded once through the centre crosswise, if there is not room to lay it away in its full-length folding.



Fig. 4. The only correct way to fold a bodice. Take the bodice at the shoulders, holding the sleeves together at the shoulder seams

Where there is plenty of room in a cupboard, it is an excellent plan to run a pole from the back to the centre of the front, and use this to suspend hangers, instead of the old-fashioned method of crushing them against the wall.

For fixing the pole a brass socket is procured and screwed on to the back wall of the cupboard. The pole is secured in like manner to the top piece over the door of the cupboard.

A still simpler way is to nail two small pieces of wood on to the wall of the cupboard, and let these support the two ends of the pole. To prevent the pole from rolling, small blocks should be nailed on the supports at each side of the pole.

All clothes must be brushed after each wearing. It is not sufficient to brush them before use, as the dust accumulated from one wearing and allowed to remain while the fabric is "resting" does great damage.

The Care of Millinery

Each hat should be kept in a separate box and, if trimmed with feathers, in a warm room. The ideal method is to have a "hat cupboard" through which pass hot-water pipes, but this, unfortunately, is not within the reach of all.

Feathers are affected by the atmosphere of even a comparatively dry day, and therefore, as soon as the hat is taken from the head, the feathers should be held near a fire and shaken till each frond is quite dry and curly. If the dampness has actually taken out the curl, restore it by drawing each frond over the edge of a spoon or ivory paper-knife, but never over a sharp edge. It is true that the sharp-edged knife curls the feathers tightly and quickly, but



Fig. 6. Fold each sleeve upwards and quite flat against the sides

it injures the fine edge of the frond. Holding the feather and shaking it over the steam pouring from a boiling kettle is beneficial.

The box in which the hat is laid should be simply packed with loosely crumpled sheets of tissue paper. This prevents the hat from moving about in the box. When packed for travelling all ribbon loops should be stuffed with tissue paper.

Tissue paper plays a very important part in the matter of caring for clothes and millinery. By virtue of the arsenic in its composition, it has the direct effect of extracting the dirt from articles of clothing.

Great care should be taken to keep a flat hatbrim straight. In packing, when the hat is laid in a box, light articles such as stockings, gloves, or something of the sort may be laid on the brim to hold it in place, for once the brim becomes misshapen it is almost impossible to restore it. Another excellent precaution is to stuff the crown with tissue paper, or, when travelling, with something more bulky.

Another device for keeping sailor-hatbrims straight is to fasten two strips of tape, parallel to each other, across the inside of a hatbox. The brim should be slipped under these strips, which are sufficiently far apart to allow the crown to rest comfortably between.

All hats should be brushed as soon as removed from the head, for the same reasons as those given for the brushing of clothes.

The frequent washing of lace collars and cuffs causes them to wear out quickly; therefore it is worth while to try to keep them as long as possible from the laundress.

Never lay one piece of lace directly on top of another, but place pieces of tissue paper between. It is a good plan to have a large book of blank pages, between the leaves of which can be laid laces with little or no folding.

When stockings are removed from the feet they should be turned inside out and beaten against the back of a chair to remove every particle of dust, and then left to air.

When ribbons are taken from the hair, they should be rolled up and pinned neatly. The result will reward the trouble taken, as a box full of loose ribbons, even when folded, will soon soil each other. Lingerie ribbons can be cleaned by dipping them into common motor petrol, or by washing them in water softened by borax brought to a lather. They should not be rubbed, merely moved about in the soapy water, and then squeezed as dry as possible in a towel. If they are rolled over a round bottle, pinned, and left to dry they will be less likely to be stiff than if they are ironed. Some people smooth them out on a window pane or mirror, and a useful device for this purpose is a large frame in which is a pane of glass used for smoothing ribbon, fine handkerchiefs, and the like.



Fig. 7. A simple device for keeping hatbrims flat. Fasten two strips of tape parallel to each other across the inside of a hatbox between which the crown can rest



Fig. 8. After a veil has been thoroughly stretched crosswise it may be rolled over a roll of cardboard

Veils should be treated with the utmost care. A good plan is to have a roll of cardboard, made as decorative as you like, and roll each veil over it, but not till the veil has been thoroughly stretched crosswise, to regulate the meshes which have been pulled out of shape while adjusted on the hat. Nothing is more to be condemned than the practice of leaving the veil on the hat and relying on pulling it into shape the next time the hat is worn.

AN EMBROIDERED TUNIC

By EDITH NEPEAN

The Embroidered Tunic of the Sixteenth Century—Advantage of Working on Strips—Honeysuckle Design for Linen—The Charm of Spanish Embroidery or "Black Work"—The Decoration of a Satin or Velvet Tunic

It is interesting to note that in the sixteenth century tunics were things of originality and beauty, marvellously embroidered by hand. The simple lines of the tunic must appeal to all who are artistically inclined In the evening, as a glittering overdress of metallic net, it carries our thoughts away to the romantic East, and its Oriental quaintness is singularly effective and becoming. Instead of embroidering the material all over, it would be best to work on shaped strips or panels. The modern needlewoman would find this a useful and practical idea. If the embroidery is very elaborate—and this, of course, must depend on the fabric chosen to work upon—when the tunic is worn out the panels and strips can be adapted and used in other ways.

The design shows a tunic which is trimmed with strips of embroidery, that, if required, could be removed and readjusted to other needs.

It could be effectively carried out in linen, holland, velvet, or in a soft satin. We will, therefore, first of all consider the possibilities for the adornment of linen or holland.

The dressmaker should cut out the panels in the chosen material to fit the wearer—the semi-circular collar, the embroidered piece for the bodice, the top of the waist-line, the panel down the centre and bottom of the tunic, also the cuffs for the sleevelets. On to these the designs must be stamped, sketched, or traced, whichever method the embroideress may prefer.

A novel embellishment for the linen tunic, for those who like a black and white scheme, is to use the old idea of "Spanish work," or "black work," as it was often called, embroidering the design in black silk. This work was at its zenith of popularity in the days of "good Queen Bess," and it had been introduced into this country by another Queen—the ill-fated wife of Henry VIII., Catherine of Arragon.



A tunic trimmed with strips of embroidery. The design, worked in the natural colours of the honeysuckle, would look well on white linen or pale champagne-coloured satin

Elizabeth was a great lover of her needle, just as she was a worshipper of chiffons and laces. One has often heard of her marvellous wardrobe, which, it is said, consisted of three thousand dresses, many of them being exquisitely embroidered. It was at this same period that the beautiful Scottish Queen was so deadly and hated a rival, not only a rival in her grace and charm of manner, but also in being as expert in the use of her needle as was England's Queen.

The old "Spanish embroidery" would also to-day, in a modified form, look charming on white linen. In this case the tunic should be cleaned, not washed, although, of course, it is possible to buy "boiling" filoselle in black.

The design of the illustration is that of honeysuckle. The flowers should be evenly worked in satin-stitch. For the leaves, plain darning, openly worked, would be excellent, the edges being previously worked in stem-stitch. French knots in gold may be placed between each row of stitches. The darning may be varied by taking a long and short stitch alternately.

Another way of working the leaves to obtain a light effect with the black filoselle would be to use chain-stitch. The leaves

can be veined and the edges outlined in this stitch. It is ornamental and effective work, the stems being in chain or stem-stitch.

In the ancient examples of "black work" it will be noticed that the sombre effect was often varied by the employment of gold thread for the stems. Naturally, this must be left to the individual taste of the needlewoman. The black filoselle on linen, with touches of gold or silver, would certainly make a very exquisite ornamentation for smart wear.

For the holland or coloured linens, the entire design could be worked in the wearer's favourite colour in pastel shades. For instance, the entire honeysuckle design could be embroidered in soft shades of turquoise, vieux rose, or green, washing thread being used. If the tunic were composed of a coloured linen the design could be worked in shades of a darker colour, or in white D.M.C. thread. If the latter is chosen, satin-stitch for the entire design will be effective, using stem-stitch for the stems.

When the leaves or flowers are *shaded*, an embroidery stitch will at all times prove useful and beautiful. This stitch will enable the embroiderer to obtain her delicate gradations of colour. Work one long stitch and one short stitch alternately, working the stitches well in between each other.

The design, worked in the natural honeysuckle colours, would look effective on a white linen or on a pale shade of champagne coloured satin.

For a satin tunic—with the exception of the natural honeysuckle, with its soft green leaves and stems, on deep biscuit or champagne colour—the embroidery would look best if worked in one colour, in various shades, either lighter or darker than its satin groundwork. Work the design entirely in satin or embroidery-stitch in filoselle.



Detail of honeysuckle design worked in satin-stitch and stem-stitch

For the velvet tunic—if black be chosen—again, the design would look well worked thickly in satin-stitch in black filoselle. The tendrils or stems could be worked in gold thread, whilst the petals of the flower would look exquisite if outlined in gold thread, after they had been embroidered with black filoselle.

It may be that one possesses, laid aside in an old chest, some half-forgotten embroideries, relics of the East, even possibly Chinese or Indian embroidery, but apparently of no practical use. A clever dressmaker could take these embroideries and use them for a tunic as illustrated.

Odd pieces of embroidery often lie idle, for no one seems to know what to do with them. It may be Finnish embroidery, or Japanese stitchery in quaint designs, or even coarse embroidered linen from Russia—any or all would help to decorate a very handsome tunic. It is a suggestion that may, perhaps, be carried out, if only to a small degree.

But to return to the linen, holland, velvet, or silk strips. When they have been completed they must, of course, be returned to the dressmaker to be made up into the tunic. If desired, the tunic itself could be made of muslin, with embroidered slips. It could also be composed of ninon, or even chiffon, and finished off with the embroidered satin collar, front-piece, and panels. The underskirt would in all cases be of the same material and colour as the tunic, made perfectly plainly as shown in the sketch.

The fashion for veiled effects suggests endless possibilities for embroidered tunics. If iridescence of colour be desired, two colours should be used, and much skill must be employed in selecting the harmonies; for instance, a creamy yellow soft satin might be the under tunic, of the exact shade of flowering honeysuckle petals. On this the embroidery would be worked. A somewhat coarse thread should be used, as bold effect should be aimed at, since the whole will be veiled with an over-tunic of soft green, the colour of honeysuckle stalk. This pale, almost invisible, green will enhance the subtle effect of the tunic. A skilled dressmaker will know how to make the over-dress separate at the seams, yet joined to the under-dress sufficiently to enable the wearer to put on the garment as one.

A veiling of grey chiffon over mauve satin, embroidered thickly in gold, would be charming for evening wear.

Two layers of chiffon might form the tunic, rose-leaf pink beneath and cream above. In such a case it would be best to paint the honeysuckle pattern in nature's colours on the under-fabric, as embroidery, however skilful, might look too heavy.

PRACTICAL LESSONS IN DRESSMAKING

Continued from page 2707, Part 23

By M. PRINCE BROWNE

Examiner in Dressmaking, Tailoring, French Pattern Modelling, Plain Needlework and Millinery, of the Teachers in Training at the University College of South Wales and Monmouthshire, Cardiff, the London Technical Examination Centre, etc. Author of "Up-to-Date Dresscutting and Drafting," also "The Practical Work of Dressmaking and Tailoring."

TWENTY-FOURTH LESSON. THE REMODELLING OF CLOTHES—*continued*

The Renovation of Sleeves, etc.—Altering an Old Sleeve to a More Modern Style—Alteration of Sleeves of a Thick Material—Scarf Ornamented with "Faggot Stitching"

AN old-fashioned sleeve, in the style shown in the first illustration, can be completely transformed and reappear in a modernised form, as in the second.

All the fulness of the puffs must be unpicked, and the marks of the gathers removed by pressing. If the material will allow of damping, the marks will disappear more thoroughly if a damp cloth is placed over them when pressing. The material of the old sleeve must then be cut to the *length* the top part of the sleeve is desired to be. This measure must be taken from the *shoulder point* of the arm, not from *under* the arm, and turnings must be allowed for, top and bottom. This piece of material must next be tucked perpendicularly, until a sufficient number of tucks have been made for the width of the "bell," which must be cut in one piece. Lightly press the tucks into position and place the two pieces of the sleeve pattern with the *back* seams meeting—from the elbow to the top—*straight* down one of the tucks, and cut out the "bell" in one piece—allowing for turnings.

N.B.—If any fulness is desired at the top of the sleeves, the seams of the pattern must slope slightly apart towards the top. Join the sleeve in the ordinary way and press it.

Make a narrow turning to the *right* side, round the bottom, and trim it round, covering the raw edge with any trimming to match the rest of the dress.

For the lower part of the sleeve, tuck a piece of the old material horizontally to the required length, and the width of a well-fitting sleeve at the elbow, plus turnings.

The material can be joined without showing, as often as is necessary, under the tucks. The *length* must be taken from the *back* of the arm, with the elbow slightly bent. Lightly press the tucks, then fold the piece exactly in half, and place a well-fitting sleeve on it, with the back of it along the fold from the wrist to the elbow, and as far above as is required to go under the bell. Pin the back of the sleeve level with the fold in this position to obtain the shape. There will now be a good deal of superfluous material at the bend of the arm at the inside seam. This must not be cut away, but must be disposed of under the tucks by folding them over and bringing them closer together at the seam of the sleeve, until the tucked material lies perfectly flat, and is the exact shape of the sleeve.

Tack the tucks securely in this position before removing the sleeve, or the shape will be lost.

Cut it out in one piece, allowing for turnings, and unpin the pattern sleeve. Join and press the seam; turn up and "face" the sleeve round the wrist and up the opening. Put on the fasteners. Turn in the sleeve round the top, "face" it with a piece of lute ribbon, and run in a narrow elastic to the size of the arm, to hold the sleeve up and in position under the "bell."





An old-fashioned sleeve with a puff can be altered to a simpler style with tucks as here shown

N.B.—Tucked net, or lace, can be used for this lower part of the sleeve, if preferred, and may be lined with chiffon.

If the sleeves to be renovated are in thick material, and have a tight lining, they should be unpicked, the lining cut to fit the arm, and the material for the lower portion of the sleeve put on plain. It should be placed smoothly on to the lining, cut to shape and to the necessary height to reach under the bell, and machine-stitched in with the seams of the lining.

Press the seams open and overcast them; turn up and "face" the bottom and opening of the sleeves, and put on the fasteners. "Face" the raw edge of the material round the top with lute ribbon, or Prussian binding, to the lining.

The Upper Sleeve

Make and trim the upper portion or "bell" of the sleeve, slip it over the lining, tack it round the top, and stitch it into the bodice in the ordinary way, and overcast it.

Another method of modernising a full sleeve is, after unpicking and pressing it, to make a group of about four or five very narrow tucks down one side of the back of

the sleeve, to leave a space of about one inch, and make another group of the same number of tucks, turning the reverse way.

This sleeve can be finished off above the elbow by a tucked band, the tucks running round the arm and down the space between the tucks on the sleeve; little groups of buttons can be placed at intervals. If preferred, the sleeve can be cut to reach to about three inches below the elbow, and finished off with a band buttoned loosely round the arm.

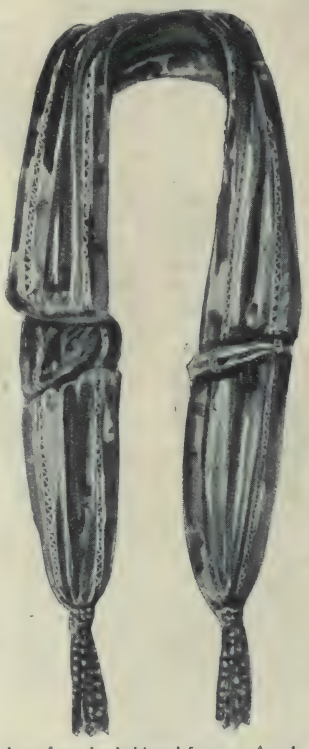
The sleeve must only have a seam at the inside of the arm, and must therefore be cut in one piece.

The tucks must be made first, and then the sleeve cut to shape from the sleeve pattern, the two pieces placed together as already described in this lesson.

Scarf with "Faggot Stitched" Border and Ends

A long crêpe de Chine or ninon skirt, the front or side gore of which may have been accidentally soiled or stained, but which is otherwise in good condition, can easily be converted into a pretty and fashionable scarf. To do this, cut a length 20 or 22 inches wide, on the straight, selvedgewise, from the longest gore, and cut it off straight at each end. This will form the centre of the scarf, and a length the same width and cut in the same way from one of the other gores will have to be joined on at each end to make it the necessary length—from 2½ to 3 yards.

Make a very narrow, neat hem along each side, and at the ends of each piece, and press the hems carefully so as not to stretch the ends. Join the three pieces into one length by "faggot stitching" them together with silk to match, or with a lace insertion.



A scarf can be fashioned from a crêpe de Chine or ninon skirt, ornamented with "faggot stitching" and tassels

To Make the Border

The border can be made of the crêpe de Chine or ninon, or of soft silk or satin, and joined down each side of the scarf by "faggot stitch," as shown in the illustration, or by lace insertion.

The silk or satin for the border should be cut on the cross—double the width it is to be when finished, plus turnings; *i.e.*, if the border is to be 2 inches wide, the strips should be cut 5 inches.

A sufficient number of these strips must be cut for each side of the scarf, joined together, and the seams pressed open.

Make and tack down a turning, half an inch wide, along *each* edge of the strip, then fold it in half lengthwise, right side out, and tack it together, the folded edges together and turnings inside.

N.B.—This long crossway fold requires to be *most carefully* folded and tacked, in order that it may set perfectly, otherwise it will twist and spoil the appearance of the scarf

The Tassels

As the ends of the scarf have to be joined on to make it long enough, it is more ornamental to make them of several shorter pieces, either all the same length or graduated, each one connected to the other by a row of "faggot stitching" or lace insertion, or the ends may be tucked across and the joins made in the tucking. When the border has been put on, the scarf must be gathered and drawn up at each end, and the tassels firmly sewn on. These can either be bought or made according to the instructions given for making tassels on page 1244, Vol. II of EVERY WOMAN'S ENCYCLOPÆDIA.

"Faggot Stitching"

If the ends of the scarf are to be joined by "faggot stitch," take the length for the centre of it, and tack the hem at each *end* (right side uppermost), neatly and firmly on to a strip of paper three or four inches wide (newspaper will do). Take the pieces for the ends, and tack the hem at the *end* of each (right side uppermost) on to the same strips of paper, leaving a space of about ⅜ of an inch between the edge of the hems.

N.B. This tacking must be done with *small* stitches, to secure the material firmly to the paper, otherwise it will "give" when the "faggot-stitch" is being worked, and cause the stitches to be unequal. The space between the hems must be *exactly* the same width all along, and the hems at the *sides* of the centre length, and the ends *exactly* even.

The "faggot stitch" can be done with silk to match, or of a contrasting colour; it must not be too fine or it will not look effective. Embroidery silk, filoselle, or buttonhole twist can be used, according to the material to be joined. If filoselle is chosen it can be used with as many or as few strands as desired.

The stitch will be described in the next lesson.

(*To be continued.*)

PRACTICAL LESSONS IN TAILORING

FOR HOME WORKERS AND OTHERS

Continued from page 2797, Part 23

By M. PRINCE BROWNE

TWENTY-FOURTH LESSON. A SPORTS COSTUME WITH NORFOLK COAT

Quantity of Material Required—How to Make and Attach the Folds—Patch Pockets—Waist-belt—Norfolk Coat with Yoke

ONE of the most suitable coats for a sports costume is a Norfolk. A certain amount of practical experience is necessary to carry out the making of it satisfactorily; but as the readers of EVERY WOMAN'S ENCYCLOPÆDIA have already had instructions given them for the cutting out, and the practical work of two different styles of "tailor made" coats, they should be able to accomplish a Norfolk successfully.

Six yards of tweed should suffice to make this coat and a suitable skirt. For the lining of the coat, three yards of double width, or five of single width, will be required, and two yards of French canvas will be necessary to interline the fronts and revers, collar, cuffs, and pleats, or "folds," on the coat, and half a yard of linen to strengthen the fronts under the buttons, buttonholes, and pockets, and, of course, twist to match, machine silk and buttons.

The Norfolk should be cut out exactly in the same way as the tight-fitting single-breasted coat, with seams to shoulder, given in Vol. 1, page 757. The basque shown in this illustration is about 10 inches below the waist-line. Cut out the lining from the *cloth*, also the French canvas to interline the fronts. "Tailor tack" all the seams, "waist-line," fronts, etc., in the *cloth*, and the "centre-back seam" in the *lining*; this is for the pleat down the back, and is the only one that need be "tailor tacked" in the lining.



Norfolk coat with folds back and front, waist-belt, and practical pockets

Tack, fit, and make the coat as already instructed. "Face" the revers and fronts, work the buttonholes and sew on the buttons, but do not put in the lining or stitch the shoulder seams until the pleats, or "folds," have been made and put on. Next make the folds. These are made and put on separately; and are usually about an inch and a half wide when finished. Cut six strips of canvas—on the straight—selvedgewise, one and a half inches wide, one long enough to cover the "centre-back seam," two long enough to cover the "seams to shoulder" in the back, two for the "front seams to shoulder," and one for the centre-front.

Cut six strips of cloth—on the straight, selvedgewise—corresponding in length with the canvas, but double the width—*i.e.*, three inches wide. Place the strips of cloth on the table, wrong side uppermost, and a strip of canvas down the centre of each; turn the cloth over the canvas on each side, and tack it down perfectly evenly, close to the edge, being careful *not* to turn over the edges of the canvas.

The two raw edges of the cloth should just meet down the centre, but *not* overlap, and must be drawn together by long herringbone stitches, and care must be taken to keep the folds perfectly even, and exactly the same width from one end to the other.

Well press the folds and carefully tack them over the seams of the coat, following the slope of each, the centre of each fold *exactly on* the seam.

N.B.—The *folds* should always be made the same width all the way down—not narrower at the waist, as the amateur is apt to think is the correct way.

When tacking on the folds it is necessary to draw them tightly over the fulness of the figure, and to *ease* them into the *curve* of the waist.

The folds of the fronts and of the backs must exactly *meet* at the shoulder seams.

N.B.—The shoulder seam must have the same *slope* front and back, so that the *edges* of the fold may exactly meet, otherwise either the front or the back fold will have the appearance of being wider at the shoulder.

Stitch the folds on by hand from the wrong side of the coat, about a quarter of an inch from the edge. The stitches must, of course, not be taken through to the right side. The fold down the middle of the front must be sewn down *one* side only, about a quarter of an inch beyond the inner side of the buttonholes, so as to cover them, but to leave them free. This fold must be cut to shape at the top, so as to go under the revers.

The folds over the *front* "seams to shoulder" should not be stitched to the

coat at the waist; a space of about 2 or 2½ inches at and below the "waist-line" should be left open, through which to pass the belt.

Stitch the shoulder seam and press it; open, put on, and "face" the collar.

Make and put on "patch pockets" (see Vol. 1, page 524).

N.B.—As this coat is intended for hard wear, place a piece of linen, rather larger than the pocket, on the wrong side of the coat—between the material and the lining. The pocket must be stitched on through the linen. Place the coat on a stand and turn it up evenly—pleats and all—half-way round the bottom. Remove the coat and turn up



Norfolk with yoke, side folds in front, and one fold only at back. Patch pockets with flap complete this serviceable model. The back view shows how the yoke and fold are arranged

the second half by the first; herringbone and *well* press the edge without stretching it, then put in the lining, as instructed in Vol. 2, page 1359. Make and put in the sleeves.

The waist-belt should be made the same width as the "folds" on the coat. It can be interlined with French canvas or cotton Petersham. Cut the cloth and the canvas on the straight, selvedgewise—the canvas without turnings; the cloth is cut the width of the finished band, plus half an inch turning on each side; this turning should be herringboned on each side to the canvas, and the belt then lined with a strip of the same lining as the coat, cut selvedgewise.

The belt may either be fastened with a buckle or invisibly with hooks and eyes; in this case, finish one end of the band in a point—the other straight—make a narrow fold of the cloth and put it across the belt, about two inches from the point.

Sew two hooks on the right or pointed end of the belt—under the loop—and two eyes to correspond on the straight end. Put the belt round the back of the coat *over* the folds, and through the space left *under* the folds, at the "seam to shoulder" of the fronts, and fasten it in position invisibly on each side of the folds.

Norfolk Coat with a Yoke

Commence by cutting a pattern for the yoke. To do this, place the *shoulder seams* of a *well-fitting* bodice pattern together on a sheet of paper folded double, with the centre-back of the pattern at the neck point touching the fold; outline the neck and armhole of the pattern, and cut out the yoke in one piece, to the depth and shape shown.

Unfold the paper pattern and place it on the material, *selvedgewise*, and near the cut edge, draw a chalk line round the edge of the pattern, and cut out the material, allowing turnings all round.

Place the piece just cut out on the lining, also *selvedgewise*, and cut it out the same size. Try on the yoke to ensure its being quite the correct shape, then turn in and tack the bottom edge of the back and front by the chalk line, and press the turning. The lower portion of the fronts of this coat can be cut in the same way as the one already described in this lesson, but only to reach to the yoke—plus turnings—and no extra width need be allowed in the front for the revers, as these are put on "false."

The back has a "centre-back seam," but *no* "seams to shoulder," therefore the half "back" and "side body piece" of the bodice pattern must be placed together and cut out in one piece.

N.B.—The back of a Norfolk is sometimes made without a fold down the centre, but with one on each side; in that case, there is no "centre-back seam"; the pattern of the half back is placed down a fold of double material and cut out so that the back is in one piece. Only three "folds" will be required to be made for this coat, long enough to reach from the yoke to the bottom plus turnings. The "patch pockets" can be made and stitched on, as in the previous coat, and a flap made and stitched on to the coat, just above the pocket.

Instructions for *making* a "flap" are given in Vol. 1, page 380, but the *size* must, of course, depend upon the size of the pocket being made, and this flap must be stitched on to, and not *into* the coat, as for a "patch pocket" no hole is cut in the coat. A buttonhole can be worked in the centre of the flap, and a button sewn on to the pockets. A small patch pocket can also be put on just below the yoke, if desired.

Place the yoke on a dress-stand and fix the lower part of the coat to it—*after* the "folds" have been put on.

Turn the coat up round the bottom, turn in and cut the yoke and the fronts to shape, allowing sufficient for a turning to stitch on the "false" revers.

To be continued.

GLOVES

How to Buy Gloves—How to Put Them On—The Mending and Cleaning of Gloves

ONE of the most expensive, as well as most important, items in dress is that of gloves; but a woman who knows the art of caring for her gloves not only knows how to diminish her expenses, but how to add to her personal attractiveness.

There is as much charm of personality to be found in a modern lady's glove as there ever was in the days of chivalry. It is, however, a charm carefully acquired, and not one of happy chance; and it is the result of a certain expenditure of thought and taste rather than of cash.

On Buying Gloves

One good pair of gloves, costing the price of two pairs of cheap ones, will last the time, meanwhile giving pleasure and comfort, of three pairs of low-priced ones, which must be, in the nature of things, of poor material badly put together. Now and again it is possible to buy gloves cheaply at sales, but even here experience shows the advantage to be only with the woman possessing hands of "out sizes"—that is to say, she must be able to wear gloves either too small or too large for the average hand.

But the main point for the economical woman to consider is the quality of her gloves, as only a good quality will wear and fit well and be worth while cleaning. Do not make the mistake of buying too small a size; the gloves wear out much more quickly, and, moreover, the idea of making the hand look small is defeated, since a tightly fitting glove gives an appearance of undue size and bad shape to the unfortunate member it is imprisoning.

Examine a glove to see that the stitching is perfect, and the skin is of even and fine texture, and that of the thumb corresponding with the main part. See also that the thumb is well set and gusseted in place. For economy's sake choose, when possible, the same neutral tints and shades that wear well and with most costumes. There is a certain charm as well as economy in having one's own colour.

Putting on New Gloves

As with corsets, boots, and shoes, so with gloves—their future life depends upon the first wearing. Never put on new gloves in a hurry, but give them always a leisurely dress rehearsal. First sew on the buttons. In hot weather powder the hands, and sprinkle a little in the gloves. Turn them back an inch or so from the opening, and gently insert the fingers, taking care that the glove sets so that the seams are not in any way twisted. Stroke down evenly, having the fingers well in place before inserting the thumb. If the glove is well-chosen and fitting it will not stretch and show white at the seams. A properly priced glove is, of course, guaranteed. Button the *second* button first, and the first button last.

When removing the glove, turn back from the wrist and ease off the fingers gradually. Smooth into shape whilst the skin is warm and pliable, and, after leaving to air awhile, put away without folding.

How to Mend Gloves

The ready stitch here saves the whole glove, and not merely nine stitches, since it is impossible to wear a badly torn glove. Mend with cotton, and not with silk, because cotton is not so aggressive, does not cut the skin of the glove so readily, and holds better than does its richer looking relative. Of course, silk gloves must be mended with silk. A large tear is best mended with buttonhole-stitch. Observe the close, narrow stitch elsewhere on the glove, and copy. As little of the texture as possible must be taken up by the needle. Work all round the tear. Sometimes it is advisable to put a bit of skin of the same colour beneath the rent, and this must be caught up with the second piece of cotton, which is used to draw together smoothly the edges of the buttonhole, at the same time attaching the piece of supporting skin placed beneath. Finish off on the wrong side, and cut away neatly all loose threads and the unnecessary part of the hidden patch.

How to Clean Gloves

Generally speaking, as a few pence covers the charge of a professional cleaner, it is false economy to do this work at home. At the same time, it is not advisable to allow a glove to become very soiled. The day of sending to the cleaner's can be postponed for a long time with care, and a dainty dresser keeps some such powder as the following at hand, using it when her gloves are on her hands. Mix equal parts of French chalk and fullers' earth together for light-tinted gloves, or use French chalk alone for white gloves and fullers' earth alone for all shades of brown.

A very stale bit of bread, which can go through the mincer or otherwise be reduced to powder, will freshen up the soiled tips of fingers; a paste of ordinary starch will remove a stain of oil and grease; powdered starch serves the same purpose as French chalk; and a pennyworth of bran made very hot in the oven will do excellent service. In all dry cleaning use a bit of clean flannel, and change flannel or "cleaner" the moment either show soil.

These hints are meant for the woman who wishes to keep her gloves in good condition as long as possible, and who then elects to send them to the cleaner's when they are really soiled; but there are many who like to save on this item of expense by doing all the glove cleaning at home.

In a forthcoming article some further methods of home cleaning will be dealt with.

The following are good firms for supplying materials, etc., mentioned in this Section: Messrs. Clark & Co. (Dyeing and Cleaning); Wood Milne Co., Ltd. (Rubber Heels).



NEEDLEWORK

This section of EVERY WOMAN'S ENCYCLOPÆDIA forms a practical and lucid guide to the many branches of needlework. It is fully illustrated by diagrams and photographs, and, as in other sections of this book, the directions given are put to a practical test before they are printed. Among the subjects dealt with are :

Embroidery
Embroidered Collars and Blouses
Lace Work
Drawn Thread Work
Tatting
Netting
Knitting
Crochet
Braiding
Art Patchwork
Plain Needlework
Presents
Sewing Machines
Darning with a Sewing Machine
What can be done with Ribbon
German Appliqué Work
Monogram Designs, etc., etc.

PATTERN DARNING IN EMBROIDERY

By GERTRUDE BOWMAN

Irregular and Pattern Darning—Reproduction of a William Morris Design—Origin of Pattern Darning—Some Examples and How to Work Them

EVERY woman knows, or is supposed to know, how to darn a stocking, but it may be a new idea to some that darning can be used for purposes of embroidery. But in fact it has been so used since very early times, for there are examples in the Victoria and Albert Museum, at South Kensington, of Coptic darned work of the sixth century.

There are two rather different ways of darning, which may be distinguished as : (*a*) irregular darning ; and (*b*) pattern darning. The former is very effective when used for large, bold, conventional patterns, worked in a coarse twisted silk. It has been much used by the firm of Morris & Co., which was originally started by William Morris, the poet-artist-craftsman. Most of the designs still used there are William Morris's own, and their silks are dyed according to old Eastern methods, rediscovered by him as the result of much patient investigation.

Through the kindness of one of the directors, a piece of work, after a Morris design, is reproduced to illustrate this article. Being unfinished, it gives a good idea of how to start the work.



A choice Morris design in darned work. The apples in shades of red with leaves of bronze and pale green, with the rich brown shadings of the stems and touches of orange form a colour scheme of much beauty and charm

The most suitable material is a loose make of linen, so that the threads can be easily picked up by the needle. The silk is run in and out, much as a thin place would be darned in a stocking. One thread only of the linen is taken up by the needle. The background, as a rule, is filled in by horizontal or vertical lines of darning, while in the leaves, flowers, etc., the darning follows the several shapes of each. The principle of this kind of darning is that eventually the whole surface of the material is covered, and a rich effect produced.

The design given is a circle, filled by an apple-tree, with tulips and other flowers growing at the roots. Round it is a circular band of floral ornament, while the corners are filled by scrolls representing tulips in bud. As to colouring, a beautiful blue-grey has been chosen for the background in this example; the apples are in shades of red, the leaves in bronze-green, and a pale blue-green. The stems are in cream, outlined with rich brown, and shades of orange are introduced into some of the smaller flowers clustered round the trunk, while the reds and pinks of the apples appear again in the tulips.

Pattern darning probably had its origin in the elaborate work needed to repair fine old damask. Beautiful samplers, dating from the middle eighteenth century, are in existence, showing all kinds of intricate patterns. But to attempt simpler forms of this kind of work only needs patience and good eyesight.

The linen chosen should be finer in texture than that needed for irregular darning. The variety known as Old Bleach, or that sold by Messrs. Harris, is very suitable.

The method used is to count the stitches carefully, either vertically or horizontally, taking advantage of the texture of the material, and with the needle to pick up, and leave out, one or more threads in some regular sequence, until the required space is covered. The rows of darning should be run close together, and fine silk, either filoselle or filo-floss, of which the strands can be easily split, should be used. The thick twisted silk so effective for irregular darning would not show the patterns sufficiently.

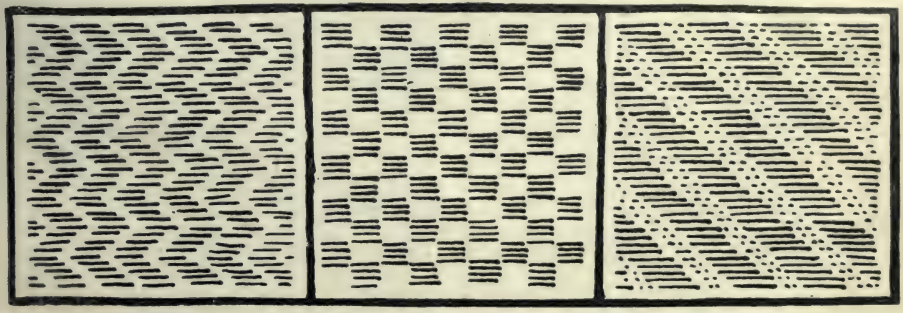


Darning sampler (date 1765) showing patterns suitable for mending Damask

A set of these patterns is given as a suggestion, and their number can be added to indefinitely, according to the ingenuity of the worker. In the first, a chevron pattern, the method to be used is as follows: A row of stitches, taking up two stitches, and leaving five, is darned along one edge of the material. In the next row the first long stitch is moved on a step in advance, and so on all along the row. This is repeated for three more rows, when the process is reversed. Each stitch is now taken up behind the preceding one, so that a slanting effect in the opposite direction is produced, and the rows of darning are so worked in zigzags, until the entire surface is covered.

The next, a series of chequers, giving rather the effect of a minute chessboard, is simpler to work out. A series of stitches covering four threads of linen, and leaving four, alternately, is run along one edge of the space to be covered. This is repeated for three more rows, until a set of squares alternately plain, and covered with silk, have been produced. The pattern must now be reversed, leaving the first stitch plain, and covering the succeeding plain square with silk, repeating the process for three rows in succession. After this the work becomes simple, for it is only a question of picking up and leaving out squares alternately till the whole surface is covered. The chequers can be enlarged by taking up more threads in the first instance, and then adding extra rows in proportion.

The third pattern makes a diagonal figure, and is formed by taking a long stitch followed by two short ones alternately along one row, and then repeating the darned



A set of designs for pattern darning, showing how the stitches should be taken in regular sequence

pattern, taking each stitch one step in advance of the preceding row, and so on till the space is covered. This pattern would be very effective for an embroidered waistcoat on canvas or huckaback.

Pattern darning is pretty and interesting work. It makes good backgrounds for many kinds of designs, especially where the design itself is left almost plain, as in the example—intended for a needle-case—given as an illustration, and which thus stands out in relief against the darned silk. The background should, however, be of sufficient space to show the pattern, otherwise irregular darning would be quite as effective and take much less time to carry out. It is best suited to small, dainty work, such as strips for dress embroidery, borders for bags, etc.



A carnation design, outlined in two shades, pink for the flowers, and black for the stalks and stems. The background is in a soft blue-green

The design given, a conventionalised carnation, is outlined in two shades, pink for the flowers, black for the stalks and leaves. The border lines are in black with a row of pink worked close up against them inside, and the background is darned in one of soft shades of blue-green.

BAYEUX TAPESTRY

Its History and Origin—How it Came to England—Its Adaptation to Modern Requirements—Materials for Embroidering the Design

CUSTOM has decreed that this marvellous old representation of the Norman Conquest should be known by the name of the Bayeux Tapestry, though in reality it is not tapestry at all, but a strip of linen embroidered with archaic figures of warriors, animals, and birds.

The date of its production is supposed to be the year 1066, and the legend runs that Queen Matilda and her ladies employed their time, during the absence of William the Conqueror, in depicting the various incidents of the war in this unique manner.

The total length of the strip is about 76 yards, and the width 20 inches. Fifty-eight groups, each one of which tells its own story, are arranged on this and embroidered in wools similar to the crewels of the present day.

The drawing of the figures is somewhat rough and crude, but there is much life and character to be found in the grotesque personages and horses of impossible colours. Various shades of blue, brown, green, and red are the tints employed in this embroidery, and these in the original still retain much of their freshness in spite of the 800 odd years which have elapsed since the work was done.

Stitches Used in Bayeux Tapestry

The threads of worsted are laid side by side across the figures, crossed by other threads, which are held in position by small stitches taken through the linen. Much of the work is in outline only, every solid part worked in the strapped-stitch described being outlined in a different colour.

During its long life the tapestry has passed through many vicissitudes. It was originally used to hang round the nave of the cathedral at Bayeux at certain festivals of the Church, and has always been considered a most valuable possession, although at one period it appears to have disappeared from view and been almost forgotten, until dragged from its hiding-place by a Benedictine monk. Later it was taken to cover a waggon laden with supplies for the army, but was rescued by a municipal authority who substituted a tarpaulin, and kept the tapestry in his own office until more peaceful times.

The Museum at Bayeux

Napoleon, wishing to see with his own eyes this page of French history, sent for it to Paris, and had it exhibited in the Louvre. In point of fact, the authorities at Bayeux had some little difficulty in recovering their treasure, the value of which they were by this time beginning to realise. The tapestry, which was kept on a cylinder, and rolled and unrolled every time a stranger wished to examine it, was beginning to show signs of wear, the ends were frayed and ragged from the constant friction; and it was about this time that it came to a final resting-place in the museum at Bayeux, where it is the most precious and interesting object on view there. Placed in a double glass case, just the height of the eye, it can be examined with ease and comfort, and well repays the trouble of a visit.

A curious story is told of an English painter who early in the seventeenth century was in Bayeux, and obtained permission to



A panel mounted as a screen, illustrating the keys of Dinan being delivered up on the point of a lance. Horses and men are coloured in a most bizarre fashion

copy the tapestry. His wife, taking advantage of the opportunity thus offered, cut off a fragment of the tapestry, and afterwards sold it in England, doubtless for a good price, though this is not mentioned. Later, this stolen fragment came into the possession of the South Kensington Museum authorities, and was restored by them to the rightful owners.

Adaptation of Designs

There is in existence at least one complete embroidered copy of this imperishable work, and many photographs, the best of which is in the Victoria and Albert Museum, and is an exact reproduction as to size and colour of the original. It is an excellent copy from which to work.

Many books have been written about this tapestry, and much discussion raised as to whether Queen Matilda really had any hand in the working of it, or whether William's brother—Bishop Odo of Bayeux—had it designed, and employed Norman workpeople to embroider it to decorate his church. There appears to be very little doubt that 1066, or thereabouts, is the correct date of its production ; and, as many hands must have been required for such a colossal undertaking, it is considered quite possible the peasant workpeople may have aided the Queen and her ladies in their arduous task.

In an interesting pamphlet published at Bayeux it is suggested that some of these workers mixed up the designs, and this accounts for the fact that the burial of King Edward occurs before his illness and death !

The reproduction of these interesting designs, and the adaptation of the various groups to modern requirements, are quite simple matters. Any coarse, unbleached linen is suitable for the groundwork (opinions vary as to the exact depth of tint most desirable, but it must not be too white), and this may be obtained in exactly the right width for the strips. The various groups are more or less complete in themselves, and can be used singly, if required, with very good effect.

For anyone ambitious enough to undertake it, an entire frieze to surround a room is a delightful piece of work. In beginning this, care must be taken to calculate the exact length required for the linen, as it would be unsatisfactory to have a mutilated design come in at the end. If the size of the room admits it, the groups may be arranged as in the original ; but if this cannot be done it is more symmetrical to put the figures rather farther apart than to crowd them in to fit the space.

The tapestry makes a most suitable and harmonious decoration for a billiard-room. A frieze, if possible, should be carried round immediately below the ceiling, but if for economic or other reasons this is impracticable, the cover of the billiard-table itself should be embroidered, and may have the design of the full size. This may be applied to the centre after it is worked, the whole being lined in the usual way. The divans may be cushioned with pillows of different shapes and sizes, a bolster being very useful for one, a stool of long shape, with rather high legs and well-stuffed top, being also much appreciated.

A Bayeux Room

In houses which do not boast of a billiard-room, there is generally some sort of snuggery or smoking-room which would lend itself to a similar treatment on a smaller scale.

The curtains of plain serge could have a band of the embroidery running across about a



William giving Harold his arms, as depicted in the Bayeux Tapestry. Such a group forms a panel of needlework that can be used as a cover for a footstool cushion, or blotter

foot from the top. Well-chosen subjects should be selected for this, and the quaint blue-and-green tree placed at each end as a finish, but not in the centre where the curtains meet, as the groups should follow each other in the proper sequence. Cushions of bolster shape, with one or more groups embroidered, might adorn the couches in this room also; and a low stool of ample dimensions is always a useful addition.

Erratic Colour Scheme

Chair-backs in the same style might also be added, and the variety of subjects is so great that it is possible to escape monotony while keeping the whole scheme of decoration faithfully to the tapestry alone.

The embroidery is primitively simple, and always in the strapped-stitch already described, with variations of simple outline-stitch. The arrangement of colours is most erratic, a red horse may have a blue mane, green and yellow fetlocks, and a green tail, all set off with a red outline; and where three stand together as in the screen panel (delivering up the keys of Dinan on the point of a lance), each may be of a different colour —blue, red, and gold, picked out and outlined with contrasting shades. The panel of King Edward sending Harold on an embassy to William makes a very satisfactory screen panel or pillow, and is improved by the arabesque being repeated at the other end. King Edward is dressed in dark green edged with red, the blue, brown, and gold shades mingled in the other figures and surroundings. The scene where William's friends (in a gorgeous red and green boat with a green sail) are telling him what is happening in England can also be used for the same purpose. A small section, such as William giving Harold his arms, can be employed on blotters or footstools, or on tubs for work or waste paper, and for many other purposes which will suggest themselves to the intelligent worker.

Durability of the Work

The great charm of this embroidery is its simplicity, its harmonious colouring, and its most interesting associations. It also has the merit of never wearing out, for even the modern species of wool, which has to be substituted for the hand-dyed and hand-twisted worsted of olden times, is a really durable and lasting fabric, and the reproductions of the tapestry look even more mellow and pleasing after much wear than when they leave the fingers of the busy worker. Happily, so far, these delightful designs do not appear to have been reproduced in any woven fabrics, but in embroidery faithfully adhering to the traditions of the past.

EGYPTIAN PATCH-WORK

Designs from Native Workers—Brilliancy of the Colours Employed—Materials Required—How Designs can be Built Up by the Worker

To many women one of the great charms of Egyptian patchwork lies in the fact that it is a means of utilising all the little odds and ends of coloured linings that accumulate so rapidly in the piece-box, but are too small, as a rule, to be useful. Egyptian patchwork hails, as its name denotes, direct from the East, and can be applied in many directions. The material upon which it is worked is a thick, strong cotton which is not obtainable in this country; so, from the list of materials at hand, heavy unbleached calico, sheeting, and coarse brown bath towelling have been called into service.

Quaintness of Designs

A glance at the illustrations shows that the native designs used are quaint and unconventional. The large piece of work, which is done in bath towelling, and is intended either for a bath mat or a splasher to hang on the bath-room wall, shows a strange procession of two men, one leading a goat and the other following behind. What the last figure has in his mouth is a little difficult to decide; it may be meant for some strange musical instrument, or it might even be a gigantic pipe. At any rate, it is of sufficient size for a bird to perch on its stem, and also to hold a small flag one end and a bottle the other. No doubt it all meant something to the native worker.

To the left of the design are shown two pillars, each supporting a dog, whose front paws rest in space, and in between these two creatures are seen two birds standing on most unconventional resting-places. The whole is worked out in a veritable patchwork of bright colours and black and white. The dogs are in emerald-green, and their posts are scarlet in the centre, with black criss-cross pieces, and light brown diamonds at the side. The birds have yellow heads, with pale blue top-knots, a long brown wing, and bodies of alternate black and white, and black beaks, their stands being worked out in bright blue and black. The queer bottle-shaped piece in the centre is scarlet and black.

The Colour Scheme

The first figure now claims attention. His body, etc., is copper-coloured, and his skirt has a yellow waistband. His shirt is black and pale green, his hair being black. The goat is of a light brown colour, with a black horn. The second figure has copper-coloured limbs and face, black hair, and a bright blue garment. The pipe is black, with a scarlet centre, the bird being pale green, with a brown wing and black



A quaint native design, carried out in appliqué work. The effect depends greatly on the choice of bold colours. Such a design worked on bath towelling would serve as a bath mat

beak. The bottle is a reddish brown and the flag black.

The work is all done in pieces of cotton material, sateen being used, with the dull side uppermost, pieces of linen, or plain lining of every description being cut out to shape, the edges turned in, and sewn on roughly, one piece upon the other. Fine work must not be put in, or the effect will be lost. Of course, as far as possible, the sewing cotton must match the material in colour. The eyes are worked in with soft, white darning cotton, with a thick black cotton pupil, and the legs of the birds in thick black cotton. The whole is bound all round with bright blue, and is most effective when finished.

The next piece of patchwork to be described is not so rough in its design. It is intended for a chair-back, and is worked on a strong, unbleached calico. As will be seen, it represents an Egyptian scarab. The lower portion is worked in alternate patches of dull blue and green. The centre is bright emerald-green, divided up with lines of black outlining, and the top strip of the same dull blue as used below. The body of the beetle is scarlet, outlined with black bands, black legs, and an arched black piece at the top of the head. The pyramids at the edge of the work are scarlet, with black lines worked across each one. The binding all round the edge is of the dull blue. The chair-back would be suitable for a dining-room, smoke-room, or for a man's room at college, as there is nothing effeminate in its appearance.

The third piece of work was intended for a cushion square, and shows a strange-looking bird of brilliant colouring standing on two crossed bars, each bearing a floral tribute at the bottom and a pennant at the top. The bird's head and its top wings are of a purple-brown, the beak is also brown; the lower parts of the wings are of alternate red and blue, the end pieces being in black, with two stripes up the centre worked with coarse white thread. The body is of pale green with a black stripe across the top, and a yellow one beneath; the tail is red and blue, and the legs are black, the claws brown. The cross-pieces are worked in black material with pale green pennants, a green round in the centre, the lotus flowers being in brown with a yellow centre on a pale blue background. The bird is no doubt symbolical, and, together with the other designs given, is copied from some work brought direct from Cairo.



Chair-back of unbleached calico, on which is appliquéd the sacred beetle so frequently pictured in Egyptian art

Egyptian patchwork opens out a wide field, especially to those who live in London, for a visit to the

mummy-room at the British Museum would repay the worker with some delightful designs, the frescoes round the rooms and the mummy cases showing pictures that could be easily copied.

The best plan is to draw the design on a piece of brown paper, and decide upon the colours to be used. Each separate piece of the design should then be traced and cut out to serve as a pattern, and the material cut out by it, allowing sufficient turning to neaten all round. When each part of the design has been cut out, the picture is built up, tacking one portion over the other, and hemming all round quite roughly. To the fine worker this seems tiresome at first, but good, fine needlework is out of place.

Adaptation of Work

As the material has the advantage of washing well, there are many ways in which it can be adapted to Western uses. It would make quaint curtain borderings and rugs, garden cushions, and wall-hangings, especially the latter, if made in long strips after the fashion of the Japanese kakemonos, and hung on wooden rollers. Very correct drawing is by no means necessary, and no two pieces are quite alike.

It sometimes saves time when working designs that pair, like the dog and the birds, to cut them out together. One of the dogs given in the strip, however, is considerably shorter than the other. A fairly straight line must be kept at the bottom of the design, or the work will appear crooked.



Native Egyptian design of a quaint bird with outspread wings. Worked on unbleached calico, it would form a useful cushion cover

A SAFETY CROCHET PURSE

A SAFETY crochet purse is always popular, and when worn slung on a cord round the neck is extremely useful for carrying small change or a railway ticket.

To make it, a ball of crochet silk, D.M.C. Coton Perlé, or cotton, will be required, and a steel needle, size 4, or some workers prefer to use a very fine bone hook.

Working Instructions

For the 1st row, work 30 chain. For the 2nd row, 1 treble into the 4th stitch from the needle, and 1 treble into each chain. For the 3rd row, 3 chain, and 1 treble into each stitch. For the 4th row, 4 chain, and 1 long treble into every stitch. Continue this until 6½ inches are done, and then do two rows of treble. Turn up this strip to a depth of 2½ inches, and oversew the sides together.

In order to make the purse fasten automatically, with chains passed through the design and fixed to a ring, proceed in the following manner: Along the top edge of the purse double crochet into the first three stitches; then make a chain five inches long, return the needle to make the chain form a loop, missing 1 chain. Double crochet into next three chains, then make another chain, and continue in this way until six chains are made. Draw the chains through between the rows of crochet at the top of the purse, and pull them tightly to close the purse.

These chains must now be attached to a ring, by which to suspend the purse on a piece of ribbon or cord. Get a small bone ring, and almost cover it with double crochet except for about half an inch. Then put the hook through the centre chain of the first long chain, and do two more double chain. Join in the next long chain, and continue in the same manner until all the six are attached.

To make a pretty finish to the purse, put a fringe of beads at the lower edge, and at the edge of the flap sew some of the same beads, forming loops.

These little purses can be worked in shades to harmonise with the costume. Made in cream D.M.C., with a small mother-of-pearl ring, they are extremely dainty wear with a cream dress, and will hold even a tiny handkerchief.

Another variation is to employ a fancy crochet stitch in place of simple double crochet or treble.

The following is a good firm for supplying materials, etc., mentioned in this Section: Messrs. Copley Marshall & Co. (Wildspur Embroidery Cotton).

THE NEEDLEWOMAN'S GUIDE

MATERIALS THAT ARE REQUIRED FOR DIFFERENT KINDS OF WORK

Implements Required by the Dressmaker—Outfit Necessary for Lingerie and Baby-linen—For Mending—Knitting and Crochet—Some Useful Hints

DRESSMAKING

Scissors

Six-inch blade for cutting out, about 3s. 6d.
Small embroidery for unpicking, from 1s.
Round-pointed drapers', for general use, from 1s.

Needles and Cottons

—	Needle	Cotton
For machine	B	50 or 60
For hand work	6	30 to 40
For hand work	7	40 to 50
For tucking, machine	0	80
For hooks and eyes	6	30
For threading beads	16	200
For transferring lace	10 or 12	100 to 200
For tacking, always use tacking cotton, which is not so strong as ordinary thread, and so gives way when pulled out, instead of breaking the permanent stitches.		
For tacking, straw needles	6	1,000-yard reels tacking cotton in white.
For correcting, straw needles	6	Ditto in red
For running, straw needles	7	50 or according to material.

Pins

For general use, short whites, 6½d. the box.
For silk and velvet, steel, about 3½d. the small box.

LINGERIE AND BABY CLOTHES

Implements

Thimble, silver, celluloid, or enamel-lined white metal

Scissors

Cutting-out, 7 or 9 inches long, 2s.
Buttonhole, about 1s. 3d.
Embroidery, from 1s.
Celluloid shield, 1d. (to use for embroidery over rough finger).
Flat ivory measure, for tucks, marked in eighths.

Needles and Cottons

—	Needle	Cotton
Longcloth—Machine	0	80
Hand sewing	10	80
Buttonholes	9	50
Nainsook—Machine	0	100
Hand sewing	12	200
Muslin—Fine buttonholes	9	80
Machine	00	200
Hand sewing	12	200
Buttonholes	10	80

Pins

Short whites, not steel, as they are apt to rust if left in.
Baby clothes: Lillikins.

Buttons

For nightdresses, small pearl.
For combinations and bodices, uncrushable linen, at 3½d. the dozen.
For baby clothes, French braid is always preferable.

MENDING

Stockings, black Shetland—1 ounce, 3½d. or 4½d.
Vests and combinations, 1 ounce white Shetland, 3½d. or 4½d.
Grey vests and combinations, 2-ply vest wool, 4d. per ounce.
Gloves, 60 cotton, not silk.
Tablecloths, No. 6 Chadwick's Moravian cotton.
Linen, No. 6 Chadwick's Moravian cotton.

KNITTING AND CROCHET

Wool

Wool	Quantity	Price	Needle or crochet hook
Men's and boys' socks, Paton's 4-ply Scotch fingering, Rose quality	4 oz.	1/-	14 or 15
Better quality, soft knitting wool	4 „	1/3½	16
Golf stockings, 3-ply wheeling	10 „	2/4	11 or 12
Cycling and football stockings, ditto, Rose quality	10 „	1/10½	12
Ties, Pearsall's knitting silk	1 „	1/9½ to 2/9	18
„ D.M.C. Coton Perle	2 or 3 balls	2d. a ball	
Ladies' shawls, 2-ply Paton fingering		4/8 per lb.	Any size
Motor-scarves, Pearsall's Orchid silk	1 lb.	4/11	13
Charity work, charity wheeling	1 lb.	2/6 or 3/- according to colour	
Crossover, charity wheeling	½ lb.	1/3	medium crochet hook
Baby's vests, 2, 3, or 4-ply super vest wool	1 lb.	4/8	
Baby's vests, first size	2 oz.	7½d.	9
„ socks, Andalusian, 2 pairs, 1½ oz.	1 oz.	4½d.	15 or 16
„ shawl, Paton's 4-ply super fingering	1 lb.	4/8	7 or 8
„ cot cover, double Berlin	1 lb.	4/11	4 or 5

GENERAL HINTS

Dressmaking

1. Always use the best cotton only.
2. For the edge of a cloth skirt line the hem with tailors' canvas.
3. For the edge of a satin skirt face the hem with cloth or cashmere to match.
4. To take a pattern, use white lino and mark the seams with pencil.
5. To shrink the machine band, put on a few drops of machine oil, and revolve rapidly.
6. To sharpen a machine needle, rub on a piece of sandpaper.

Lingerie and Mending

1. To soften longcloth, rub with common soap.
2. In making buttonholes, work the corners closely for strength.
3. To mend a large hole in a tablecloth, tack a piece of an old cloth at the back, and darn over it.
4. To hem table linen, double back the hem, crease fold with the nail, and oversew.
5. To soften heavy linen for work, dip the fingers occasionally in a tumbler of warm water.
6. To mend a large hole in a stocking, cover first with a piece of black tulle, and darn over.
7. To mend the seams of a silk petticoat, stitch Prussian binding to match down each seam on the right side of skirt.
8. To sew on trouser buttons, first place a match under the button, and then sew; remove the match before twisting the thread around.
9. To darn a hole in tweed or serge, tack a piece of notepaper on the right side of the material. Use a very long darner, and darn at the back with ravellings of the same or similar material.



KITCHEN & COOKERY

Conducted by GLADYS OWEN

All matters pertaining to the kitchen and the subject of cookery in all its branches are being fully dealt with in EVERY WOMAN'S ENCYCLOPÆDIA. Everything a woman ought to know is taught in the most practical and expert manner. A few of the subjects are here mentioned :

Ranges
Gas Stoves
Utensils
The Theory of Cooking
The Cook's Time-table
Weights and Measures, etc.

Recipes for

Soups
Entrées
Pastry
Puddings
Salads
Preserves, etc.

Cookery for Invalids
Cookery for Children
Vegetarian Cookery
Preparing Game and Poultry
The Art of Making Coffee
How to Carve Poultry, Joints, etc.

For the sake of ensuring absolute accuracy, no recipe is printed in this section which has not been actually made up and tried.

THE A B C OF CAKE MAKING

Principles and Rules—Errors that are Commonly Made—Temperatures of the Oven—Useful Hints—Four Methods

GOOD home-made cakes are always popular, and, although to the majority of women their preparation proves distinctly fascinating, success is not to be attained at once, nor yet without due obedience to certain principles and rules. The following directions, therefore, will be helpful, and save loss of time, temper, and ingredients.

The Principles and Rules of Cake Making

Beating introduces air into mixtures; therefore beat butter, sugar, and eggs well together in some varieties, and eggs thoroughly in all cases.

Beating mixtures *after* adding the flour and fruit results in forcing out the air; therefore never beat mixtures after the flour and fruit are added.

Air expands with heat, thus raising and lightening mixtures, therefore a hot oven is necessary.

Large cakes, if baked quickly, brown on the outside before being baked through, and small cakes baked slowly, lose their moisture through evaporation, and become dry and hard; therefore bake large cakes slowly and small cakes quickly.

Errors Which Spoil Cakes

INGREDIENTS. Bad or damp flour, rancid butter, cheap, dirty, or dry fruit, doubtful eggs, inferior sugar.

METHODS. Rubbing the butter into the flour badly, or creaming the butter and sugar together insufficiently.

Beating the eggs insufficiently.

Beating mixtures after adding the flour.

Mixing the ingredients carelessly, so that they are not evenly distributed.

Baking

Baking large cakes too quickly and small cakes too slowly, so that they are either too dark or too pale in colour.

Neglecting to lay one or two layers of paper over the top of large cakes, to prevent their over-colouring.

Moving cakes before they are set, this causes them to sink, and sometimes form holes in the centre.

Banging the oven door during baking produces the same effects.

Not testing cakes with a skewer to ascertain if thoroughly baked.

Placing cakes when baked in such positions that the steam is unable to escape, with the result that it condenses inside the cake, and causes it to become heavy.

Temperature of the Oven Required for Baking Cakes

With a thermometer, 290° Fahr. to 320° Fahr.

Without a thermometer, put either a sheet of white paper or a little flour on the oven shelf.

If in about one minute it turns black, it is too hot for everything.

If in about one minute it turns dark brown, it is correct for bread and puff pastry.

If in about one minute it turns light brown, correct for small cakes.

If in about one minute it turns dark yellow, correct for large cakes.

If in about one minute it turns light yellow, correct for gingerbread and sponge cakes.

Useful Hints

The oven should be ready to receive the cake directly it is mixed, more especially if baking-powder is used; therefore make sure the oven is heating while making the cake.

Sieve the flour as well as salt and baking-powder, if the latter is used. This process aerates the flour, and aids in lightening the mixture.

Line all cake-tins, except small ones, with a double band of greased paper coming three inches higher than the edge of the tin, and three rounds of buttered paper fitted into the bottom of the tin. This prevents the cake burning so easily.

If it is noticed that cakes burn underneath in any particular oven, place the cake-tin on a baking-sheet, in which there is an inch-thick layer of sand or coarse salt.

The Flour

The best flour for cakes is a light variety, such as "Vienna," "pastry whites," "Hungarian," or makes of a similar quality.

The Butter

Rancid or inferior butter can be distinctly noticed in cakes; good beef dripping is better than bad butter.

The Sugar

Castor sugar is essential for light cakes, although good moist is sometimes used for plain ones.

The Fruit

Buy good fruit; cheap varieties will be small, dry, and dirty, and much of it, as well as time, will be wasted in the picking over and cleaning. Fruit is best washed, but then it must be *thoroughly* and *slowly* dried before it is used, because damp fruit means heavy cakes, and quick drying means sharp heat, which hardens the fruit.

The sugar must be taken out of the candied peel, and saved for melting for bath buns, gingerbread, or milk puddings; put into cakes it makes them heavy.

To clean fruit quickly, put the currants or sultanas on a sieve or in a dry cloth with a little flour, and rub them well round. Then lift them out, a small handful at a time, and carefully remove any stalks still adhering to the fruit.

Mix in the flour as lightly as possible. Fold it in by turning the mixture over with a spoon—an iron one is best—cutting it through, lifting the underneath part up and over, until all is thoroughly mixed, but without quick stirring round and round, the object being to avoid breaking the bubbles of air already introduced into the mixture as little as possible.

Fruit Cakes

Cakes containing fruit need a hot oven at first to set the mixture quickly—otherwise the fruit is liable to sink to the bottom of the tin—then the heat must be steadily decreased.

When Cakes are Cooked

To find out if cakes are cooked sufficiently push a clean skewer right through the centre and note, when it is withdrawn, if it is bright and clean; if so, the cake is properly baked; if it looks dull and greasy, longer baking is necessary. Another test is to press the cake gently with the finger; if it feels spongy it is done.

After baking, take the cake out of the tin and place it on a wire sieve, or tilt it up against a plate until it is cool; this permits the steam to escape from the interior and thus keeps the cake light.

Four Methods of Cake Making

Rubbing the butter into the flour. This is the simplest method—*i.e.*, rock cakes.

Creaming the butter with the sugar—*i.e.*, rice buns.

Melting the butter and adding it warm—*i.e.*, gingerbread.

Beating eggs alone with the sugar over hot water—*i.e.*, sponge cake, Genoese cake.

Rubbing the Butter

This must be done with the tips of the fingers, as in making pastry. It must be done with a cool, light touch until the butter and flour resemble crumbs, and no lumps of the former are distinguishable.

Creaming the Butter and Sugar

This method gives lighter cakes than rubbing in the butter. If the butter is very cold, warm it, but without oiling it. Beat with a wooden spoon until soft, then add the sugar and beat again vigorously until the two resemble whipped cream in colour and consistency. As this is rather arm-aching work it is apt to be shirked, with the result that heavy-looking, yellowish-coloured streaks will be noticed through the cake when it is cut.

Melting the Butter

Care is needed not to overheat the butter, or its flavour will be ruined. It must be gently warmed, never allowed to bubble.

Beating Eggs and Sugar together

To do this, beat the eggs for a few minutes first, to give them bulk, then add the sugar; put the basin to stand over the top of a saucepan containing hot water, and whisk the mixture *continuously* until it is thick and ropy. The water must not be too hot, or the eggs will cook against the basin.

CAKE RECIPES

Rice Buns—Gingerbread—Soda Cake—Sponge Cake—Rock Cakes—German Biscuits—Dough Cake—Madeleine Cakes

RICE BUNS

Required: Quarter of a pound of castor sugar.
Quarter of a pound of butter.
Quarter of a pound of flour.
Half a pound of ground rice.
One teaspoonful of baking-powder.
About half a gill of milk.
Four eggs.

Take two extra teaspoonfuls each of flour and castor sugar and mix them together. Well grease some patty tins, put a little of the mixed flour and sugar in each and shake it all over so as to coat the inside of the tin with it; shake out all that does not stick. Next mix together the flour, baking-powder and ground rice. Put the butter and sugar in a basin and beat them to a cream, then add the eggs one by one, beating each in separately; lastly, stir in the flour, etc., very lightly, and the milk. Fill the tins about two-thirds full of the mixture, put them on a baking-tin in a moderate oven, and bake them from ten to fifteen minutes. When they are done lift them carefully out of the tins and put them on a sieve to cool.

Cost, 11d.



Gingerbread Cake. This cake may also be baked in small tins or in deep, flat baking-tins

GINGERBREAD CAKE

Required: Three-quarters of a pound of flour.
Quarter of a pound of butter.
Quarter of a pound of moist sugar.
Half a pound of golden syrup.
Two ounces of mixed peel.
Three-quarters of an ounce of ginger.
Half a teaspoonful of carbonate of soda.
Two eggs.
A little milk.

For this cake particular care must be taken in preparing the tin, otherwise it will burn, containing, as it does, sugar and syrup.

Brush the inside of the tin very thoroughly with melted dripping, then line it carefully with one or two layers of kitchen paper, brushing each over with melted dripping, and arranging the paper so that it will come about two inches higher than the top of the tin. Next prepare the mixture.

Sieve together the flour, ground ginger, and a pinch of salt; chop the peel, or cut it into fine shreds.

Next melt the butter in a saucepan, add to it the sugar and syrup, and let them dissolve slowly at the side of the fire. Then pour them into the middle of the flour, etc., and when it has cooled slightly, add the beaten eggs and mix all well together. If the eggs are added while the mixture is hot they will curdle. Lastly, dissolve the carbonate of soda in the milk; pour this on to the mixture, and beat it thoroughly but quickly in, the object being to get the mixture into the oven before the soda has stopped working. Turn the mixture into the cake-tin, put it in a moderate oven, and bake it for about one and three-quarter to two hours.

To ascertain if it is done, stick a clean skewer into the thickest part. If this comes out clean and free from mixture, it is done; if not, put it back in the oven for a little while longer, then again try. When done, lift it carefully out of the tin, take off the paper, and put it on a sieve until it is quite cold.

N.B.—If a cheaper cake is preferred, use good beef dripping instead of butter.

If liked, the cake may be baked in a deep baking-tin such as is used for Yorkshire puddings, or the mixture may be baked in patty tins or fancy queen cake moulds—it is not possible to line either of these small tins with paper, but grease them thoroughly and watch carefully while baking.

Cost, 1s.

SODA CAKE

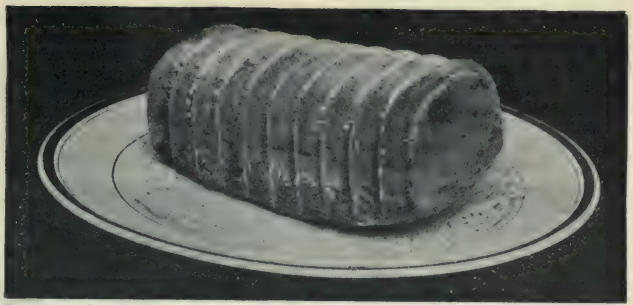
This is an excellent cake for keeping.

Required: One pound of flour.
Half a pound of moist sugar.
Half a pound of currants or sultanas.
Quarter of a pound of butter or good dripping.
Half a pint of milk.
Two eggs.
A pinch of salt.
One teaspoonful of carbonate of soda.

Put the butter and sugar in a basin and beat them to a cream; add the eggs one by one, beating each well in. Stalk and clean the fruit. Sieve together the flour, carbonate of soda, and salt; stir them lightly into the mixture; lastly add the fruit and milk. Mix all well together, pour the mixture into a tin lined with buttered paper, and bake it in a moderate oven for about

one and a half hours, or until a skewer stuck into it comes out quite clean without any of the mixture sticking to it. Take the cake out of the tin, and leave it on a sieve until it is cold.

Cost, 1s.



Sponge Cake. If the directions given are carefully followed, no difficulty should be found in the making of a light sponge cake, which is especially appreciated by invalids

SPONGE CAKE

Required: Quarter of a pound of loaf sugar.
Half a gill of water.
Four eggs.
Quarter of a pound of Vienna flour.
A little grated lemon-rind.
For coating the tin:
A little salad oil or melted butter.
One tablespoonful of flour.
One tablespoonful of castor sugar.

Sieve together the tablespoonfuls of flour and sugar. Pour a little salad oil or melted butter into the tin, and let it run all over it; then pour out any there is over.

Next put in the mixed flour and sugar and shake it all over the tin, turning out all that will not stick to the oil. Put the sugar and water in a pan on the fire and let the sugar dissolve, then boil it to a syrup, which should feel quite sticky when pressed between the finger and thumb.

Break the eggs into a basin and whisk them for ten to fifteen minutes. When the syrup is ready, add it gradually to the eggs, beating them all the time. Continue beating for ten minutes after the syrup is beaten in.

Sieve the flour and add it very lightly to the eggs, etc. Pour the mixture into the prepared tin, and bake the cake in a moderate oven for about half an hour. For the first fifteen minutes be careful not to open the oven door, for the inrush of air will cause the cake to fall in the centre. Banging the oven door will have the same effect. When the cake is done, lift it carefully out of the tin and put it on a sieve until it is cold.

Cost, about 7d.

ROCK CAKES

Required: Half a pound of flour.
One teaspoonful of baking-powder.
Four ounces of dripping or butter.
Four ounces of currants.
Four ounces of Demerara sugar.
Two ounces of candied peel.
Two eggs.
A pinch of salt.
A little grated nutmeg.

Sieve together the flour, baking-powder and salt, shred the butter or dripping finely with a knife, then rub it lightly into the flour with the tips of the fingers. Chop the peel, stalk and clean the fruit, then add these with sugar and nutmeg to the mixture. Beat the eggs until they are frothy, add them to the mixture, and mix them thoroughly but lightly in.

The mixture must be very stiff, yet not crumbly. If necessary, add a little milk. The quantity will depend on the size of the eggs. Have ready a greased baking-tin; put the mixture in little rough heaps on it; this is best done by using two forks. Put the tin in a very hot oven for the first minute or two, otherwise the cakes will spread flat on the tin, whereas they should keep their rough appearance when baked. Bake for about fifteen minutes, or until they are a nice brown and feel firm. When done, lift them carefully on to a sieve and leave them until cold.

This quantity should make a dozen cakes.

Cost, 9d.

GERMAN BISCUITS

Required: Four ounces of flour.
Two ounces of butter.
One ounce of castor sugar.
Red-currant jelly.
Icing.
Glacé cherries.

Sieve the flour, rub in the butter finely, then add the sugar. Knead all very thoroughly together until it sticks together in a smooth paste. The more it is kneaded the better it will be, and it is done most easily on the pastry-board. When it can be shaped without crumbling, work it into



Dough Cake. A delicious and wholesome cake for the nursery and schoolroom tea or for the box to be sent to the boarding school

a smooth ball and roll it out to barely a quarter of an inch thick.

With a plain cutter stamp out rounds the size of the top of a wineglass. Lay these rounds on a greased baking-tin and bake them in a slow oven until they are a pale biscuit tint, then put them on a sieve until cold. Spread a layer of jelly on the under-side of one cake, press a second one on to it. When all are made up, pour a little icing over the top of each. Place half a glacé cherry in the middle, and it is ready.



Madeleine Cakes. Dainty little cakes for afternoon tea are always in demand

For the Icing

Rub half a pound of icing sugar through a hair sieve. Put it in a clean pan over a slow fire, add to it enough water and lemon-juice to make it of a consistency that will smoothly coat the back of a wooden spoon. Be very careful that it does not get very hot, or the icing will be spoilt.

Cost, about 10d.

N.B.—If liked, instead of the lemon-juice, flavour it with maraschino; in that case the icing might be tinted a delicate green with vegetable colouring.

DOUGH CAKE

Required: Two pounds of flour.
Half a pound of moist sugar.
Half a pound of currants.
Half a pound of sultanas.
Quarter of a pound of butter or good dripping.
One ounce of compressed yeast.
Quarter of an ounce of mixed spice.
Quarter of an ounce of caraway seeds.
One pint of milk.

Grease two cake-tins, then line them with two layers of greased paper, which should come five or six inches higher than the tops of the tins. Clean and stalk the fruit.

Rub the butter finely into the flour with the tips of the fingers, then add the fruit, sugar, caraway seeds, and spice. If, however, caraways are objected to, leave them out. Mix all well together.

Put the yeast in a small basin with a teaspoonful of castor sugar, mix them together with a wooden spoon until they are liquid; then add the milk, which should be tepid. Strain this mixture into the flour, etc., mix all into a light dough, then knead it well. Put the dough into the prepared tins, place them in a warm place for the dough to rise for one hour or until it is twice its original size. Then put the tins into a hot oven, and bake for about two hours.

When done put the cakes on a sieve until they are cold. Cost, 1s. 5d.

MADELEINE CAKES

Required: Two ounces of butter.
Two ounces of castor sugar.
Two ounces of flour.
Two eggs.
Vanilla or other flavouring.

Well butter some madeleine moulds.

Put the eggs and sugar in a basin, placed over a saucepan of nearly boiling water, and beat them well until the mixture is thick and ropy—about ten minutes. Sieve the flour, and melt the butter gently, add half the butter and half the flour lightly to the mixture, and stir it well but lightly in, and then add the rest of both, and flavouring to taste. Fill the moulds with the mixtures, and bake in a moderate oven for ten to fifteen minutes.

GAME RECIPES

Cassolettes of Game—Timbale of Game—Salmi of Hare—Chaudfroid of Quails

CASSOLETTES OF GAME

Required: For the pastry:
Quarter of a pound of flour.
One and a half ounces of butter.
Half an egg.
A little water.
One teaspoonful of lemon-juice.
A pinch of salt.
For the mixture:
About six ounces of game.
Half an ounce of flour.
Three-quarters of an ounce of butter.
Half a pint of stock.
A teaspoonful of red-currant jelly.
Salt, pepper, and nutmeg.
Half a lemon.
(If liked) A tablespoonful of port wine.
For the garnish:
About six ounces of finely mashed potato.
Half an ounce of butter.
The yolk of an egg.
Salt and pepper.
A purée of spinach.
Paprika pepper.
(*Sufficient for six cassolettes.*)

First prepare the cases.

Put the flour and salt in a basin, shred the butter finely with a knife, then rub

it in with the tips of the fingers. Beat up and stir in half the egg, add the lemon-juice, and enough cold water to mix the whole to a smooth but stiff paste. Roll it out thinly. Line some small cassolette moulds with it, place a round of buttered paper in each,



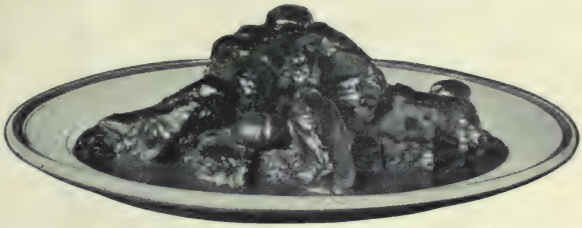
Cassolettes of Game. **Game served in this manner forms an appetising entrée**

then fill the mould with split peas to prevent the paste rising up in the middle. Bake the cases in a moderate oven for about a quarter of an hour. Then take out the peas and paper, and put the cases back in the oven until they are crisp.

Next prepare the mixture. Chop the game finely; if liked, one or two ounces of chopped ham or tongue may be added. Melt the butter in a small pan, stir in the flour, then, without letting it colour, stir for a few minutes over the fire, then add the stock, and stir it over the fire until the saucepan boils; let it cool, and add the chopped game. Season the mixture with salt, pepper, and a few grains of nutmeg, add the grated lemon-rind, the jelly and wine if it is being used. Make this thoroughly hot, then fill in the cases with the mixture.

Rub the potatoes through a fine sieve, put them in a saucepan with the butter, the beaten yolk of egg, and a seasoning of salt and pepper; beat all well together over the fire, heap some of the mixture in each case so as to cover the meat. Put the spinach, having previously rubbed it through a fine sieve, in a forcing-bag with a rose pipe, and force a border of spinach round the edge of each cassolette. Sprinkle a little paprika pepper over the potato in each case, and arrange them on a lace paper.

Cost, 1s. 9d.



Salmi of hare garnished with glacé cherries

TIMBALE OF GAME

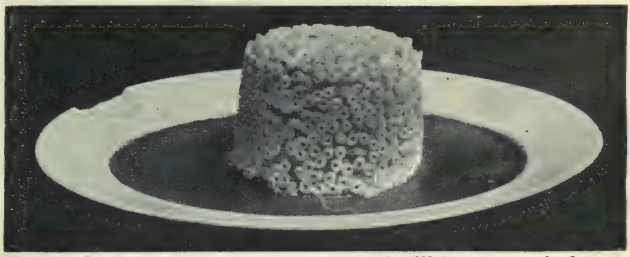
Required: Half a pound of any cooked game.
Two tablespoonfuls of fresh white crumbs.
One egg and one extra yolk.
Two teaspoonfuls of chopped parsley.
Two teaspoonfuls of red-currant or rowan jelly.
Half a gill of game stock.
Salt, pepper, and nutmeg.
Three ounces of boiled macaroni.
(*Sufficient for six.*)

Thickly butter a plain round tin such as used for soufflés. Cut the macaroni into thin rings, press these firmly into the butter on the tin, so that it is evenly lined with rings of macaroni. Put the bones of the game in a saucepan with a bunch of parsley and herbs, a small piece of onion, and a gill or more of water; let this cook steadily.

Chop the game, and mix with it the crumbs and parsley. Beat up the egg and yolk, strain the stock from the bones when it has cooled slightly, pour it on the beaten egg, then strain these into the other ingredients, and mix thoroughly. Season carefully, add the jelly and parsley, and gently pour the mixture, which should be stiff, into the tin, taking care not to disarrange the macaroni. Press the mixture well down, cover the tin with a piece of greased paper, and steam it gently for one hour. Turn the timbale carefully on to a hot dish, and pour any good sauce round. Cost, about 2s.

SALMI OF HARE

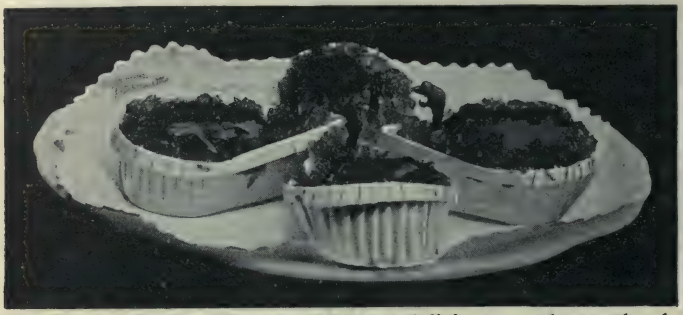
Required: One hare.
A bunch of parsley and herbs.
A bay-leaf.
Two small onions or shallots.
Six peppercorns.
Four cloves.
Salt, pepper, and lemon-juice.
Two teaspoonfuls of red-currant or rowan jelly.
Two ounces of ham.



Timbale of Game. **An excellent method of utilising any cooked game**

One ounce of flour.
A little glaze or meat extract.
A pint of stock.
About a dozen glacé cherries.
A croute of bread.
(*Sufficient for eight to ten.*)

Truss the hare and half roast it, basting it frequently, then cut it into neat joints. Chop the shallot, and cut the ham into dice. Put the ham in a pan with the herbs, cloves, bay-leaf, and peppercorns, and fry all a pale brown; then shake in the flour, and colour that carefully. Add the stock gradually, and stir it over the fire until it boils, put in the joints of hare, the jelly, and salt, pepper, and lemon-juice to taste. Put the lid on the pan, and let the contents simmer very gently for an hour or more, until the meat seems tender. Have ready a neatly cut croûte of bread, the same shape as the dish in which the salmi is to be served, but an inch or so smaller all round. Place it on a hot dish, arrange the joints neatly on it, and strain the sauce over them. Garnish with the cherries. Cost, from 3s. 6d. to 4s.



Chaudfroid of Quails. These tiny birds are delicious served as a chaudfroid in aspic

CHAUDFROID OF QUAILS

Required: Four small quails.
Half a pint of brown stock.
One wineglassful of sherry.
A small bunch of thyme and parsley.
A bay-leaf.
Aspic jelly.
Half a small carrot, turnip, and onion.
For the stuffing:
Half a pound of calf's liver.
Quarter of a pound of bacon.
A bunch of parsley and herbs.
One onion.
One small carrot. Salt, pepper, nutmeg.

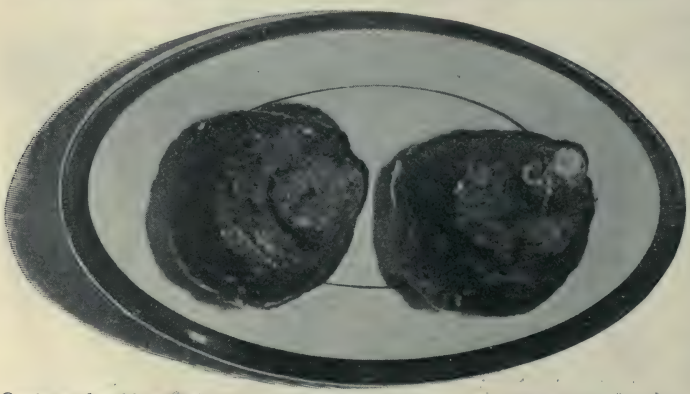
Cut the bacon into small dice, also the carrot, onion, and liver. Put the bacon in a stewpan, and cook it for a few minutes, then add the liver, herbs, and vegetables. Cook them for about ten minutes. Season with salt, pepper, and nutmeg. When all are cooked, pound them in a mortar, then rub the pounded mixture through a sieve.

Next carefully bone the quails—that is, take out all bones except the leg bone. Stuff each bird with the stuffing. Wrap each bird up in a piece of buttered paper and lay in a stewpan with the stock, herbs, onion, carrot, and turnip; put in also the bones of the birds and the sherry. Cook steadily for half an hour. Take out the birds, put them on a plate, with a second plate over them; on this place weights, and leave until cold.

Meanwhile, strain the stock in which the birds were cooked. Skim well, removing all fat; then boil it with the lid off the pan until it is reduced to a glaze. Brush each bird over with this, and let it set, then give each a second coat. When this is set brush them over with a little melted aspic jelly. Put a little, chopped, in four quail cases, place a bird in each, and arrange chopped aspic round.

HOW TO OPEN AND SERVE OYSTERS

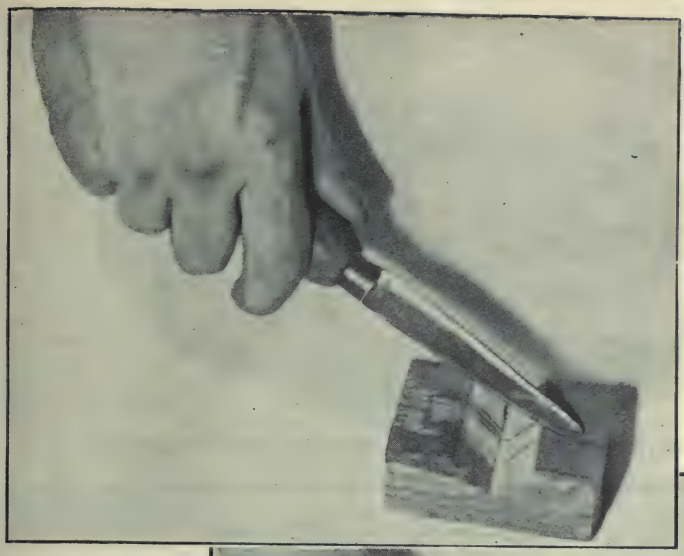
However skilled the housewife may be in the culinary art, there is one small item that often proves a stumbling block, and that is the proper method of opening and serving oysters. Many people have the bivalves sent direct from the fishmongers already opened, but this is not to be recommended, as the oyster once opened loses its delicate flavour rapidly, and once it is severed from the shell it soon dies.



Oysters should be kept on a plate with the flat part of the shell upwards until required. If the rounded shell is uppermost the fish will open its shell and the delicate juices will escape

Opening an oyster is simplicity itself when the knack is acquired.

Like all other things, there is a wrong and a right way, and the wrong way is the hardest of all, besides spoiling the delicate fish itself.



Obtain an oyster knife of the pattern shown here, this being the most easy to manipulate. A block of wood shaped as in illustration should also be provided

Photos: Fleet Agency



Rest the oyster in the groove of the wooden block, inserting the blade of the knife in the shell at a point farthest away from the opener



Give the knife a dexterous twist, which will partly open the shell. Gently slide the point of the knife in, and with a side motion cut the adhesion to free the shell from the oyster. Press downwards on the shell without raising the knife, or it will cut into the flesh and spoil its appearance



The rounded shell can then be removed, the knife being used in the manner here shown to separate the lower adhesion of skin or muscle, when the oyster is ready to serve



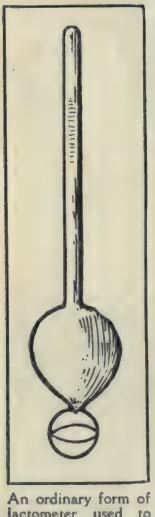
Serve the oyster on the flat shell, garnished with parsley and pieces of lemon

THE DOMESTIC MILK SUPPLY

By J. T. BROWN, F.Z.S., M.R.San.I.
Editor of "The Sanitary Record"

Characteristics of Milk—Constituents of Good Milk—The Use of a Lactometer—Precautions against Contamination of Milk—Sterilisation of Milk—Sour Milk—Curds and Whey

MILK, which partakes of the characteristics of both meat and vegetable foods, is one of the most important items in the domestic supply, because it enters into the diet of everybody, and is the mainstay in the feeding of the young, the old, and the sick.



An ordinary form of lactometer used to test the quality of milk. The richer the milk the more of the tube will appear above its surface

Milk is unstable in character, very susceptible to contamination, and, being largely used in the raw state, requires to be carefully chosen and handled.

Good milk is opaque and yellowish white. It contains cream or fat (to an extent of between 2 to 4 per cent. of its weight), casein, sugar, and various salts (from 7 to 9 per cent. of its weight), and water. On being allowed to stand the cream rises to the surface, and the body of the milk becomes less opaque, and almost white in colour. But there always remains a certain amount of fat in the body of the fluid, the amount remaining being greatly lessened if water has been added. If allowed to stand and become sour the milk curdles, the casein, with most of the sugar, salts, and remaining fat, becoming solid, called curds, which partly floats on a thin greenish hued liquid, the whey. The latter contains very little fat, but some casein, and also sugar and salts.



Nutriment in a pint of milk. 1. Protein. 2. Fat. 3. Sugar and Salts. 4. Water

To test the quality of milk use a lactometer, a glass tube with bulb marked with a scale. This will float in the milk. The richer it is the more of the tube will appear above the surface. The specific gravity of good milk will vary between 1·026 and 1·036. For general domestic purposes it should not fall below 1·028. Anything above 1·030 is a rich milk. Bearing in mind that the cream tends to separate and float to the top, before using the lactometer the milk should be stirred. The instruments are regulated for a temperature of 60 degrees Fahr., so it is necessary to correct the reading for any fall or rise in temperature, allowing one degree in specific gravity for every ten degrees of variation in temperature.

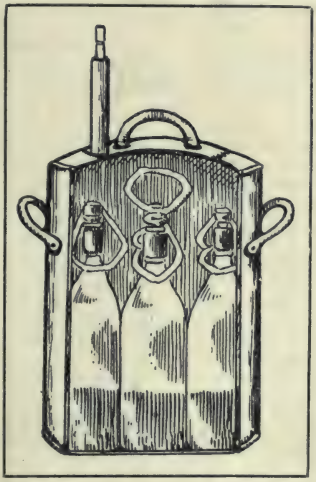
Milk should be kept in a cool place. Warmth tends to hasten the separation of the cream, and to promote other chemical changes.

Being a natural, rich food, milk proves an excellent medium for the multiplication of bacteria, whether these be benign or the germs of specific diseases. Bacteria may

be present in milk either naturally, being secreted with the fluid by diseased cows, or they may be introduced during the process of milking, either through milkers having dirty hands, the cows' bodies being unclean, or the atmosphere of the cowsheds being contaminated; or they may be introduced afterwards by careless handling and the use of dirty vessels. This last form of contamination may take place on the farm, in transit, at the retail dairy, or in the house of the consumer.

What has been said concerning the character and quality of milk shows the paramount necessity of securing supplies from a reliable source. The better-class dairymen, whether they are cowkeepers or not, see that the cattle are examined by qualified veterinary surgeons at frequent intervals, all suspected cows being removed and quarantined. The dairy staff have also to undergo medical inspection, persons with tuberculous taint, skin diseases, or betraying symptoms of possible contagious or infectious maladies being rejected. The cowsheds are also kept in hygienic conditions, and all vessels maintained in good repair, and scalded immediately after use.

For conveyance of the milk from the farm to the dairy, and from the dairy to the consumer, lock-up closed cans should be used, and these should be kept at a low temperature. It is also imperative that perfect cleanliness should prevail in the retail dairy, which should be reserved solely for the sale of dairy produce.



Section of home steriliser or Pasteurising appliance. The milk is contained in the bottles, which are placed in a vessel containing water. This is then brought slowly to boiling point and kept there for a few minutes, then allowed to cool

Precautions must also be taken in the house. Milk should be placed in glazed ware jugs, and stored in a cool, dark larder, where the air admitted from the outside is filtered. If milk is placed in a bowl, separation of cream takes place more quickly, owing to the exposure of a greater surface, and warmth hastens the process. The vessels should be scalded immediately after use. Avoid mixing milk from two or more deliveries.

Where delicate infants and invalids have to be considered, it is wise to have "nursery" or other rich milk delivered in sealed glass bottles. These can be placed in water in order to lower the temperature, and will then keep well for twenty-four hours or longer.

At one time it was recommended that all milk should be scalded, in order to lessen the danger of conveying disease by means of accidentally contaminated milk. But it is found that cooked milk does not agree with every constitution, and as it is not so easily absorbed by the digestive system it loses much of its dietetic value. Where, however, temperature or other conditions are against the chances of keeping milk fresh and uncontaminated, it is well to resort to Pasteurisation. This can be done by the dairyman or by the consumer, who may use a home-made outfit or one of the very simple and cheap appliances supplied by dealers. The milk, contained in bottles, is placed in a vessel with some contrivance to keep the bottles apart and steady. Water is added, and this is slowly brought up to boiling point, kept there for a few minutes, and then allowed to cool off. Pasteurised milk has been sterilised by this process, and if kept from the air will keep unaltered for a long time, but if exposed it is quite as susceptible to contamination as any other milk.

"Humanised" milk is pure milk intended for weak infants, and is standardised to represent very closely the natural food.

Milk that has been soured by means of the lactic acid bacillus does not agree with everybody, and should be rejected, though it may be safely used in the making of certain cakes and sweets which are subjected to high temperatures in cooking. The purposely soured milk, by the introduction of special cultures of bacilli (usually in the form of pellets), has been found very useful in certain cases, largely so with persons suffering from digestive troubles, but it should only be used under medical advice. Some regrettable accidents have occurred by the unwise use of milk soured on this principle.

On the other hand, milk soured by means of rennet is an excellent food. This process gives us the curd in large lumps, which, broken up and eaten with sugar or salt, or with fruit, together with the greenish fluid whey, is very nourishing.

Curds and whey may be prepared at home; but considerable skill is required in the use of fresh rennet, otherwise a bitter taste results. Rennet powder, sold in packets, may safely be substituted.

Cream is supplied in two forms—more or less fluid as it separates from the milk, with little or no aid from heat, and clotted (Devonshire) cream, which is prepared from milk allowed to stand for twelve hours and then placed on hot plates. Clotted cream keeps fairly well, but both kinds are often found to contain boracic acid, added as a preservative, and useful for this purpose, but injurious for digestion. The presence of the preservative can only be determined by analysis.

The following is a good firm for supplying a beverage mentioned in this Section: Messrs. Samuel Hanson & Son (Red, White & Blue Coffee).



THE WORLD OF WOMEN

In this section will be included articles which will place in array before the reader women born to fill thrones and great positions, and women who, through their own genius, have achieved fame. It will also deal with great societies that are working in the interests of women.

Woman's Who's Who	*Great Writers, Artists, and Actresses*	*Wives of Great Men*
The Queens of the World	*Women of Wealth*	*Mothers of Great Men, etc., etc.*
Famous Women of the Past	*Women's Clubs*	
Women's Societies		

WOMAN'S WHO'S WHO

MRS. JOHN HAYS HAMMOND

An exceedingly beautiful woman, Mrs. Hays Hammond, as becomes the wife of one of the richest men in the world—at one time Mr. Hays Hammond was earning £100,000 a year as consulting engineer of South African diamond mining companies—possesses some of the most magnificent jewels in the world. They made quite a sensation at the Coronation, which her husband attended as special Ambassador for the United States. Each of Mrs. Hays Hammond's jewels has a history. She has a necklace of rubies, for instance, which was a cherished jewel of Marie Antoinette, and an amethyst ring which Queen Elizabeth gave to Sir Walter Raleigh. An extremely brilliant and accomplished woman, Mrs. Hays Hammond was Miss Natalie Harris, of Mississippi, prior to her marriage to the mining magnate in 1880. She is exceedingly popular in American society, and very proud of the country of her birth, and of her beautiful summer residence at Gloucester, Mass.



Mrs. Hays Hammond
E. H. Mills

MISS OLIVE MACLEOD

The daughter of Sir Reginald Macleod—who has filled many important Government posts—Miss Macleod will go down to posterity as one of the most intrepid of lady explorers. And a pathetic interest is attached to the story of her travels. Her lover, Lieutenant Boyd Alexander, was treacherously murdered by natives in the French Soudan, and it was in order to visit his grave that Miss Macleod undertook a journey of 3,700 miles through Africa, penetrating regions hitherto unknown to travellers. In fact, during her expedition, six months was spent in country never before visited by white women. And the French authorities have paid a tribute to her courage by naming after her certain falls. Miss Macleod made her journey both on foot and on horseback, being carried in litters only on three days through swampy country. She has added much to our knowledge of the Dark Continent, and, needless to say, possesses many souvenirs of her unique journey.



Miss Olive Macleod
L. N. A.

MISS STELLA PATRICK CAMPBELL

By the time these lines are in print the clever and only daughter of that famous actress, Mrs. Patrick Campbell, will probably have become the wife of Mr. Mervyn Howard Beech, a District Commissioner in British East Africa, for which part of the world Miss Campbell sailed last May. Miss Campbell has only had a comparatively short stage career, but during that time has proved herself to be an exceedingly capable actress. She made her *début* at Terry's Theatre in February, 1907, and accompanied her mother on various provincial tours and to the States. Miss Campbell has frequently taken leading parts. Her first big part was that of Ellean, in "The Second Mrs. Tanqueray," which she followed up by very successful appearances as Marie, in "Magda," as Mr. George Alexander's leading lady in "The Prisoner of Zenda," and in Sir Herbert Tree's delightful Christmas production, "Pinkie and the Fairies." Miss Campbell has announced her intention of continuing her professional career after her marriage.



Miss Stella Patrick Campbell
Ellis & Walery

PRINCESS FUSHIMI

IT is now thirty-five years ago since Prince Fushimi, who, on account of his gallant exploits during the Russo-Japanese war, earned for himself the title of the Japanese "Bobs," married Princess Toshiko, the daughter of the head of the great Imperial family of Japan known as the Arisugawa. A woman of very enlightened and advanced views, the Princess, when she attended the Coronation of King George, with her husband, who came here to represent the Japanese Emperor and Empress, by her charm and manner and brilliant conversation, made herself extremely popular. She dressed in the latest fashions of the Western world, and was an extremely picturesque figure. The Princess has one son, Prince Hiroyasu, who, like his father, has performed great deeds for his country, and was wounded on the deck of Admiral Togo's flagship, at the Battle of the Yellow Sea, in 1904. The Princess is passionately devoted to her son, who, with his father, has done all he could to further her schemes for the benefit of her countrywomen.



Princess Fushimi
Bolak

MRS. ANNIE BESANT

THE famous authoress and lecturer on religious, philosophical, and scientific subjects was born on October 1, 1847, and twenty years later married the Rev. Frank Besant, Vicar of Sibsey, in Lincolnshire, from whom she was legally separated in 1873. It was the following year that her name first became prominent in connection with Free Thought, while she ultimately distinguished herself as a socialistic and trade union worker. She has written many books, and, for some years past, has made her home at Adyar, Madras, India. There the Theosophical Society, of which she is president, has its headquarters. No woman has worked harder on behalf of the girls and women of India than Mrs. Besant, and she is acknowledged to be one of the best informed authorities on Indian affairs. At Benares she has founded a women's college and girls' school, and her work in India was officially recognised in 1906, when a signed portrait of the late King Edward was sent to one of the institutions she had founded.

During her stay in this country Mrs. Besant's time will be much occupied in lecturing at the Queen's Hall, London, and elsewhere. The needs of India, she asserts, are mainly three—education, political freedom, and economic freedom. As regards the first-named, Mrs. Besant contends that the present system of education in India is unsuited to the needs of the people, and therefore to a large extent useless. She also urges the advisability of appointing a royal prince as Viceroy.



Mrs. Annie Besant
L. H. Mills

LADY WARD

ONE of the most popular women in New Zealand is Lady Ward, who, together with her daughter, accompanied her husband, Sir Joseph Ward, the Premier of New Zealand, on a visit to this country for the Imperial Conference and the Coronation. Besides her pretty daughter, Lady Ward has four sons. The eldest, who is twenty-two, shows signs of following his father in politics, while the youngest, whom Lady Ward terms "my dear baby," is six years of age. A tall, elegant woman, and a delightful hostess, Lady Ward takes the keenest interest in the affairs of the day. She is an extremely practical minded woman, and her views on "Votes for Women" are decidedly interesting, in view of the fact that the women of New Zealand already enjoy the privilege for which Mrs. Pankhurst and her comrades are fighting. "If she has a vote," says Lady Ward, "a woman should always use it, but I believe that woman's real work lies in the home, and I do not think that there can be many women who can perform home and public duties thoroughly at one and the same time."



Lady Ward
K. Haines

MRS. KATHARINE MACQUOID

ON January 26, 1910, Mrs. Katharine Macquoid celebrated her eighty-sixth birthday by commencing a new novel. She is probably the oldest working authoress of to-day, while her husband, Mr. Thomas Macquoid, is still painting those beautiful water-colour pictures which have earned for him such a great reputation in the world of art, in spite of his ninety odd years. Mrs. Macquoid did not start writing stories until she was thirty-five, and was persuaded to do so by her husband. "I had no confidence in my ability to write a book," she says, "and feared that a literary woman could scarcely be a domestic woman; and that troubled me, for I have always ranked housekeeping duties as equal in importance to writing." Her first book, called "A Bad Beginning," found a publisher at once, and she received £50 for it. Since then hardly a year has passed without the publication of at least one volume from her pen. Mrs. Macquoid has two sons, of whom she is exceedingly proud, and is spending the evening of her days with her husband at a charming little house on the edge of Tooting Common.

The titles of some of the veteran novelists work will be found interesting. They are "Hester Kirton," "Patty," "At the Red Glove," and "A Ward of the King." "Through Normandy" and five other books illustrated by her husband, as well as several children's books, testify also to Mrs. Macquoid's literary versatility.



Mrs. Katharine Macquoid
Elliott & Fry

QUEENS of the WORLD

No. 14. The Queen of Denmark

By SARAH A. TOOLEY

Her Early Life—A tall, fair young Bride of Eighteen—The Queen's Hobbies—An Ideally Happy Life—The Queen's Courts—Society in Denmark—An Amusing Incident in the Kitchen

QUEEN LOUISE OF DENMARK is, in her own right, the richest Queen-Consort in Europe, but, in spite of her great wealth, she has very simple tastes, cares nothing for display, and preserves the same quiet homely Court in Copenhagen which the late King and Queen inaugurated.

Her Majesty's ancestry is extremely interesting, for she is descended from the famous General Bernadotte, a soldier of fortune under Napoleon, but with a more scrupulous character than his master. Bernadotte was made Prince Royal of Sweden in 1810, and eventually became King of Norway and Sweden, and founded a new dynasty, which has given admirable rulers to the kingdom. He married the beautiful Désirée Clary, of Marseilles, who fascinated Louis Napoleon, but preferred to give her hand to Bernadotte, and who died Queen of Norway and Sweden. Their son succeeded as Charles XV.

The Queen of Denmark is the only daughter of Charles XV., from whom she inherited a portion of her wealth, which was augmented by a fortune left to her by her maternal grandfather, Prince Frederick of the Netherlands.

She was born at Stockholm, October 31st, 1851, and was married, in that same beautiful capital of her father's kingdom, when she was a tall, fair girl of eighteen, to Frederick, the Crown Prince of Denmark, the brother of Queen Alexandra. He was some ten years older than his bride, and, it was said, had purposely remained a bachelor until the young Princess Louise of Sweden should be of marriageable age. The match had been greatly desired, too, by his parents and the people of Denmark.

A Homely Queen

It was only a short voyage for the young bride across the blue waters of the Sound to her husband's country. The change was scarcely like going to a foreign land, for the same religion and customs prevailed, and the language was similar. She found a second mother in Queen Louise of Denmark, whose two eldest daughters had gone to fill great positions in England and Russia, and in later years she became the solace of the Queen's declining years.

The future Queen filled the position of Crown Princess for thirty-seven years with great success. She was popular with the people, proved a very devoted wife and mother, was thoroughly domestic in her tastes, and always ready to help forward religious and charitable work. Throughout her long reign as Crown Princess she ably supported the late Queen in fostering works of benevolence in Copenhagen. She is fond of sketching in water-colours, and sometimes sold her pictures to help charitable objects. She also did embroideries for church decoration. Above everything, she desired to set an example to the young girls of Denmark by showing a personal interest in cookery and household management, and permitted girls to come for instruction to her kitchen at the Amalienborg Palace.

Peace and Prosperity

I remember on one occasion, when dining at a country inn near Copenhagen, mine host came into the room, bearing aloft a delicious "trifle," which he handed to the guests with the triumphant announcement: "As made in the kitchen of the Crown Princessen." It transpired that his wife had been one of those privileged to take cookery lessons at the Palace.

The Danish people are chiefly agriculturists, and the greater part of the country belongs to freehold farmers. The country is famed for its dairy produce, and the Queen has taken every opportunity of encouraging the wives and daughters of Denmark to keep to the homely, peaceful avocations which have made the country prosperous. Excellent technical instruction is given to girls and boys alike in the public schools throughout the land. Few Danish people are wealthy, but all classes seem to have enough for their needs, and leisure to acquire knowledge and cultivate the graces of life.

Since the war over the Schleswig-Holstein provinces, which disturbed the country on the accession of the late King, in 1863, Denmark has kept free from European complications. She watches the race for the building of Dreadnoughts with perfect equanimity. The rulers of this contented, peaceful country live in ease and security, and, unlike almost every other Queen-Consort in Europe, Louise of Denmark has never known the horrors and distress of a people in time of war or the terrors of revolution.

The Queen's life has glided happily along with but little more public care than that of a private lady. Eight sons and daughters have grown up around her, and only two now remain unmarried. Her second son, Charles, the husband of our own Princess Maud, was chosen King of Norway when that country decided to separate its destinies from those of Sweden. This gave peculiar pleasure to the Queen, for not only did it give a kingdom to her son, but it provided an amicable settlement for the kingdom of her birth. Throughout history, Denmark, Norway, and Sweden have coquetted with each other. In the distant past they formed one great kingdom; then Norway and Sweden sought independence of Denmark, and now all three countries have settled down under kings of their own, and Queen Louise is a happy and sympathetic link between them. Herself born a princess of Sweden and Norway, she married the heir of Denmark, and now her son rules Norway and her nephew Sweden.

The Queen has passed an ideally happy married life. The King is a genial, domestic man who follows the peaceful traditions of his father. He was trained to be a soldier, and as Crown Prince devoted himself very much to his profession. As a young man he might often have been seen riding on the public car to attend his classes at the Military Academy. Both the King and Queen walk freely in the streets of Copenhagen without attracting public attention. The Queen shops in Bredgarde with the freedom of any other lady, walks with her grandchildren on the promenade by the harbour, or visits places of public interest without formality.

She reigns over a Court which is simple and dignified. Her Majesty's *entourage* consists of a chief Court lady (*Hof Damer*) and two ladies-in-waiting. The season is during winter and early spring, when the Danish Parliament is sitting, and the King and Queen are in residence at the Amalienborg Palace. It is a very unpretentious residence as compared with the old Royal palace of Christiansborg at the further end of Copenhagen, which was gutted by fire some fifty more years ago.

The Amalienborg was originally four palaces occupied by Danish nobles, surrounding a fine open square. Two were converted into the King's palace, a third into a residence for the Crown Prince, while the fourth serves as a Government office. The reception-rooms of the Royal palace are stately and beautiful, and contain some of the historic heirlooms of Denmark, which used to be at the Rosenborg before it was converted into a museum. The Queen's Courts, or evening receptions, take place frequently throughout winter.



H.M. The Queen of Denmark, wife of King Frederick of Denmark, brother of Queen Alexandra of England. Her married life has been one of ideal happiness, and her unwearying efforts for the welfare of her people have made her beloved by all
Photo, Elfelt

Her Majesty is very tall, with a gracious and dignified presence, and dresses for State occasions with considerable splendour. Presentations are not so numerous or so formal as at our own Court, for society in Copenhagen is small and select, and everybody knows everybody else. Young girls, on coming out, accompany their mothers to Court in quite a simple way, and their reception by the Queen marks their *début*. The King gives frequent Ministerial dinners during the session, and there are usually three big balls at the Amalienborg in winter.

The Queen of Denmark has a selection of country palaces, each vying with the other for beauty of situation. Her favourite home is Charlottenlund, which was built for the Crown Prince on his marriage. What Sandringham is to Queen Alexandra, Charlottenlund is to the Queen of Denmark. There her tenderest and most private interests are centred, there most of her children were born, and there she has passed a considerable portion of each year since she came to it a bride.

Charlottenlund is some eight or nine miles from Copenhagen, situated a little back from the Strandvei, or sea road, which skirts the Sound. The road to it is lined with magnificent beeches for nearly a mile, and this avenue connects it with the Royal château of Bernstorff, the favourite home of the late King and Queen of Denmark, where Queen Alexandra passed much of her girlhood. All around, stretching for miles, is the beautiful deer forest, where the King has a pretty hunting-lodge, and enjoys sport with his friends.

Some Royal Residences

Charlottenlund is quite a modern house. Its rooms are both artistic and capacious, and the windows command a view which is the most superb imaginable, looking, as they do, directly over the waters of the Sound.

The King and the Royal Princes are all enthusiastic billiard players, and, indeed, are no mean exponents of the game. It is perhaps not surprising, therefore, to find that the mansion is fitted with an exceptionally fine and up-to-date billiard-room.

The Queen is devoted to her flower garden, and takes great interest in her model dairy, and, it is said, can make butter on the most modern of Danish systems with any farmer's wife on the country-side. She is a kind friend to the cottagers in the neighbouring village of Gjentoftie, and she and the King are regular attendants at the quaint little Lutheran church, where they sit in their family pew in the midst of the rural congregation.

The Queen is a woman of deep piety, full of good works; and the village pastor, as well as the clergy in Copenhagen, find in her a generous and helpful patron.

Further out in the country, some fifty miles from Copenhagen, is another Royal residence, lovely Fredensborg, which has a European reputation as the summer palace where the various members of the Danish Royal Family gathered in the autumn year by year. Thither came the genial Tsar, with his wife and children, our own Princess of Wales and her family, the King and Queen of Sweden, the Duke and Duchess of Cumberland—with their respective children—and the various members of the Danish House resident in the country.

Hamlet's Grave

The late King and Queen entertained their guests in patriarchal style; and the company which met each evening to dine in the magnificent cupola room, with its marble floor and painted ceiling, was scarcely to be matched in Europe. Cycling expeditions and boating parties on the lake of three miles in circumference, which stretches beyond the grounds, were the delight of the young people, and promoted at least one love-match—that of the King and Queen of Norway.

As Crown Princess, the Queen of Denmark was extremely popular at these gatherings, and is much attached to Fredensborg. When in residence, she goes about freely amongst the people of the quaint village of Fredensborg, which nestles at the foot of the white palace, embowered in woods.

A favourite drive of the Queen is from Fredensborg to the old Royal palace of Fredericksborg, now restored and thrown open as a show place and museum, and she often picnics there with her children and grandchildren, and is joined by Queen Alexandra and the Empress Marie of Russia when they are staying at their villa on the Sound. The Badstue, a miniature château in the grounds of Fredericksborg, is a favourite rendezvous of the Queen and her guests. The Queen is also fond of driving to Elsingör to visit the reputed grave of Hamlet, and the woodland stream where Ophelia, we are told, drowned herself.

The Queen seldom goes to foreign Courts if we except the series of official visits paid after her husband succeeded to the throne of Denmark in 1906. She has, however, several times been in England, and visited it for the first time in 1888. She takes a great interest in the Home for Scandinavian Sailors, near the West India Docks, which is managed by Mrs. Welin, a Swedish lady. An amusing incident occurred when she was going over it in 1888.

The Queen in England

At the time Queen Alexandra, who was then Princess of Wales, was accompanied by her brother and her sister-in-law. After she had inspected all the principal rooms in the home, she asked if she might pay a visit to the kitchen. Mrs. Welin, the manageress, of course, complied with the request, and to the kitchen the Royal party forthwith went. There they found the cook busily employed frying fish, for it was nearly dinner-time.

"I can cook fish," said the Princess of Wales, and suiting the action to the word, turned the fish in the pan until they were the requisite brown.

The cook scowled at "ladies in the kitchen," but when informed that it was the Princess of Wales who had been frying fish she dropped the dish she was carrying, and stood speechless with astonishment.

The Royal visitors next proceeded to the laundry; and the future Queen of Denmark, not to be outdone by the future Queen of England, said: "I think I could mangle," and thereupon began to turn the handle of the machine.

When in this country, the King and Queen of Denmark usually attend service at the Sailors' Church at Poplar, which is similarly constructed to a village church in their own country. On one occasion the visitors, who were accompanied by Queen Alexandra, noted that the pastor seemed a little perturbed, and on hearing that an interesting domestic event had just occurred in his family, they said: "The baby shall be named after us." Accordingly, the infant was christened Louise Alexandra Frederica.

SOCIETIES WHICH HELP WOMEN AND CHILDREN

THE COLONIAL INTELLIGENCE LEAGUE (For Educated Women)

President : H.R.H. Princess Christian of Schleswig-Holstein. *Chairman :* The Hon. Mrs. Grosvenor. *Vice-Chairman :* Mrs. John Buchan. *Hon. Treasurer :* John Buchan, Esq. *Organising Secretary :* The Hon. Mrs. Grant, 36, Tavistock Place, W.C.

The Type of Women Helped by the League—Women who are Wanted in the Colonies—Work and Remuneration in the Colonies—Trained Nurses—Milliners' and Dressmakers' Salaries

This Society Aims at :

1. The maintenance of an Intelligence Office, which shall estimate the demand for women's work in the Colonies, and bring it into relation with the supply in this country.

2. The establishment in the Colonies of expert agents, who shall investigate local openings and report on them.

3. The establishment in each colony of settlements where women can be trained for Colonial conditions.

There is no emigration society in Great Britain which is in a position to do the work which this League has undertaken. Many emigration societies are only intended for industrial workers; others help a small proportion of more highly educated women as well, but are not able, except in rare instances, to tell a woman of the particular post fitted for her particular abilities; nor can they generally advise her what training will stand her in best stead for the ever new requirements of a young and developing country.

Who Should Emigrate

The girl who is tired of struggling for her daily bread in the over-stocked English markets, but has no friends in any of the over-seas dominions to call her to come over and help them when help is so sorely needed, would do well to apply to the Intelligence Office of the League. Here she will quickly learn what is wanted, and what is not wanted, from those who think of adventuring forth into a new life. She will be told at the outset that "the League pledges itself to send out *only* the very best and most efficient women, and it expects them to be ready and willing to turn their hands to *anything*, even if it be boot-blacking, in an emergency." And in the Colonies emergencies are constantly arising. She will be told that she must be prepared to adapt herself to the methods of the country to which she decides to go, otherwise she had better at once give up all idea of emigrating.

What Qualifications are Needed

The woman of culture and refinement, accustomed only to professional work, who is beginning to wonder whether she would advance more quickly in her profession in a younger country, before deciding to emigrate would do well to repeat to herself the adage which she no doubt learned in the nursery :

> When Adam delved and Eve span,
> Who was then the gentleman?

Practically all the Adams and Eves delve and spin in new countries. Class distinctions are unknown, and the best worker is the most highly respected citizen. What may be termed "spinning" includes every variety of handwork; and those who are anxious to put their head-knowledge to use must first prove that they have hand-knowledge. Their spinning capacity is the foundation on which they must look to build their professional future. Hand-knowledge can be acquired by



Raking hay in Ontario. Women play an important part in agricultural operations, and she succeeds best who can turn her hand to any task

Photos : Colonial Intelligence League

the woman of average ability; and when she goes to the League for advice, if she has not already a thorough knowledge of all domestic duties—plain cooking, cleaning, laundry-work, needlework (mending and making), and bread-baking—she will be told how to set about laying these absolutely necessary foundations. She should also, if possible, be used to the care of children, and have some knowledge of simple nursing. If she can milk a cow, harness a horse, and has an idea of elementary carpentry and gardening, her value will be enormously increased.

Girls often go out to the Colonies prepared to be teachers and secretaries, journalists and musicians, and return, to say that there are no openings for such. There are such openings, with excellent remuneration attached—so excellent that it is no uncommon thing to find professional women able to retire at fifty, and live on the interest of their savings. But if we ask how they started their careers, we shall probably find that most of them, unless they were inhabitants of the country from their birth, first of all filled the posts for which they were most needed, and from these they had the opportunity of obtaining the posts they wished to fill.



A Canadian girl harvester of the Eastern Townships. The wheatlands of Canada are world-famous

Women are most urgently needed as "home-helps" in all the Colonies. A "home-help" in Canada, South Africa, or Australia does not mean the same as a "mother's help" often means in England—a lady who receives lower wages than a servant, is less well treated, and does far harder work. The home-help is expected to give every kind of help that a home remote from bakers, laundries, and dressmakers can possibly require. But she finds herself in a home, treated as a member of the family, and literally helping the other members to make the home. She works side by side with her employer so long as there is any work to be done, and then together they take their recreation. Driving, riding, lawn tennis, and dances are indulged in by everybody when everybody's work is done. There is no lack of partners, either at tennis party or dance, for the girls, as in most places they are outnumbered by the men eighteen to one! In return for their services, home-helps receive salaries of from £3 to £8 a month.

It is impossible to give definite figures as to salaries, because they vary according to the colony, the district, and the capability of the worker. Efficiency is the only test, and the incompetent are useless everywhere. There are openings for women thoroughly efficient in any profession, but women on the spot who have had time to learn something of the ways of the country are at present most likely to obtain them.

Fully trained nurses, able to work up a good connection, may make £12 to £20 a month, but they will need a good deal of local knowledge before they are able to do this. (See page 2403, Vol. 4). In Canada, for instance, their English certificates will be accepted by the medical authorities, but they will have to be endorsed, and a local licence procured, before a woman can legally practise and is considered qualified to be placed on the register of any particular state in which she may wish to work.

First-class milliners and dressmakers will find themselves in great request when once they know the ropes. A clergyman's daughter, who started as an apprentice at £1 a week, rose in ten years to a salary of £300 a year, with two trips to Europe, and all expenses paid. Those able to set up for themselves may do even better. Secretaries and typists earn from £10 to £15 a month, non-resident, but for these posts English-women in Canada will find themselves in keen competition with capable Canadians.

In secondary schools there are openings for girls with English degrees. Many Colonial head-mistresses come over to England each year in search of teachers, but the girl who expects to drop at once into a position will probably be disappointed.

To be continued



WOMAN'S LAW BOOK

By G. D. LYNCH

(BARRISTER-AT-LAW)

Legal terms and legal language make the law a mystery to most people. Yet there need be no mystery surrounding the subject, and in this section of EVERY WOMAN'S ENCYCLOPÆDIA only the simplest and clearest language is used, so that readers may understand every aspect of the law with regard to :

Property	*Money Matters*	*Employer's Liability*	*Taxes*
Children	*Servants*	*Lodgers*	*Wills*
Landlords	*Pets*	*Sanitation*	*Wife's Debts, etc., etc.*

CONTRACTS AND AGREEMENTS

Continued from page 2827, Part 23

Champerty and Its Meaning—Maintenance—Agreements that are by their Nature Void or Illegal—Perverting the Course of Justice—"Rigging the Market" explained—Illegal Payments—Sunday Contracts are Void—Regulations of Professions and Trade—Time in Contracts—Tender—Glossary

Champerty

CHAMPERTY is a kind of maintenance, and is an agreement to advance funds or supply evidence with or without professional assistance (or, it seems, professional assistance only) for the recovery of property in consideration of payment depending on success in the action, which is to be paid out of the property recovered, and is void. A solicitor cannot purchase the subject matter of a pending suit from his client in the action, but he may take a security upon it for advances already made and costs already incurred.

Maintenance

Maintenance arises where there is "something against good policy and justice, something tending to promote unnecessary litigation, something that in a legal sense is immoral, and to the constitution of which a bad motive in the same sense is necessary." A transaction cannot be bad for maintenance whose object is to enable a principal or other person really interested to assert his right in his own name. Nor is it maintenance for several persons to agree to prosecute or defend a suit in the result of which they have, or reasonably believe that they have, a common interest.

Where a master and his servant are both liable for an action for libel for matter published by the servant in the master's newspaper, and the action is brought against the servant only, the master is entitled to undertake his defence.

Illustration

So that where a lady who was the honorary editor of a journal was sued by a doctor for a libel which had appeared in the journal, which she had not herself written or even supervised, it was held that it was not illegal of the corporation whose organ the journal was, to defend the action for her. Charity is also a sufficient excuse for maintaining a stranger's action, even without any inquiry into the merits of the case.

Void Agreements

The assignment of the pay or salary of a public officer or for the sale or resignation of his office. A contract between a master and his servant by which the latter agrees to waive the breach by the master of an obligation imposed upon him by statute for the protection of his servants. An agreement for the future separation of husband and wife. A contract in general restraint of marriage, and a contract under which a parent or guardian acquires a personal benefit given him in order to induce him to give his consent or to withdraw his opposition to the marriage of his child or ward is void. Marriage brokerage contracts for the payment of money in consideration of bringing about a marriage are illegal. And gaming and wagering contracts, though not illegal, are void by statute. An assignment of an old age pension is also void.

Perverting the Course of Justice

Any contract having a tendency, no matter how slight, to pervert the course of

justice is void on the grounds of illegality. An agreement to pay money in consideration of the other party's forbearing to take criminal proceedings is illegal, and so is an agreement for the withdrawal of an election petition in which charges of bribery are made, or a promise for valuable consideration not to oppose a bankrupt's application for discharge, or a promise to marry a woman if she obtains a divorce from her present husband by improperly concealing material facts from the Court. An indemnity given to bail, whether by the prisoner bailed or another, is illegal, because it deprives the public of the intended security for the conduct of the defendant. "Rigging" the market, or an agreement between two or more persons to induce buyers of shares to believe that there is a market for them and that the shares are of greater value than they are in reality, is illegal.

Illegal Payments

Money paid for an illegal purpose may be recovered any time before the illegal purpose has been carried out, but not afterwards, because then the parties are in equal fault, and the maxim, "the condition of the possessor is the better," applies.

Where the plaintiff had advanced money to enable the defendant to settle a criminal prosecution, and then brought an action to recover the covenant on a bond which the latter had given him as security for repayment, it was held that the consideration being illegal vitiated the deed, although there was nothing on the face of the deed to indicate that it had been executed for an unlawful purpose. When it is doubtful whether a contract is legal or illegal, the presumption of law is in favour of its legality.

Married People

A promise made by a married man during the lifetime of his wife to marry another woman, who knows that he is a married man, is void, and no action for breach of promise can be taken, even after the death of the wife. In the converse case of a promise to marry a married woman after the death of her husband or after a divorce, the same principle applies. But if the person to whom the promise was made by a married man or woman was unaware of their married state, an action for breach of promise would lie.

Made on Sunday

The Sunday Observance Act of Charles II. provides that no tradesman, artificer, workman, labourer, or other person whatsoever shall do any labour or work of his ordinary calling on Sunday, works of necessity or charity excepted, and the effect of this is to render void any contract entered into on Sunday by any person to whom the Act applies, if the contract is made in exercise of his ordinary calling. But the words "other person whatsoever" only apply to persons of the classes specified, and do not include domestic servants or a hairdresser, although it applies to barbers, so far as concerns the business of shaving customers, or a farmer. Baking puddings or pies is not an exercise of the ordinary calling of a baker.

Regulations of Professions and Trades

Medical and surgical practitioners, apothecaries, dentists, and veterinary surgeons cannot recover any charges for professional services unless they are registered. Solicitors must be enrolled and hold a certificate authorising them to practise. Auctioneers, hawkers, pedlars, pawnbrokers, moneylenders, and midwives must also be registered or hold a licence or certificate to carry on their business. Poisons can only be sold by registered chemists; intoxicating liquors, tobacco and snuff, and game only by persons who are licensed to sell them. Bread and coal must be sold by weight, and payment of money made in currency and not otherwise.

Time

If no time for the performance or execution of it is fixed by the contract, there is an implied undertaking by each party to perform his part within a reasonable time, which must depend upon the circumstances of the case.

Where there is a stipulation that goods shall be delivered on or before a certain day, it is sufficient if they are delivered at a reasonable time on the last day.

In a contract for the purchase of a house, if it is provided that possession shall be given by a certain date, time will be considered of the essence of the contract, if the vendor was aware that the buyer wanted the house for his own residence.

An option for the renewal of a lease or for the purchase of property must be exercised within the time limited.

Tender

The amount tendered must be exactly the amount due. If the debtor tenders a larger amount and does not require change it is a good tender, but if he requires change the tender is bad. Gold coins are a legal tender for any amount, silver for a sum not exceeding forty shillings, and bronze up to one shilling. A Bank of England note is a legal tender for all sums above £5. The tender need not be made to the creditor himself; it may be made to an agent authorised to receive payment of the debt. Although a valid tender does not extinguish the debt, it stops the further accrual of interest, and puts the plaintiff in the wrong so far as his action is concerned.

Glossary of Legal Terms.

CHAMPERTY is where "he who maintains another is to have by agreement part of the land or debt in suit."

MAINTENANCE is defined as "when a man maintains a suit or quarrel to the disturbance or hindrance of right."

TENDER is attempted performance. It is applied to a performance of a promise to do something, or of a promise to pay something, according to whether it is a tender of goods or a tender of money.

LAW RELATING TO ANIMALS

Continued from page 2106, Part 17

The Law as it Concerns Bees—Injuries to Trespassers—Injury or Trespass by Domestic Animals—Reclaimed Wild Animals—Trespass from the Highway—Trespass by Wild Animals

ALTHOUGH bees are classed as wild animals, they do not generally sting unless disturbed, and it would appear that, in order to render the owner of bee-hives kept in an ordinary place liable for damage caused by the stings of his bees, some negligence on his part in the keeping of them would have to be shown.

In Ireland a man who kept bees in unreasonable numbers and in an unreasonable place, and who smoked them out at an unreasonable time, was held liable for the death of a man from injuries caused by his horse being stung by the bees.

Injuries to Trespasser

Unless it escapes, the owner of a dangerous animal is not liable for any injury done to a person who brings the injury upon himself, or who is himself a trespasser. Where a zebra was kept secure by being tied up in a stable, the owner was held free from liability for injuries caused to a man who went into the stable to stroke the animal. If a savage bull is kept in a properly fenced field, and a trespasser enters and is gored, he has no remedy. But if he was there under a claim of right, even were it a disputed right of way, he has grounds for action.

Injuries by Domestic Animals

The owner of a domestic and harmless animal is not, in the absence of negligence, liable for acts of a vicious or mischievous kind, which it is not the animal's nature to commit, unless he knows that the animal has that particular vicious propensity; and proof of this knowledge is essential in any claim for compensation. It has been held that it is not in the ordinary nature of horses, bulls, rams, or dogs to injure or attack human beings or of a boar to bite a mare. A statement that a particular bull would run at anything red was held to be evidence of *scienter*, or knowledge of its mischievous propensity on the part of the owner. The *scienter* need not always be the personal knowledge of the owner himself; if he delegates the care and control of his animal to others, notice to them is equivalent to notice to himself. Neither is it essential that the defendant should be the real owner of the animal; anyone who keeps it on his premises, or allows it to resort there, may be liable.

Trespass by Domestic Animals

The owner of domestic animals is bound to keep them under control, and is liable, if they escape, for such damage as it is in their nature to commit. When cattle, sheep, or poultry stray into a neighbour's land or garden, and devour his grass, corn, or vegetable produce, their owner is liable for the damage, unless he can show that the animals trespassed owing to the neighbour's fault in not maintaining the fence, and that it was not his, the defendant's, duty to keep the fence in repair.

It is a trepass if any part of the animal crosses the boundary of the properties by getting through the fence or stretching its neck over a ditch. The owners of a mare which trepassed into a field and kicked a horse, and of a stallion which bit and kicked a mare through a wire fence, were held liable for the damage.

It is not, however, in the ordinary course of nature for horses to bite or kick human beings. The owner of a horse which trespassed on to a highway and kicked and injured a child was held not liable, in the absence of proof that he knew the horse was of a vicious disposition. A cyclist who was upset by a fowl which had strayed on to the road was held not entitled to recover.

Damage by Reclaimed Animals

If a man reclaims wild animals and puts them on his land, he is liable, if they trespass, for any damage caused by them which it is their ordinary nature to commit. Where pigeons from a dovecot fly on to neighbouring land and eat the corn, their owner is liable for the loss of the corn. In a case in Ireland the defendant was held liable for damage done by park deer which had escaped some six years previously and had wandered about uncontrolled ever since.

Trespass from Highway

In the absence of negligence, the owner of cattle trespassing from a highway, while lawfully there for the purpose of passing and repassing, is not liable for the damage. A man who has property adjoining the highway must take precautions, by fencing or otherwise, to protect it, and if he fails to do so he must take the risk and the loss will fall on him. An ox which was being driven through the streets of a town went into a shop through an open door, without any negligence on the part of the driver, and did serious damage before it could be driven out again; the loss fell on the shopkeeper.

No Trespass by Wild Animals

There can be no trespass by wild animals sufficient to give a right of action, as a general rule, because the owner has only a qualified ownership in them while they are alive, and they go with and belong to the soil; as soon as they have crossed from the land of one man to that of another, the latter has the right to kill them and reduce them into possession.

To be continued.

FAMOUS LOVE SCENES IN PICTURES



THE HUGUENOT

From the painting by Sir John E. Millais, Bart., P.R.A., in the Tate Gallery



WOMAN IN LOVE

Romance is not confined solely to the realms of fiction. The romances of fact, indeed, are greater and more interesting; they have made history, and have laid the foundations of the greatness both of artists and of poets.

In this section of EVERY WOMAN'S ENCYCLOPÆDIA, therefore, among many other subjects, are included:

Famous Historical Love Stories
Love Letters of Famous People
Love Scenes from Fiction
Love Poems and Songs
The Superstitions of Love
The Engaged Girl in Many Climes
Proposals of Yesterday and To-day
Elopements in Olden Days, etc., etc.

TRUE LOVE-STORIES OF FAMOUS PEOPLE

No. 21. THE HAWTHORNES

By PEARL ADAM

"NOTHING like our story was ever written or ever will be, but if it could be told, it would be such as the angels might take delight to hear."

So wrote Nathaniel Hawthorne to his future wife, in one of a series of the most exquisite love letters with which either fiction or fact has acquainted the world. It is indeed, even so far as it can be told by outsiders, a story of the highest and noblest beauty. A novelist who had conceived it in his brain would have been acclaimed as the greatest poetical writer of his age.

A Strange Household

Nathaniel Hawthorne was brought up in a strange house. His mother was almost Hindu in her seclusion after the death of her husband, who was a sea-captain. She seldom emerged from her darkened room, and into that room no human being save herself was allowed to penetrate for many years. She was a woman of great force of character, and those who were privileged to meet her spoke of the wonderful expressiveness of her face. She had two daughters and a son. Elizabeth, the first-born, inherited some of her mother's peculiar qualities, and, after a love disappointment, retired into almost as complete seclusion as her mother. Louisa, although she was a little more manageable in her views of life, seems to have been of a rather stiff character. It would have been difficult indeed for any girl to be natural in such a household.

In these strange conditions grew up the only son of the house, Nathaniel, a dreamy boy with the soul of a poet, and eyes in which burned the divine fire. He soon fell more or less into the ways of the rest of his family, seldom going out till after dark, dreaming his life away, looking at the world, as it were, through a small window in a dark room, and even so, seeing more in it than most people who lived a normal life. He went to college, but thence he came home again, and sank into the same meditative sort of existence in the old house in Salem.

After a while he began to publish short stories, in a quiet way. They gained an immediate attention among the appreciative. It began to be rumoured that "The Gentle Boy" and other stories came from the Hawthorne household. One day a lady called, and saw Louisa Hawthorne. She was announced as Miss Elizabeth Peabody, and she reminded Miss Hawthorne that as children the two families had played together. Recently she had heard that Miss Elizabeth Hawthorne had written "The Gentle Boy," and she had called to express her admiration of that story. Louisa explained that it was the work of her brother.

"Handsomer than Lord Byron"

This visit was the means of reopening the connection between the two families. Some time afterwards, the two Misses Hawthorne went one evening to call on the Peabody family. They were accompanied by Nathaniel, who, although he was shy, with that sort of external shyness which

comes on a man whose womenfolk have never made social matters easy to him, was certainly not a morbid recluse. Miss Elizabeth Peabody received them. It was her first view of Nathaniel since he had been a small child, and presently she excused herself for a minute, and ran upstairs to her sister's room.

"Oh, Sophia," she cried, "you must get up and dress and come down. The Hawthornes are here, and you never saw anything so splendid as he is. He is handsomer than Lord Byron!" Sophia, the invalid sister, laughed at Elizabeth's enthusiasm.

"Well," she said, "if they call once, it means that they will call again, and I can see them then."

So Elizabeth went down and explained that her sister did not feel well enough to see them that day.

The Crippled Sister

This was nothing unusual. Sophia, for seventeen years, had never for one single hour been wholly out of pain. Sometimes her head merely throbbed dully, sometimes it submitted her to tortures such as even the Inquisition would not have inflicted. So the Hawthornes went away, after a very pleasant visit, for Elizabeth was extremely cultured, and a charming companion. This was in 1836, when Sophia was twenty-five, and Hawthorne was thirty-two.

Before very long Hawthorne did call again, and this time Sophia came downstairs, dressed in a simple white wrapper, and sat down on the sofa. Elizabeth said, "My sister Sophia," and Hawthorne rose and looked at her intently, with "a piercing, indrawing gaze." The conversation went on very animatedly, and frequently Sophia would make a remark in an unusually low, sweet voice. Every time that this happened, Hawthorne's luminous gaze was directed on her. He saw a small, slight figure, beautifully formed and very graceful.

Hawthorne Falls in Love

Over her face flitted such exquisite expressions that it was difficult to decide if she were a soul-stirring beauty, or plain. As a matter of fact, her features were not beautiful, and yet beauty rested on her face as sunset rests on the mountains, and turns their harsh outlines into a dream of loveliness. Unremitting suffering had not quite effaced the marks of an inborn high-spirited nature, but the chief element in Sophia was her sweetness. Everyone loved her. Elizabeth kept a small school in the same house, and the necessity for not disturbing Miss Sophia kept the children more quiet and gentle than any discipline could have done. They governed themselves for her sake. Her soft grey eyes, a tender yet resolute mouth, a glorious smile, were only details in the wonderful impression her beautiful nature made on all who knew her.

On this second visit Hawthorne was not so shy. On the first he had looked almost fierce in the attempt to seem at ease. But now a force was at work which already washed away the small earthly barriers of self-consciousness. These two had been set aside from the world, as it were, until their meeting, she by her ill-health, he by the gloomy conditions of his home, and by a slight lameness which for some years had kept him to his books, by making exercise impossible.

Elizabeth Peabody, seeing the two together, experienced a little uneasiness. It was already obvious that Hawthorne had fallen under the wonderful influence of Sophia. It would be dreadful if he came to love her, for marriage was out of the question with such a hopeless invalid. The Peabodys had had practically every doctor in America to pronounce on Sophia's case, and they had failed to do her any good at all.

Sophia, on her good days, was able to exercise a charming natural talent for drawing, and on Hawthorne's third visit she showed him a sketch she had made of "The Gentle Boy." Hawthorne gazed at it for some time, and then said in a subdued tone, "He will always look so to me, now."

Marriage Seems Impossible

After a while, Miss Elizabeth Peabody had to go away to nurse a sick brother, and consequently on Sophia, in accordance with the American custom, fell the duty of entertaining visitors to the house, for Dr. and Mrs. Peabody were busy working hard for their living. Sophia's letters to Elizabeth at this time are enchanting reading. Brought up to consider marriage an impossibility, she could be perfectly natural without fear of misinterpretation, and into almost every letter Hawthorne enters very largely:

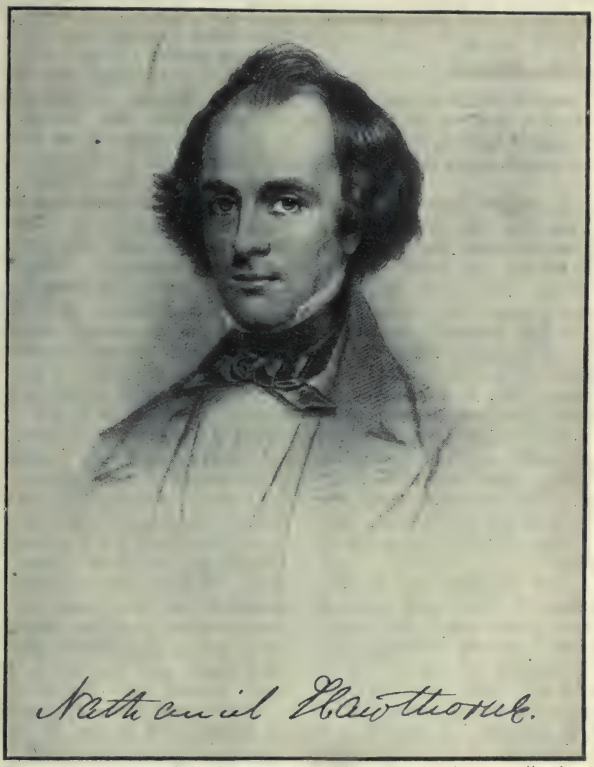
"I was provoked that I should have to smooth my hair and dress while he was being wasted downstairs. He looked extremely handsome, with sufficient sweetness in his face to supply the rest of the world, and still leave the normal share to himself." One day she heard the bell ring, and, as she tells her sister, immediately felt quite certain it was Hawthorne. "What a beautiful smile he has! You know, in 'Annie's Ramble,' he says that if there is anything he prides himself upon, it is on having a smile that children love. I should think they would, indeed. He stayed no more than an hour. Father came in, and he immediately got up and said he must go."

Elizabeth by this time must have been getting anxious. Sophia went to call on the Hawthorne sisters, who seemed pleased to see her, and refused to let her go. "I stayed in the house an hour,"—a very long time now, apparently, though it was a very short time when Hawthorne called on her. Next day she writes that he had called. "I was glad he seemed a little provoked he was not at home yesterday." Elizabeth sent him some country flowers, which his

elder sister promptly appropriated, writing that he did not care for flowers, and very indignantly Sophia writes: "I do not believe he does not care for flowers!" When he had to go away to Boston, she wrote that when he turned to say farewell he looked like the sun shining through a silver mist.

Elizabeth Peabody can by this time have been in little doubt as to what wind it was that was blowing where it listed across Sophia's life, and apparently Hawthorne's sisters also saw how things were going, and, in fact, about this time, when Hawthorne took up a dull, uncongenial employment in the Custom House in Boston, the two came to an understanding. Sophia refused him utterly at first, but in the end they were engaged, on the absolute understanding that she would never marry him unless her health became normal. This, at the time, seemed like saying that they would marry at the Greek Kalends.

The engagement was kept a secret because Hawthorne's sisters represented to him that it would undoubtedly kill his mother to be told that he wanted to marry such an invalid as Sophia. This was their exceedingly ingenious way of trying to keep him from marrying. They were jealous, although they had never done much to make his home comfortable for him. In the end, a three years' secrecy was due to them, during which time they did their best to break the engagement. And, after all, when Madam Hawthorne was told about it, she had known it all along, had seen the way things were going before the young people did themselves, and had been wondering why on earth nothing came of it. Everybody concerned felt a little foolish at this sign of robustness on the part of a lady who had been expected to expire when the news was told, and Hawthorne wrote that Sophia's instinct to tell her had, of course, been right, and he might have known that her judgment would be unerring in such a matter.



The charming romance of this famous author's life is, indeed, a love story "such as the angels might take delight to hear"
From a painting by C. G. Thompson

During these three years Hawthorne wrote the love-letters to Sophia which, carefully prepared for publication by his son, who cut out all the more intimate and sacred parts of them, give us such a picture of devotion, of noble feeling, of the whole gamut of moods known to the loved, from playfulness and tenderness to the deepest reverence and solemnity, as can hardly be equalled even by the Browning love-letters. He coined enchanting names for her—dearissima, and belovedest, and other adorably ungrammatical epithets. One letter ends with two postscripts:

"P.S. — I love you, I love you, I love you.

"P.S. 2.—Do you love me at all?"

In other moods he wrote: "I never till now had a friend who could give me repose, but peace overflows from your heart into mine." "And so you have been ill, and I cannot take care of you. Oh, my dearest, do let our love be powerful enough to make you well. . . . Partake of my health and strength, beloved. Are they not your own, as well as mine? Yes, and your illness is mine as well as yours, and with all the pain it gives me, the whole world should not buy my right to share in it." "I always feel as if your letters were too sacred to be read in the midst of people, and (you will smile) I never read them without first washing my hands."

At length, however, the miracle was wrought. Sophie's health improved rapidly, with the result that, three years after her engagement, the wedding was arranged. And on that day she was, for the first time since early infancy, in normal health. It can be well understood, therefore, that these two did not marry light-heartedly. They felt the awe of people who have

seen God; and, as it were, they put the shoes from off their feet, for they stood on holy ground. Ten days before they were married Nathaniel wrote: "Nothing can part us now, for God Himself hath ordained that we shall be one. Year by year we shall grow closer to each other, and a thousand years hence we shall only be in the honeymoon of our marriage." Her elder sister wrote that before they met they were "two self-sufficing worlds, and this gave a peculiar dignity, without taking away the tender freshness, to their union, for it was first love for both of them, though the flower bloomed on the summit of the mountain of their life, and not in the early morning; and it was therefore perhaps that it was amaranthine in its nature."

At last—the Wedding

On July 9, 1842, they were married quietly at Dr. Peabody's house, and on the bride's cheek rested the bloom of health, in her eyes shone a light which is not often seen in this workaday world.

The ordinary love story closes with the marriage bells. This one would be cut in half if one looked no further, for there lay before them a life which was itself a love story. It has been said that Sophia's accomplishments were many and varied, yet she was childlike in her modesty and simplicity. "She met her husband's meditative and theoretic needs with substantial and poetical gratification. She had no idea of the immense part she played in the success of her husband. She only felt what a privilege it was to love and minister to such a man, and be loved by him. For he returned no less than she gave. He never accepted her ministrations as a matter of course. His wife was to him a sort of mystery of goodness and helpfulness."

Her letters to her mother are a real history of happiness. "Was ever such a union of power and gentleness," she asks, "softness and spirit, passion and reason? I think it must be partly smiles of angels that make the air so light and pleasant here. My dearest love waits upon God like a child."

Then there is a picture, of which one should not miss a word, of the delightful time that these two had when their servant was on holiday:

A Homely Picture

"We had a most enchanting time during Mary the cook's holiday sojourn in Boston. We remained in our bower undisturbed by mortal creature. Mr. Hawthorne took the new phasis of housekeeper, and, with that marvellous power of adaptation to circumstances that he possesses, made everything go easily and well. He rose betimes in the mornings, and kindled fires in the kitchen and breakfast-room, and by the time I came down, the tea-kettle boiled, the potatoes were baked and rice cooked, and my lord sat with a book superintending. Just imagine that superb head peeping at the rice or examining the potatoes with the air and port of a monarch! And that *angelico riso* on his face, lifting him clean out of culinary scenes into the arc of the gods. It was a magnificent comedy to watch him, so ready and willing to do the things to save me an effort, and at the same time so superior to it all, and heroical in aspect." . . . "Our breakfast was late, because we concluded to have only breakfast and dinner. After breakfast I put the beloved study into very nice order, and, after establishing him in it, proceeded to make smooth all things below. When I had come to the end of my labours, my dear lord insisted on my sitting with him; so I sat by him and sewed, while he wrote, with now and then a little discourse; and this was very enchanting. At about one, we walked to the village; after three we dined. On Christmas Day we had a truly paradisaical dinner of preserved quince and apples, dates, and bread and cheese, and milk. The washing of dishes took place in the mornings; so we had our beautiful long evenings from four o'clock to ten."

After a time three children came to complete their happiness. The journals kept by the husband and wife have been published in various volumes. They tell of hard work, of many worries, of everyday cares and everyday ups and downs, as well as of many joys, and of his increasing reputation as a great writer. But the whole picture is illuminated by the light that never was on land and sea, the light of such a love story as might convert the crustiest cynic. Mrs. Hawthorne, though never very robust, was never again an invalid, and her health was a constant reminder of the miracle which their love for each other wrought, so that everything she did in the house was something more than itself, was, in fact, a symbol of the miracle. When the children were small they even drew Madam Hawthorne and her recluse daughter into a healthier existence. This was another happiness for the parents. After some years Hawthorne was made Consul at Liverpool, and the whole family came over here, where they earned golden opinions.

When they were separated their letters are as much love letters as any written before their marriage. She calls him "My darling boy," and he writes to her in just the same tone as when they were engaged. One of his letters says: "My little wife is twin sister to the spring. I have married the spring. I am husband to the month of May."

For thirty-three years this love story lasted after marriage, and then it was closed, or, rather, entered on another chapter, with Hawthorne's death. He was buried in Concord, on a mild sunny afternoon, on the top of a little hill beneath the pines where he and his wife had often sat in bygone days. Mrs. Hawthorne and her daughters were composed, for their grief lay too deep for tears. His wife's attitude is best expressed in that wonderful letter she wrote about him after his death:

"I will be glad that my darling has

suddenly escaped from the rude jars and hurts of this outer court, and when I was not aware that an angel gently drew him within the palace door that turned on noiseless golden hinges, drew him in because he was weary. . . . He was so beautiful here that he will not need much change to become 'a shining one.' How easily I shall know him when my children have done with me, and perhaps the angel will draw me gently also within the palace door, if I do not faint, but truly live."

At his funeral were present all the most distinguished of America's writers—Longfellow, Holmes, Whittier, Lowell, Pearce, Emerson, and many more. Mrs. Hawthorne's carriage was the last to leave the cemetery, after a long interval. But as it approached the gates it was seen that all these honoured men of genius had ranged themselves on either side of the path. They had come to do honour to Nathaniel Hawthorne's grave, and now, as the mourning carriage passed them, they uncovered in homage to the woman who had made Hawthorne's life, and her own, a poem and a love story which their own genius could never equal.

FALLING OUT OF LOVE

Continued from page 2833, Part 23

Faber and the Man or Woman in Love—Friendship and Love—The Love that Gives All—The Love that Dies—A Woman's Pride that Helps Her—The Influence of Mind over Matter

FABER says that "to be in love and to act wisely is scarcely in the power of a god," so in this case a woman must be stronger than a god. She must have the wisdom to separate herself from the man she loves, and the strength of will to endeavour to cease thinking of him. The latter part is far the more difficult to accomplish, because thoughts are not to be controlled like the members of the body—it is easy to refrain from going to a place because the loved one is there, but the very fact of refraining will induce the thought of him. Therefore the first thing for a woman to do who wishes to regain control of her affections is to gain control over her thoughts; the very endeavour will help her to achieve the end.

The writer knew a case of a woman and a man in like circumstances. They had been friends for years, but the friendship of the woman was based on love—loyal, self-effacing love—while that of the man was grounded on good comradeship. He had come to the woman in all his troubles and all his joys, knowing that he would find sympathy and sure understanding, and he was never disappointed. But she did not understand the difference between what she gave and what she received.

The Perfect Love

One day she saw him with a girl younger and fairer than herself. In a moment the scales were torn from her eyes; in one cruel flash she saw and realised he had given to the other something he had never given to her; those other hands had touched a chord her fingers could never sound, and in that moment something that was in her heart withered and died; but from its ashes was a greater thing created.

In a little while, bringing to his friend his joys and sorrows, the man came and told her of his love, and with smiling eyes she listened and sympathised, while her heart seemed breaking.

The man married, the woman remained his friend, and her great heart was filled with love for him, his wife, and his children. Years after, the man's wife died, and the woman's soul ached for him, because she knew he was suffering even as she had suffered. She never felt ashamed of her love; she kept its flame burning pure and white all her life, and when in the end the man learnt of it, he was humbled by the knowledge of the gift she had given him.

It is a wonderful thing to give all and to ask nothing in return; it is the holiest and best form of loving—the love that is most akin to the love of God. But the majority of human beings are not capable of such a selfless devotion, and every pang of love the lover feels must have its answering throb in the heart of another.

Love is Pain

Love is pain, and the love that demands much and receives nothing becomes torture under which the lives of many are wrecked and their whole natures embittered.

The great blow falls upon them; from some cause or other the love they had deemed was theirs is lost to them, they are suddenly bereft of all that makes life worth living. Love has gone, and has taken everything else with it. The very foundation of life is shaken, nothing seems secure, nothing steadfast. Of course, it is not right that it should be so, but even the sense of right and wrong has been swept away in the great *débâcle*. Yet this has to be remembered—that whether it is worth it or not, life has to be lived, and to live needs courage; therefore hold fast to courage. There are, perhaps, long years ahead to be faced. They cannot be faced without hope. Therefore hold fast to hope. There are friends around to be loved and cheered—give them the music of laughter. It is hard—bitterly hard—but keep a steadfast heart, and the sun will

shine again ; courage will be rewarded, and the light will gleam through the darkness.

Man's love is of man's life a thing apart ;
'Tis woman's whole existence.

There is quite as much falseness as truth in these words. Love is not the whole existence of any human soul, whether man or woman, but, as a rule, a woman has more leisure in which to foster and consider her love—she revels in the contemplation of it, and suns herself in the joy she derives from its existence. It becomes of such absorbing interest to her that she is incapable of turning her thoughts to anything else. With a man it is different—he has his daily work, to which, perforce, he must devote his mind for certain portions of the day ; he is compelled by stress of circumstances to force his thoughts into other channels. Therefore, however great his passion, he is more capable than a woman of detaching his mind from the object of his adoration ; and this fact, the result of a man's training and circumstances, makes it easier for him should the detachment become a forced and permanent necessity.

The Fallen Idol

There are other cases of a different sort which are, perhaps, harder to bear, though, maybe, swifter to cure, than those which have already been considered. There are those in which, after an engagement lasting for any length of time—months or even years, during which two hearts have spoken to each other in that language which only lovers know—one of them grows weary, for no visible reason, the love which once burned fiercely in his or her heart fades into the shadow of its former self. It is useless to fan the flames—it is gone, it is dead ; the fickle nature has exhausted its supply, and its chief desire is to break the chains that bound it, heedless, perhaps, of the pain to be inflicted on the one who has loved too well. It may be that one or other has never really loved at all, but, for the sake of a little amusement, has simulated a passion never really felt, has given paste in exchange for a priceless jewel.

When this happens to a man, it often makes him cynical and hard, and inclined to judge all women by the one who has been faithless to him. Either he will shun the sex entirely as being utterly unworthy of attention, or perhaps he will take his pleasure from the many, to try and compensate himself for the pain he has suffered through the one, developing into that most obnoxious of all created beings—a male flirt, a man without heart.

When a man falls in love with a woman he endows her with all possible and impossible virtues. She becomes his ideal, he looks upon her as a perfect creation, something so infinitely superior to himself as to be more like an angel come to earth, and when, one day, his idol falls down from her pedestal, she brings down every other woman with her. And in that lies man's great mistake. His illusions once shattered he rarely tries to build them up again—he lets them lie in ruins about his path, and tramples them underfoot. A woman has broken his life—he deliberately renders the havoc complete.

Women, as a rule, when they suffer through one man, do not indiscriminately condemn the whole sex. If a woman is jilted, in most cases the blow to her pride is as bitter as the blow to her love, but often in this added bitterness lies the secret of the healing.

It is a difficult thing for bitterness and love to live together. A woman's pride will many a time come to her aid and, in covering the wound, will help its curing. But there are some natures that have no pride where love is concerned—who would literally kiss the hand that strikes them.

To such it is hard to bring help, because there is so little foundation upon which to build the new creation from the ruins of the old. Such women have been known to die when love has left them—they literally let themselves die because they have not the will to live. They commit suicide as surely as if they took poison, or fatally stabbed themselves. They do not die of a broken heart—they die because they have not the strength of mind to lift themselves out of their sorrow and face life in its new aspect.

Everyone knows the absolute influence of mind over matter, and the woman who gives herself up to morbid broodings, useless regrets, or voiceless repinings, who lets her blighted love make her life absolutely empty of interest, as certainly kills her body as she destroys her mind.

Mending the Broken Heart

It is difficult to know in what manner to try to effect a cure. The woman is indifferent to everything ; nothing matters, the worst has happened, there is nothing else of any significance that can befall. She only craves to be left alone, and, if she is left alone, she will probably become ill.

It may not happen soon, but it will come. She will get inert and listless, and the vital forces within her will become weak and unable to resist the attacks of any prevailing disease, or she may develop into a nervous invalid—querulous and unhappy. Instead of rising above her unhappiness she has let it crush all life and spirit out of her. It is a terrible danger, and it must be avoided.

Life has to be lived. The best may be gone, there still remains the second-best. Don't always look at what is lost, look at what remains behind. Make the most of what is left, and of itself it will increase in value.

Don't brood—don't think. Work, read, play, do something, do anything ; but whatever is done, let it be with a concentrated mind.

It is impossible to think of two things at once, and every moment diverted from pain is a moment of rest, and in the end rest brings forgetfulness and peace.



WOMAN AND RELIGION

This section comprises articles showing how women may help in all branches of religious work. All the principal charities will be described, as well as home and foreign missions. The chief headings are :

Woman's Work in Religion
Missionaries
Zenana Missions
Home Missions, etc.

Great Leaders of Religious Thought

Charities
How to Work for Great Charities
Great Charity Organisations
Local Charities, etc.

The Women of the Bible

Bazaars
How to Manage a Church Bazaar
What to Make for Bazaars
Garden Bazaars, etc.

How to Manage a Sunday-School

THE CHURCH MISSIONARY SOCIETY

Continued from page 2477, Part 20

Missionary Work Among the African Women and Children—A Christian Hottentot and a Kaffir Chief Tell what the Bible Taught Them—In Pigmy Land—The State of African Women—Training Homes—Work for Teachers

In South Africa in 1801 there was only one Hottentot who could read. Travellers thought that to civilise such savages was an impossible task. The missionary going forth to obey his Master's command "to preach the Gospel to every creature" has proved that the Word of God can reach and raise the lowest.

It was not long, we are told, before "the Hottentot was seen poring over a tattered portion by the roadside, and the Kaffir shepherd on the veldt carried in his skin wallet a Testament, which he valued more than gold and silver."

A Hottentot Orator

In 1836 a Christian Hottentot and a Kaffir chief came to England, and at a great meeting of the London Missionary Society the Hottentot spoke. He said :

"When the Bible came to us we were naked ; we lived in caves and on the tops of mountains ; we painted our bodies with red paint. The Bible charmed us out of the caves, and from the tops of the mountains. Now we know there is a God ; now we know we are accountable creatures before God. . . . I have travelled with the missionaries in taking the Bible to the Bushmen and other nations. When the Word of God was preached the Bushman threw away his bow and arrows ; the Kaffir threw away his shield. I went to Lattakoo, and they threw away their evil works ; they threw away their assegais and became children of God."

Over 10,000 Bibles and Testaments were sent to South Africa between 1841 and 1844, and yet so great was the demand that the colony was reported to be "suffering something like a famine of the Word of God." In other parts of Africa the same eager longing was displayed to possess a Bible. In Basutoland the natives, as soon as they could read, read the Bible with the intensest interest. "I cannot sleep," said one native, "when I get hold of a new chapter." "And I," said his friend, "I light my fire, lie down beside it, and read by its light till I can hold out no longer for sleep." It is calculated that there are now over a million Protestant Christians in Africa.

Christianity in Uganda

Much has been done and marvellous results achieved, but much remains to be done on this vast continent of 170,000,000 inhabitants. The Christian communities are but oases in a desert. Mrs. Fisher, in her enthralling book, "On the Borders of Pigmy Land," gives an account of her first Sunday in Mengo, Uganda (in 1900). She says :

"The day after our arrival being Sunday, we had an early opportunity of witnessing a little of what Christianity has done for Uganda. The unreached tribes we had passed through in their nakedness and

savagery, propitiating demons and offering human sacrifices, are what these people were before the Gospel reached them. Now, as the huge church drum, echoing from hill to hill, called to morning prayer, a continual stream of people was seen pouring into the large 'basket' cathedral. As we entered at 9 a.m. what an impressive sight awaited us. Perhaps the first sight that attracted one's attention was the veritable forest of poles that supported the roof; but then, looking down, the eye travelled over a sea of black woolly heads—of about two thousand men dressed in spotless white linen on one side, and of women draped in the bark cloths, soft and restful to the eye, on the other.



Natives leaving the cathedral, Mengo, Uganda, after a service. The congregation is summoned by a huge drum instead of a church bell
Photo, C. W. Hattersley

"There were no chairs or pews, but each one brought a goatskin or grass kneeling-mat. With no muffled, inarticulate voice did they join in the Lord's Prayer; a noise as of thunder sounded through the building. When the time for the reading of the Scriptures had come, there was a general unbandaging of Gospels or Testaments, which their owners securely bound round in strips of calico to protect them. Surely," says Mrs. Fisher, "the most ardent critic of missions could not have failed to be convinced of the reality of these people's Christianity had he looked at the order of this great service. Their reverent behaviour as they worshipped in a church built with their own hands and listened to one of their own native clergy must have deeply impressed even the most cynical onlooker."

On the West Coast, too, progress is being made. Girls' schools were established in Sierra Leone so early as 1846, and have been carried on ever since with wonderful success. It is utterly useless to Christianise and civilise the men unless the women can be taught at the same time.

From a mission field in one part of West Africa we are told of a great fight going on between the baptised young men and their people. It is the custom for a girl when betrothed to go at once to her mother-in-law's house to be trained by her for her husband. A missionary wrote in 1909:

"I cannot describe the condition of the older women. It is more near the animal than the human, and one can see how possible it is for each generation to get lower down than the last with such teachers. A great storm of opposition is being raised now, and we await the result, confident that the Christians will win in the end, and be allowed to have their wives trained as Christians. We anticipate that in the near future it will be absolutely necessary to have a home where such girls may be placed by their future husbands."

The nearest girls' school then was sixty miles away, a prohibitive distance for most, even if there were sufficient accommodation for the extra pupils. Now (1911) a special school for the training of native women has been started only four miles away.

The Need for Schools

From Abeakuta Miss Rankilar wrote, in December, 1910, that on her return from her furlough in England she was met, even before arriving in the town, with the question, "What about our girls' school?" Alas! Miss Rankilar could hold out no immediate prospects of the establishment of such a school. She says:

"I wish some teachers, especially infant-school teachers in England, could realise the vast opportunities there are in a great town like this, in which there is no separate school for girls, except the Roman Catholic school. Yet the parents have begged again and again for one. Why do we not open a school? Because there is only one missionary available, and no one to take her place when furlough falls due or if sickness should come. . . . Women's work in every form awaits leaders, but as yet it waits in vain."

From Nigeria we hear of training homes which were established in 1907 for girls who are too old to go to school, but who wish for training, either in order to earn their own living or to enable them to become useful wives. Most of them are Christians who are

betrothed to heathen men, but who cannot now become one of many wives. The refusal to do this brings a great deal of misery and distress to the girls, and often active persecution. In the homes they learn sewing and laundry-work, besides receiving regular religious instruction and lessons in reading, writing, and arithmetic. A good many of them have married Christian men, and are making them truly admirable wives.

The Establishment of Secular Schools

From Miss Warner, in charge of the Girls' Training Home at Umwdi, Oka, we have an account of a Women's United Conference, held at Onitsha in 1910. Miss Warner writes :

" It was the first conference of native and European women, and was successful beyond expectation. Two delegates and the teacher's wife from each mission station were invited, and were the guests of the Christians of Onitsha during the three days of conference."

Miss Warner also sends an encouraging report of the training school, each year " showing a rather higher standard of education in order to keep up with the times. Each girl also receives the industrial training which is so important in its effect on the future homes of the 160 Christian women."

Miss Chollet writes of an itinerating tour in the neighbourhood of Umunya, and of the hearty welcome she received. Everywhere she was greeted by the women with the cry, " Do come and live amongst us to teach us. How are we to learn ? We have no one to teach us."

This cry for teachers comes from all parts of Africa, and is being answered by the Government, as it is in India and China (see Vol. 2, page 1515), by the establishment of secular schools. In this connection a letter from the Rev. G. T. Basden, of Awka, dated November, 1910, is of interest. He says:

"The making of systematic religious instruction a compulsory subject in our code necessarily prohibits our schools receiving grants in aid from the Government. But the simple West African cannot comprehend a man who professes to hold no religion at all. A man without any sort of belief is unthinkable in these parts at present. Hence the children attending our schools are *willing to pay fees rather than attend other schools freely*. The West African is a distinctly religious man. Religion, of whatever kind, always appeals to his nature, and so there is no difficulty in keeping our schools well filled with pupils. School fees for this year will amount to something like £150, and this in spite of the fact that, in towns where there is a Government school, a tax is levied upon the people generally to pay for the educational facilities supplied, so that many people pay both the tax and the fees. This clearly illustrates the desire for religious instruction in a very practical manner."

The Church Missionary Society at home is unable to respond to the urgent appeals made to them by missionaries abroad. The need for English teachers is very great, but even where there are women willing to give up work in England in order to plant the seeds of learning in the fertile soil of Africa, the lack of means to send them out is at present an insuperable obstacle. Unless it is speedily overcome the opportunity will have passed away. The Africans are now in a plastic state, which will not last. Civilisation, apart from Christianity, is making rapid strides. But Mohammedanism also is advancing very rapidly.

The African is proving that he possesses a power of organisation and leadership not to be found in India, and which will make him a power to be reckoned with in the future.



A group of East African school-children. The natives of Africa are intensely anxious for education, and are most willing to contribute towards the cost of denominational schools

If, therefore, it is " the hand that rocks the cradle which rules the world," it is of the utmost importance that the African woman should have Christian influence brought to bear upon her now.

Those willing to go or to send others are asked to communicate with the Secretary, Women's Department, Church Missionary House, Salisbury Square, E.C.



THE ARTS

This section of EVERY WOMAN'S ENCYCLOPÆDIA tells what woman has done and is doing in the artistic world; how she may study, and how attain success there. Authoritative writers are contributing articles on:

Art
Art Education in England
Art Education Abroad
Scholarships. Exhibitions
Modern Illustration
The Amateur Artist
Decorative Art
Applied Arts, etc.

Music
Musical Education
Studying Abroad
Musical Scholarships
Practical Notes on the Choice of Instruments
The Musical Education of Children, etc.

Literature
Famous Books by Women
Famous Poems by Women
Tales from the Classics
Stories of Famous Women Writers
The Lives of Women Poets, etc., etc.

SPECIAL HINTS FOR CONCERT-PLATFORM ARTISTES

By MADAME CLARA BUTT

Qualifications Essential to Success—The Common Fault of Overtaxing the Voice—The "Slow but Sure" Method—Importance of Clear Enunciation—How to Practise Before a Mirror—Nervousness—Studying Away from the Piano

THERE can be little doubt that competition on the concert platform is keener to-day than it ever was, and on that account, the first words of advice I will humbly venture to give to aspirants to vocal success are: "Be sure that you possess real singing ability before taking up the concert platform as a means of livelihood."

A Word of Warning

I fully realise, of course, that the concert platform does not cast quite so irresistible a glamour over its votaries as does the stage proper, but, at the same time, my experience has taught me that it nevertheless exercises a considerable attraction for a very large number of young people, who are induced to enter the ranks of the profession, in many cases, I fear, without possessing the slightest chance of success. It is for that reason that I earnestly advise the ambitious musical student to secure the best advice as to her real capabilities before starting out on a career for which really—although she may refuse to acknowledge the fact herself—she is not adequately fitted.

In writing these special hints to concert-platform artistes, therefore, I am assuming that my remarks are being addressed to those who possess the qualifications essential to the attainment of success—in other words, to those who not only possess a voice capable of reaching a really high pitch of excellence under careful training, together with a small amount, at least, of dramatic power, but who are also prepared to show courage and determination in those dark hours inseparable from the career of every young artiste.

I am strongly of opinion that one of the most common faults among young singers is to overtax the voice. In their eager enthusiasm to reach the highest point of proficiency in the shortest possible time, they overdo their daily practice, with the result that instead of the voice becoming stronger, it probably grows weaker, and finally a breakdown is almost sure to occur. Yes, many a young singer has marred her chances of success through failing to realise that the muscles of the larynx are extremely delicate, and should be put to as little strain as possible.

The Slow but Sure Method

I have always believed in the slow and sure method of singing, and on that account I can assure the aspiring artiste that ten or fifteen minutes' singing practice a day in the early part of her training should be found quite sufficient. Of course, as the muscles of her throat become stronger this period should be gradually extended, though even when her voice is thoroughly strong I think ten minutes' singing practice, repeated at intervals three times a day, is a far wiser policy to pursue than to sing for half an hour

without a rest. And yet young singers have come to me on countless occasions, and when I have asked them whether they practise regularly, they have smilingly replied, "Oh, yes; I sing for two hours in the morning, and an hour in the afternoon, every day of my life." I need scarcely say that I have at once done my best to deter them in future from continuing so suicidal a policy.

Another very prevalent mistake to which young singers are prone is to overlook the very great importance of clear enunciation. In their appreciation of the beauty of the particular music which they may happen to be singing, they, seemingly, forget that clear utterance of the words is also of importance. Thus, especially among amateur vocalists, many beautiful songs very often are completely spoilt by the indistinct utterance of the singer, who, in her anxiety to do full justice to the music, has left the words of the song to look after themselves. In opera, perhaps, when the artistes' actions help to tell the story, such a fault may occasionally be condoned, but on the concert-platform music so rendered becomes quite ineffective.

I recall with a feeling of pride, which I would not repress if I could, that her Majesty the late Queen Victoria once told me that her enjoyment of my singing was greatly enhanced by the clearness of my enunciation, and I well remember, too, that I esteemed that high compliment all the more because it so faithfully reflected my own views on this matter. Let me, therefore, earnestly counsel the young concert-platform artiste to bear in mind at all times that enjoyment of vocal music—oratorio especially—cannot be complete unless every word pronounced by the singer can be heard distinctly by every member of the audience.

In writing of the value of clear enunciation, I would point out, too, that the penetrating quality of the voice is materially assisted by a distinct articulation of the words. To accentuate my point, let me quote the remarks of a famous master on articulation: "This branch of the vocal art generally receives much less attention than its importance merits, not only from students, but also from many teachers and vocalists, whose mission it should be to encourage artistic singing.

"Too much time is expended in acquiring quantity of tone at the expense of quality and distinct enunciation. As a result, shouting, instead of singing, is frequent; while it is not uncommon for the greater part of an audience to come away from a public performance of vocal music without having understood more than a few words of what has been sung."

Although, as far as singing is concerned, imitation is most assuredly *not* the sincerest form of flattery, I am, none the less, convinced that, in the early days of their career, concert-platform artistes can learn much by studying the methods of those who have already "arrived." After all, one of the great secrets of success in every walk of life is not to be above taking hints from those who have succeeded, and, bearing this



Madame Clara Butt, the world-renowned singer, who in this article, written specially for "Every Woman's Encyclopædia," gives young singers the benefit of her wide experience in singing on concert-platforms

Photo, Dinham, Torquay

in mind, I would, therefore, specially advise young singers to watch the best-known artistes of the concert platform as often as possible.

Let me, however, impress upon them not to become mimics. Mere parrot-like mimicry of some renowned interpreter of a song should at all times be strenuously avoided, for in singing, as in everything else, slavish imitation of the model, no matter how good that model may be, is always unsatisfactory. Still, after carefully watching the methods of a great concert-platform artiste, the young singer will assuredly find ample scope for originality of treatment left to her.

Facing the Audience

So, my aspiring concert-platform artiste, let this be your motto: "Saturate yourself with the spirit of the part allotted to you till every shade of the composer's meaning becomes perfectly clear to you." And to "get at" that spirit, I know of no better method than to study the methods of those who have already mastered the composer's meaning by long and protracted study.

And now let me say a few words about "platform self-control." Almost every normal-minded young singer will find herself attacked many a time and often in her early days by what can, I think, be best described as "nerves."

Many of our greatest vocalists have told me that they habitually suffer from nervousness. Nevertheless there can be no doubt that this nervousness can be kept under self-control as the artiste becomes more experienced. And, after all, I am not at all sure that the nervous singer does not, as a rule, do herself more justice than the very confident artiste who faces an audience with the staunchest belief in her ability to do herself ample justice.

For this reason, the young artiste should endeavour to cultivate a belief in herself to prevent her nervousness. When she has done this she need have no fear that that "quaking feeling in the heart" will interfere with her rendering of a song.

The Effect of Health on the Voice

No; "nerves" may be very unpleasant to those who habitually suffer from them, but when experience has been gained, and "platform self-control" acquired, it is a mistake to imagine that they necessarily prevent an artiste from doing herself proper justice. In offering my sympathy, therefore, to those who suffer from extreme nervousness, I would, at the same time, throw out a reminder that most singers at one time or another find themselves similarly afflicted, though, personally, I have never suffered from it myself.

During my career I have frequently noticed that a common fault among many young artistes is to overlook the influence of bodily health on the voice. The connection between mind and body is, nevertheless, so intimate that, when worried or suffering from some physical ailment, a singer's voice is, in consequence, almost bound to reflect the fact that all is not well with her. This being so, anything liable to harass or depress the student should be as much as possible kept in the background during the early stages of training, for experience has proved to me that physical ill-health, or depression, are almost as fatal to the progress of the aspirant's voice as even malformation of the organs of speech.

A point of the highest importance in concert-platform work is to rest the throat as much as possible before singing, otherwise an artiste cannot reasonably expect to have her voice at its best. Personally, when fulfilling public engagements, I put in the greater part of my practice in the morning between the hours of eleven and one each day, so that my throat can have several hours of complete "rest" before I am due in public.

How and When to Practise

I am a believer, too, when work is very plentiful, in practice being confined to exercises instead of songs. It is also no bad thing to follow the "quiet" method of practice—that is to say, study away from the piano altogether. This, of course, can be done best with songs and exercises, and, as far as the latter are concerned, I am inclined to think that the effect can be judged much more accurately when rendered in this way than when sung over and over again with accompaniment. The "quiet" method, too, boasts the additional advantage of possessing a great saving of vocal effort—a point I cannot emphasise too emphatically for all young artistes, especially the very ambitious student whose enthusiasm is apt to run in the direction of overwork.

In conclusion, as one who has had no small experience of concert-platform work, I may perhaps be permitted to say that the life of a singer, strenuous though it is at all times, is, nevertheless, so replete with interest that I can think of no more desirable occupation to those whose ability and constancy of character will enable them to overcome successfully the countless difficulties which inevitably beset the path of all young singers. I would repeat, however, that competition on the concert platform these days is keen, deadly keen, and on that account let me earnestly beg young singers to make quite sure that they are thoroughly well equipped for the struggle before they start forth on the stormy seas of a profession in which to every competitor who achieves real success there are a hundred others who, depressed and weary of the struggle, drop out when the contest has, in reality, only just begun.

My advice, therefore, to young singers is to be quite sure they have a voice, that they possess continuity of purpose, and also that they can bear to hear the truth.

THE ART OF ELOCUTION

By MURIEL PEDLEY, L.R.A.M., A.R.C.M.

Professor of Elocution at the Kensington School of Music

No. 2. CORRECT PRONUNCIATION

Continued from page 2842, Part 23

Mutilation of the English Language—The Trilled "r"—The Combination of "th"

THERE is always a tendency to forget that in the words where, when, white, what, whether, wheel, etc., there happens to be an "h" after the "w," and they turn into were, wen, wite, wot, wether, weal, etc., respectively.

Should the "h" in these words be over emphasised, speech immediately becomes affected and unnatural, but there should be a suggestion of the letter in order to differentiate between were and where, wight and white, wether and whether, and weal and wheel.

These are cases in point of the mutilation of our language.

Dropping the Final "g"

This is, unfortunately, not confined solely to the uneducated classes, and people are to be met with on every hand who consider it "good form" to say "Mornin'" for "Good-morning," and so on through all their conversation, never once realising that beauty of form is just as necessary in speech as in other arts.

To chip or mar a statue would be considered an act of vandalism, and yet we systematically maltreat words, which, after all, are the only means we have of clothing our thoughts.

It is a strange thing to say, but nevertheless true, that many people labour under the impression that certain forms of defective speech have a fascination all their own, and consequently they adopt a lisp or cultivate the sound "w" instead of "r," thereby mutilating their words after the same manner as the cockney, though with less excuse, seeing that they have had the advantage of education in literature, which he has lacked.

This habit is often formed in childhood, and allowed to pass by parents, who think it "so sweet" to hear the baby-talk, and wanting the foresight which will see the difficulty of correcting that which is imperfect in future days.

The Trilled "r"

A certain set thus grow up with the idea that "round" should be pronounced "wound"; "really," "weally"; "roaring," "woawing," etc., converting all the "r" sounds into characterless mumblings. Surely, this consonant is one of the most forceful. Change the "r" in "cruel" into "w," and instead of a word pregnant with meaning, you have at once one that is merely insipid.

In the same way, to speak of the "woawing of the sea" would give no idea of the tumbling waves on the shore hurling themselves defiantly at the cliffs which bar their progress, whereas the very word "roaring," spoken with the trilled "r's," gives at once a very vivid mental picture, and an aural sound of their restless action.

There are pitfalls with regard to trilling the "r." For instance, to say "hear-r-r-t" for "heart" is quite as mistaken as saying "wude" for "rude," and is usually one of the peculiarities of the dialects of the northern counties and Scotland. In singing, the "r" is occasionally sounded before a consonant, but it should not be so in speech, the rule being that before a consonant the "r" is not trilled, nor at the end of a word, unless the next begins with a vowel, as—"War alarms the country," the "r" in war would be slightly rolled. In a word with a vowel following the "r" the "r" is sounded, for example, as in the word "rage."

There is an idea abroad that to sound the "r" is affected, and therefore to be avoided as unnatural, or so slurred as to take from it its natural robustness. If only due thought were given to words with the "r" pronounced correctly, it would be seen immediately how much they are enhanced by its invigorating influence.

"With" or "Wiv"

Of course, there are people who cannot sound "r" owing to some defect in the mouth or tongue, and with them "s" also puts a fresh impediment in their way, developing into the sound "th" instead of the sibilant, and "hissing serpents" will become "hithing therpenths." "Z" is another consonant which, being similar to "s" though having a deeper tone, presents some difficulty to the person who lisps.

To return to the faults of the cockney. It has been seen how he mutilates his vowel sounds, clipping or adding to them whenever possible, and also, how the consonants "n" and "m" are spoken with the nasal cavities closed.

There are two more consonants which, coming in conjunction one with another, permit him to form his favourite habit of clipping, and these sounds, "th" by name, are converted into "f" or "v" as the case may be. For instance, a cockney will pronounce mother as "muvver," "with" as "wiv," and "threw" as "frew." Certainly the combination "th" is a difficult one, and foreigners rarely surmount it.

To be continued

THE FIRST VIOLIN LESSON

Continued from page 2120, Part 17

The Importance of Using the Left Hand Correctly—Right Use of the Bow Arm and Hand—Building Up a Good Style—The Second Position—Choice of Music—The Diligent Practising of Exercises—Expression—When to Join an Orchestra and the Advantage of so Doing

IN the last article great stress was laid on the extreme importance of conscientious care being given to the preliminary use of the fingers of the left hand.

The left hand *is* very important, for with it the notes are formed in obedience to the mind and ear. But the right hand is also very important, and the quality of tone produced is made or marred by the right or wrong use of the bow arm and hand.

It is generally thought that a beginner must inevitably "scrape." For the first two, or perhaps three, lessons it is almost impossible to avoid making some quite unpleasant sounds, but it is the fault of the teacher if it continues for longer than that.

More Haste Less Speed

Let the pupil first learn to produce lovely soft sounds on the open strings only, being careful to remember that the angle of the arm is different on each string. The arm and hand must not be used as a drag on the bow but as a lifting and pushing agent. The wrist must be quite loose and the pressure on the bow be equally divided between the first and fourth fingers. A looking-glass is of the greatest help, as then the pupil can see for herself when she is using the right part of her arm or wrist, when the angle of her arm is right, and when also the bow is being drawn straight over the strings.

It is most important not to hurry over the correct and patient mastering of the easiest bowing, nor is it advisable to teach any but the first position for some months. For pieces at this stage Berthold Tours' "Thirty Melodies," Pleyel's "Sonatas," and Kayser's "Studies" may be recommended.

A great mistake that is often made is to avoid teaching the second position. It is a hard position, but it grows no easier by being put off, and if it is taken at once all the other positions seem easy in comparison. As soon as the second position is learnt and the third taken as the next step, a large literature is open and waiting for the really musical child. Most of the simple and quite beautiful music of the seventeenth century does not go beyond the third position, and not only does the practice of this standard of music help to teach her a suitable technique, but it also trains her ideal of what music itself should be.

The pupil who learns early to love Corelli and Purcell will, all her life, prefer the highest in music, and will not tolerate anything vulgar or trivial in what she either hears or performs. The only possible objection to the choice of the early violin masters for a student's study is that, difficult as they are to really play *well*, they do not give a *wide range* of difficulties. They give very small varieties in bowing or keys. To counteract this objection it is advisable to give some modern studies also.

It may be found advisable to use the studies of Mazas, Kayser, Spohr, Dont, Kreutzer, and occasionally even De Bériot, while working the old and somewhat gentle works before mentioned.

Sufficient stress cannot be laid on the importance of working the left hand until it is really firm and strong. Every finger exercise should be practised first *without* the bow, and if the professor can hear the notes at the end of the room simply by the firm percussion of the fingers on the strings, she can congratulate herself and her pupil. The Schradieck finger exercises are invaluable *if* they are worked the right way. The bowing of these exercises should be soft and very even. In studying the sonatas of Corelli and Purcell, which are all for *piano and violin*, the pupil should study not only the violin part but the piano part also.

But few children realise what a sonata is. The intelligent teacher, therefore, should make a simple analysis of each movement, and point out when each instrument has the subject, and when it has merely a secondary or accompanying part.

It is never too early to insist on the pupil minding the marks of expression. It is wonderful how careless quite good players are, and later on, when the pupil is advanced enough to wish to play in orchestra or quartets, she will find herself an unwelcome member if she is oblivious of the "fortes," "pianos," "diminuendos," "crescendos," and the other innumerable signs.

Joining an Orchestra

After three years' careful work the average amateur pupil should have mastered her positions, her scales in two octaves, and some easy broken chord exercises. She should be able then to give an intelligent sensitive reading of some simple sonatas, and should be on the high road to a sound technique. As to the time a student should give, it depends on the amount of time she has left on her time-table, and whether she is at school or not. An hour a day is the minimum and three hours the maximum.

The pupil at this stage should be allowed to join an orchestra, provided that the music chosen is simple and good, and that the conductor is herself or himself a violinist. The conductor should be very careful to watch the positions and bowing of the players, and to encourage them invariably to give a beautiful *quality* of tone.



WOMAN IN HER GARDEN

This section gives information on gardening topics which will be of value to all women—the woman who lives in town, the woman who lives in the country, irrespective of whether she has a large or small purse at her disposal. The range of subjects is very wide and includes :

Practical Articles on Horticulture
Flower Growing for Profit
Violet Farms
French Gardens
The Vegetable Garden
Nature Gardens
Water Gardens
The Window Garden
Famous Gardens of England
Conservatories
Frames
Bell Glasses
Greenhouses
Vineries, etc., etc.

MAKING A SCENTED GARDEN

By HELEN COLT, F.R.H.S.

Diploma of the Royal Botanic Society

Scented Flowers in Old and Modern Times—Flower-beds Near the House—The Scented Garden Proper—Lily and Rose Gardens—Old-fashioned Flowers

PRESENT-DAY gardening has to some extent departed from ancient tradition, under which the scents of flowers and herbs were as much a consideration as was their appearance or flavour.

The owners of small and large gardens alike would do well to consider more frequently this aspect of flower and herb culture, and to do so more often for the sake of enjoying the flowers in their natural surroundings. For Bacon was surely right when he said that the breath of flowers " is far sweeter in the air (where it comes and goes like the warbling of music) than in the hand," and if we feel the charm of this sensuous suggestion, we shall also agree with him that " nothing is more fit for that delight than to know what be the flowers and plants that do most perfume the air."

The King's Herb-woman

In former times there was a custom prevalent in England of " sweetening the house " or " strewing the hustings " with sweet-scented herbs and rushes, as a preventive against disease germs, as well as for their pleasant scent. An old picture of the Coronation procession of King George IV., shows the King's Herb-woman at the head of a number of fair maidens of well-known families, all of whom carry sweet-scented flowers wherewith to strew the Royal way. (See page 2103, Vol. 3.) One could wish that so picturesque a custom had survived to the days of our own King George.

One of the great attractions of the garden of sweet scents lies in the fact that it may be as much or as little restricted in size as space and the owner's wishes demand. For it may extend to bowers of roses and an entire garden of lilies, or comprise merely a patch a yard wide of savoury herbs. Whatever its dimensions, space can generally be found for one or two sweet-smelling climbers, and, if it is decided to have a bed of scented flowers immediately below the house-room windows, roses or other climbers can be trained up the side of the house.

For such a bed a succession of flowers could be carefully arranged. The winter-sweet (*Chimonanthus fragrans*) or the Daphne mezereum will be planted for the early part of the year, with lilac, syringa, or a pillar rose to contribute its sweetness later on. Below these, for spring display, a carpet of narcissi and daffodils can be spread, with tulips, such as Thomas Moore or Yellow Prince, in alternate masses. Hyacinths are also suitable for formal beds near the house, and the musk-scented hyacinth can be used if others are thought too strong in scent.

Window-boxes

A pretty bed can be arranged of white and pale pink (Beauty of Nice) stocks, with specimen plants of heliotrope or lemon verbena between, and an edging of Snow Carpet alyssum. The old-fashioned Mrs. Sinkins pink makes a capital permanent edging, and, of course, nothing more charming can be devised than a border of carnations (for the culture of which directions have already appeared in EVERY WOMAN'S ENCYCLOPÆDIA, pages 569, 686, Vol. 1, and 2123, Vol. 3).

Window-boxes should also be arranged with a view to the perfume which can

be enjoyed indoors from flowers planted in them. If any of the house windows face north, sweet-scented pelargoniums can be used as specimen plants. Or small monthly roses can be planted, and a carpet of musk laid down. Again, annual candytuft is a splendid subject for massing in borders which do not obtain much sunshine.

The Scented Garden Proper

This may be in itself a rose-garden, surrounded by four or six wide borders sloping down towards it, and a pergola covered with honeysuckle to lead the way. The walks may be of soft grass, which should be kept in perfect condition, or they may be of broken paving stones or of old red brick. In the latter case, small, sweet-scented flowers—*e.g.*, pinks—should be encouraged to grow between the crevices, or a packet of some annual, such as Virginia stock, mignonette, or candytuft, be scattered between.

Sweet Herbs in the Garden

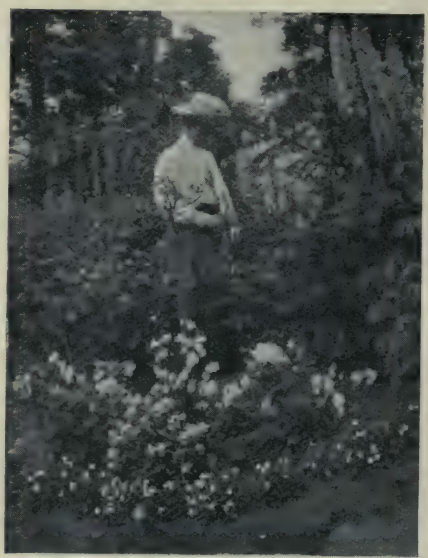
In the herb-garden, which may or may not be a part of the garden of sweet scents proper, Bacon would have us plant "whole alleys" of burnet, wild thyme, and water-mints "to have the pleasure when you walk or tread." Among pot-herbs to be grown in the plot which should be assigned to them are the graceful, feathery-leaved fennel, the leaves of which are used for seasoning and the seeds for flavouring liqueur; dill, which much resembles fennel in appearance, with seeds used as a condiment as well as for pickling and for flavouring preserves. Place, too, should be found for angelica.

Rosemary, borage, marjoram, mint, pennyroyal, chives, and, above all, sage, with its glaucous foliage and pretty blue flowers, are really ornaments to the garden as well as useful and sweet-smelling herbs. Parsley is also a pretty plant for edging the herb-bed, or for growing in a mass, whether the fern-leaved or moss-curled varieties are utilised, and there is also a variety called Hamburg parsley, possessed of a thickish, turnip-like root, which can be cut up for flavouring. Savory, hyssop, sweet basil, and tarragon, the last of which is a pretty plant which flourishes without attention in most gardens, are other herbs of which the leaves are used for seasoning purposes, while chervil is used for garnishing as well as for seasoning.

To return to the supposed rose-garden. This can be sunk slightly, and approached by steps cut out in the grass, or made of shallow stone. Parallel with these can be made up the four or six borders, four, six, or more feet in width as space allows, in which masses of sweet-scented flowers are to be arranged.

In making the garden, it is needless to say that the ground should be deeply trenched and well made up with old manure and good fibrous loam, and as the effects will be permanent, it would be well to make up a special compost where required for the different types of plants grown.

One or more of the wide borders may contain specimens of the best flowering shrubs—which, of course, must be carefully kept within bounds. Almonds, mezereon, double furze, flowering currants, and magnolias will beautify the early part of the year. Small hawthorns, double cherry, and laburnums can follow, with brooms, sweet-briar, spireas, sweet bay, mock orange, and syringa later on.



A scented garden is a delightful possession. Even a small flower-bed such as the above, filled with roses and sweet-scented plants, will make a beautiful feature in a garden

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Old-fashioned Flowers

The hardy flowers which will form the staple of the scented garden must include wallflowers and sweet-scented bulbs in spring, arranging the dark wallflowers in great masses against the yellow and white of late-flowering narcissi and tulips. These may be grouped in the neighbourhood of some of the flowering shrubs, and in partial shade also may be planted and left undisturbed large clumps of garden lilies of many kinds.

While speaking of lilies, a special place should, of course, be reserved for a bed of lilies of the valley for picking, where these can remain and increase from year to year, a top-dressing of leaf-mould only being given in autumn.

The Cultivation of Lilies

The selection of lilies is so large that the garden-maker will hardly wish for guidance, but a few remarks as to the method of planting will be useful. A deep, rich soil is needful for most lilies, and this should be thoroughly drained with rubble at the time of making up. In planting bulbs, place them two or three inches below the surface, and put plenty of sand above and below. A dusting of flowers of sulphur before planting will go some way to prevent disease.

In the case of stem-rooting varieties, a top-dressing of rich, light soil mixed with

charcoal should be given as soon as these roots appear. Lilies with stem roots should not be exposed to full sunshine, for obvious reasons.

As a broad border to the summer-flowering lilies, to harmonise with white and yellow, and form a fitting set-off to the orange lilium croceum and others, lavender should be grown, especially the stronger Grappenhall variety, now beginning to find favour. Lavender is, of course, delightful to gather and dry for placing in muslin bags among linen, and it is a pity that, like the making of pot-pourri—for which the scented garden will give ample material—the custom is tending to be less practised than formerly.

Among herbaceous perennials and annuals which will be planted in large masses are meadowsweet, sweet sultans (especially the new and beautiful varieties called Bride, Bridegroom, Bridesmaid, and Honeymoon), and sweet scabious, a charming annual both for sight and smell, which makes a good background to dwarfer plants such as verbenas and stocks.

While on the subject of stocks, the night-scented stock should be mentioned, as a not too conspicuous place must be given to this flower, owing to its unattractive appearance by day. Lovers of Mrs. Ewing will need no reminder to include red bergamot in their garden—a good town subject, too, albeit its distinctive association with the hero of Daddy Darwin's Dovecot. The silver-leaved rosemary and southernwood (or Old Man, as it is called) should be planted in large clumps, like carnations, picotees, and pinks, and, in a sheltered place, there should be borders of violets (especially *white* violets) and primroses, to surprise the wanderer in early spring. A still earlier flower which asks nothing but to flourish undisturbed is the winter heliotrope (*Tussilago fragrans*).

Sweet Peas and Roses

Woodruff is a kindly little subject for the garden later in the year, and will flourish in shade and without disturbance.

If a small pond forms part of the scented garden, water-lilies will, of course, be grown, sweet irises, and rushes, and water hawthorn.

The garden of sweet scents will not be complete unless an ample space is devoted to sweet-peas, and for these there can be reserved either one of the broad borders surrounding the rose garden, or large spaces among the other plants. It is a good plan to have the peas arranged in separate colours, to harmonise with the colour scheme, as well as for the sake of convenience of gathering, with, perhaps, a fence of them planted in mixture towards the back.

A final feature of the scented garden must not be omitted. In arranging the sides of the sunk portion, a curved slope should be thrown up, facing the entrance, to be entirely covered with wichuriana and other roses of a rambling habit, pegged down carefully at intervals, and then allowed to roam at will.

FLOWER CULTURE FOR PROFIT

Continued from page 2845, Part 23

By A. C. MARSHALL, F.R.H.S.,

Author of "The Farmers' Friend," "Small Holdings for Women," etc.

The Question of Glass—Care of Pathways—What to Do in the Winter—Etceteras of the Floral Farm—Flowers to Grow

VAST ranges of greenhouses mean an immense outlay of money, not only in their erection, but also in upkeep, and the woman who proposes to grow cut-flowers for market should regard glass in bulk as a future step, to be taken only after years of experience, when proficiency in every garden task has been attained.

At the commencement of a small undertaking a little glass is a positive necessity, even if it be only a few frames, but the whole point is to ensure a humble though thorough beginning, and then to make progress stage by stage and year by year.

The principal use of a frame is to bring on seedlings quickly, and to protect tender plants from the exigencies of our winter. For example, the professional grower of sweet-peas sows the seed in October in a cold frame, and transplants into the open in March, thus securing the earliest bloom possible. Cuttings are also forced in a garden frame, and there are other operations all savouring of careful nursing and pampering to gain a few days on our treacherous climate.

Dimensions of Frames

For floriculture, frames should be about eighteen inches in height at the rear, and a foot in elevation at the front; they should be some five or six feet across and nine feet long, the lights being each about a yard wide, supported on rebated framework in the usual way. In the spring, when forcing work is going forward, these frames are stood upon banks of green manure, the heat from the latter rising through the six inches of soil in which the seed or plantlings are set so hastening Nature.

The most up-to-date flower-growers have a system of portable greenhouses. The framework is a permanency, and in the open

ground such subjects as chrysanthemums are raised in long lines. Then in the autumn, when the flowering period arrives, the sections of glass like windows are bolted in the framework, and where in the morning the plants were in the open, by evening they can be placed under glass without the labour or risk of transplanting. This, however, is the last word in flower farming, and the most ambitious grower must learn to walk before she can run in the delightful profession she has elected to follow.

There are any number of women who dread the winter in the country, deterred by the oceans of mud and slush that never seem to dry. In planning a holding where flowers are to be raised for profit, the paths must have very close attention, so that they may be as presentable as is humanly possible during the bad weather. Certainly this is a



Seedlings that are grown in drills should be carefully weeded with a hand hoe

feature upon which money should not be stinted, and the walks must have a solid foundation of broken bricks, clinkers, or large cinders. They should be faced, if possible, with gravel moulded with the roller, so that the path is higher in the centre than at the sides. In the winter there are heavy barrow-loads of soil and manure to be moved from place to place, and if the paths are badly engineered, untold discomfort will be certain to follow. Take the writer's advice, therefore, and give this matter close attention.

Speaking of the winter, one must not suppose that the floriculturist can hibernate and dream away the dreary spell. It is upon the winter's labour that summer success depends, and there is an immense amount of work to be done. In the first place, there is the digging and cultivation of the land, all-important and not to be neglected. Then, where the soil is heavy and sticky, wide, deep trenches should be cut through it, the excavated earth being piled up on either side of the gulleys. The effect of this treatment will be to aerate and purify the staple, and when in the spring it is levelled, it will work finely, pulverise well, and prove to be doubly as dry as land that was neglected.

Then, again, the winter is the time of planting. Right up to Christmas, in the mild weather we often experience, and from the beginning of March, the perennials may be bedded out where they are to bloom, and the transplanting of other hardy subjects will be in season. Roses are planted in October, for instance, and so are the majority of flowering shrubs. Then there are the bulbs, which are bedded out in October and November, whilst the flowers are gathered from February onwards. The winter is, indeed, of the utmost importance, and the woman worker who hopes to make her year's income during the summer sunshine will be speedily disillusioned when encountering practical operations.

Among the etceteras of a floral farm one must number a varied assortment of tools not found in general use by the amateur. There is the hand hoe, for example—a short-handled tool employed where seedlings have to be carefully cleared of weeds, so carefully, in fact, that the long-handled implement would not be practicable. It is back-aching work using this little tool, but when the fingers grapple with the bigger weeds, the hand hoe will chop out the smaller ones very quickly. The aphis-brush, used for removing blight from the leaves of roses and other subjects, is of the utmost importance, and as it only costs a shilling, it need not be neglected on the score of expense. It is a two-headed brush, and is sold by all garden sundriesmen. Secateurs are seldom used by professional gardeners, as the blades are apt to bruise, and a sharp pruning-knife, costing also a shilling, is generally employed.

A grass-hook, which looks like a miniature scythe, is a tool much used on a floral farm, its function being to mow down wallflowers, sweet-williams, pansies, or other subjects that in flower-farming are treated as biennials. The stems so cut are raked up into a heap, and burned, the roots being retained in the ground when digging it over. A small hook suitable for this work would cost eighteenpence.

Flowers it Pays to Grow

GYPSOPHILA. Wherever sweet-peas are grown for market, there will you find gypsophila, or "gyp," as it is known in the vernacular. Its fine, feathery foliage, with the blue tints, makes it an ideal subject for setting off sweet-peas in bunches, and acres of it are raised in our large market-garden districts.

The annual gyp is sown in April, the seedlings being thinned out till they are four or five inches apart. The perennial kind, with its woody roots, is known as Gypsophila Paniculata, and is planted out a yard apart, seed being sown in early summer, though it is

probably better to purchase plants from a nursery and bed them out late in March for blooming the same season.

HYACINTH. On account of its formal habit and overcoming perfume, the hyacinth is not a very marketable subject. White hyacinths are, however, used for wreaths, and there is a limited sale, when in full flower, for bulbs grown in pots. The Roman hyacinth is, perhaps, the best from a market point of view, and if the bulbs are planted early in September, they will bloom by Christmas. They do better in a light, sandy soil than in any other staple, but may be grown in fibre in vases without drainage.

IRIS. The iris family is very valuable from a grower's aspect, the blooms being showy, and lasting well in water. The common flag iris (*I. Germanica*) can be cultivated profitably, especially if the newer sorts are grown. There is one variety of white and old gold, another of purple chased with rich blue, another mottled white and blue, and so on. The plants are perfectly hardy, but prefer a spot that is slightly damp though open to the sun. The peculiar rhizominous roots must not be completely buried beneath the soil, and the family, as a whole, abominates fresh manure. Every third year or so the clumps must be taken up and divided, or they will become overgrown.

The Spanish iris, commonly known as the Poor Man's Orchid, is a recognised market garden flower, and during the period of bloom a rough canvas awning is usually erected over the bed to protect the delicate colourings of the blossom. The plant is raised from bulbs bedded out four inches apart and three inches deep in early November, and blooms in the spring.

English iris and the Japanese variety are well worthy of cultivation for marketing purposes.

LATHYRUS. This is the botanical name of the " everlasting," or perennial, pea. It is raised from seed sown in June, and established plants will yield a mass of bloom. In face of the popularity of the sweet-pea, the non-odorous variety is hardly worth cultivating.

LILY OF THE VALLEY. There is always a sale for lilies of the valley. Among large growers the prevailing system is to retard the crowns. That is to say, the roots are kept in an ice-chamber till required, when they are planted in heat. In this way they can be made to bloom at almost any time of year, and in a surprisingly short period from the moment they are started into growth.

For the ordinary outdoor culture of the lilies, a somewhat damp, shady spot should be selected, and plenty of leaf-mould dug into the soil. The crowns, which may be bought through the bulb-dealers, are bedded out two inches apart all ways, so that their tips are just below the surface, and a top-dressing of leaf-mould is then applied. A bed of lilies of the valley remains productive for many years, until, in fact, the crowns become overcrowded, when they may be lifted and replanted.

LILIES. There is always a demand for good out-of-door lilies, and the auratums, rubrums, giganteums, and tigrinums will always sell, though they are troublesome subjects to pack, and bad travellers. The soil should be very deeply dug, and a sunny, sheltered spot selected, whilst bulbs of good size should be purchased from importers of repute. The majority of the lilies are stem-rooting subjects—that is to say, roots appear in the stem put forth from the bulb, and for this reason, deep planting is necessary. The bulbs need to be covered by six or seven inches of soil. Cow manure, placed well below the level of the bulbs themselves, is the best fertiliser, and the bulbs need not be disturbed for many years after planting.

The Madonna lily should certainly be cultivated. The cultivation of the liliums out of doors is a comparatively simple matter if only the soil is efficiently worked, but greenhouse culture is an art unto itself,



Blight from foliage should be removed by a frequent use of the aphis brush

only to be learned by hard experience, and beyond the scope of these articles.

LUNARIA. This is a prime old cottage garden favourite, usually known by its humble cognomen " Honesty." Its beauty lies in its silvery seed-pods, the stems being gathered in the late summer, and thoroughly dried. There is a limited demand for bunches of this curious plant, which will last through the winter as decorations in vases.

LUPIN. There are few more showy border plants than the perennial lupin (*L. polyphyllus*), but it is hardly a profitable market flower. A few heads of bloom may, however, be grown where there are private customers to supply, for they mingle well with bunches of cut flowers. Seed is sown in June, the resulting plants blooming the following season, or established specimens may be bought very cheaply, and bedded out in March. A warm, sheltered border should be chosen.

To be continued.



WOMAN'S RECREATIONS

This section of EVERY WOMAN'S ENCYCLOPÆDIA gives instruction and practical information on every kind of recreation.

The chief authorities on all such subjects have been consulted, and contribute exhaustive articles every fortnight, so that, when the ENCYCLOPÆDIA is completed, the section will form a standard reference library on woman's recreation.

Sports	Hobbies	Pastimes
Golf	*Photography*	*Card Games*
Lawn Tennis	*Chip Carving*	*Palmistry*
Hunting	*Bent Iron Work*	*Fortune Telling by Cards*
Winter Sports	*Painting on Satin*	**Holidays**
Basket Ball	*Painting on Pottery*	*Caravanning*
Archery	*Poker Work*	*Camping*
Motoring	*Fretwork*	*Travelling*
Rowing, etc.	*Cane Basket Work, etc.*	*Cycling, etc., etc.*

SHOOTING FOR WOMEN

The Choice of a Gun—Etiquette of Shooting—Shooting Schools—Safe Methods of Carrying a Gun—Choice of Shot—Charging Guns—Suitable Clothes to Wear when Shooting

ALTHOUGH firearms specially designed for the purpose of killing game were first introduced some four or five centuries ago, the weight of the big, flint-locked fowling-piece was so great that no ordinary woman would even have dreamed of handling it.

History relates, however, that, in the year 1753, her Imperial Highness the Princess Charlotte—who must have been a sportswoman of rare courage, for the kick of the fowling-pieces was appalling—took an active part in a *chasse* given in Bohemia by the Emperor of Austria.

Each of the shooters—so the chronicle relates—was provided with six guns, with the necessary attendants to load them, and the bag—of which, no doubt, a fair number fell to her Royal Highness's share—included stags, wild boar, roe deer, foxes, hares, pheasants, partridges, larks, and quail.



(Fig. 1). The wrong way to carry a gun, and—

Since the introduction of the light, hammerless modern gun, shooting has become an excellent sport for women, well within the average feminine capacities. Many country girls can nowadays handle a gun with as much skill as their brothers; and it is by no means uncommon to hear of women accompanying their husbands on big-game shooting expeditions, and the list of noted sportswomen, who are also famous as shots, is indeed a long one.

If women are to shoot, however, it is absolutely essential that they should be thoroughly business-like about it, and should study not only the art of shooting well and gracefully, but the all-important matter of "carefulness"—a point which, above all others, marks the good sportsman and sportswoman.



—the right way (Fig. 2)

Both the written and unwritten laws which govern the behaviour of the guns in the field have been framed with the object of ensuring the safety not only of the other guns, but of beaters, dogs, and chance passers by, and it is essential to become thoroughly acquainted with them before taking part in the day's sport.

The Etiquette of Shooting

Experience, of course, is the best school in which to learn, but this is a course of action which it would be unwise for the would-be sportswoman to adopt, for lack of experience, or rather ignorance of the etiquette of shooting, is not merely impolite, but invariably exposes other people to danger.

When handling fire-arms, *it is impossible to be too careful*. This is a golden maxim which should always be borne in mind. It is very easy to become impetuous, excited, or dangerously self-confident.

It is an excellent plan to go to one or other of the many good shooting schools and to take a course of lessons, and to be pronounced "absolutely safe" by the instructor in charge before attempting to go out for a day's tramp over the stubble, or over the moors, to shoot over dogs with the other guns, or to take part in a grouse or partridge drive or in covert shooting.

The course of training at a good shooting school—such as the Badminton Shooting School at Kensal Rise, London—is a very complete one.

The beginner, having been fitted by an expert with a gun that suits her, first learns to bring it quickly up to her shoulder to fire, first at a fixed and then at a moving target; and when she has attained to a certain amount of proficiency in this, she is introduced in turn to a grouse butt, built exactly like a real one of earth and sods, behind which she sits waiting to shoot the "clay" grouse (discs of plaster-like substance) which are shot up from traps at irregular intervals.

She practises "carefulness," pausing to unload before crossing a ditch or climbing a fence, and reloading again immediately on the other side, until the practice becomes automatic.

Then she learns the "safe" ways of carrying her gun both when going up hill and when going down, and standing with her instructor—who also acts as loader—behind and a short distance back from a high hedge, on which clay partridges come in small groups, to represent the flight of a driven covey, at short, unexpected intervals. She learns—at first using blank cartridges—the right way to change guns swiftly and safely with her loader when carrying a pair.

Financial Considerations

Her training will also include practice in shooting rocketing pheasants—clay discs discharged from a high tower—and the safe way to handle her gun when shooting at rabbits and hares crossing a "ride."

The cost of shooting lessons varies, but



How to hold the gun when aiming and firing. Keep the stock pressed firmly against the shoulder (Fig. 3)



The right way to load a gun. Keep the barrels pointing to the ground, and, when closing the breech, bring the stock up to the barrels (Fig. 4)

half a guinea for a single private lesson of an hour from an expert, or two guineas for half a dozen private lessons, is about the average charge.

In the choice of a gun one must chiefly be guided by the length of one's purse. An excellent plain, reliable gun may be obtained for about £15.

The woman who is up to its weight, and wants a thoroughly useful, all-round weapon, will probably choose a 12-bore gun, weighing about 6¾ lb., with 30-inch barrels.

The Choice of a Gun

If a 12-bore gun is thought too heavy, a 16-bore gun with 28-inch barrels, or even a 20-bore, which, however, is rather too light for really serious work, may be substituted. It must be remembered. however, that the lighter the gun the greater the recoil, which is the chief cause of the "shooting headache" which is the bane of a large number of sportswomen.

A hammerless gun, fitted with an absolutely trustworthy safety bolt, is a safe choice, and it should be fitted, if possible, with an ejector, which will eject the spent cartridges after firing. This is quite an invaluable addition.

The gunmakers, if asked to do so, will make the trigger of a gun destined for a woman's use pull off at a rather lighter pressure than that which is required for the locks of an ordinary man's gun—usually 4 lb. for the right-hand barrel and 4¾ lb. for the left.

A gun should always be taken about in a gun case. A good one, to hold a single gun, costs from £3 to £4, while one to carry a pair of guns costs about £6.

For practical purposes, of course, it is wise to choose one in which the gun can be carried at full length, to avoid the trouble of putting the barrels and stock together each time they are wanted for use.

Choice of Shot

Choice of shot is another important matter. The rule is that the smaller the bore the smaller the shot used. No. 5 shot is usually used with a 12-bore, or No. 6 shot with a 16-bore gun, except for young partridges early in the season, when No. 6 shot should be employed.

Fitting a Gun

Fitting a gun is a most important matter, and one over which good gunmakers take much trouble.

In order to choose a gun, bring it swiftly up to the shoulder several times in succession, pointed at an object level with the eye. If the sight of the gun comes well into the mark each time, the gun may be considered to fit the markswoman. If, however, the aim has to be more or less corrected each time, if the gun comes up to the shoulder slightly too high or too low, or a little to one side, it may be taken as a proof that it does not fit, and is unsuitable. When buying a gun, it is advisable to be accompanied by some experienced person who can assist you in making a selection.

To decide whether to shoot with both eyes open or with the right eye only, take up the gun and sight it at a given mark a few yards away with both eyes open. Now shut the left eye without moving the position of the weapon. If the sighting remains unaltered, by all means make a practice of shooting with both eyes; but if the sight moves to the left when the left eye is closed, it shows that the left eye is the stronger, and it should therefore be closed at the moment of aiming, so that the right, or weaker, eye alone is used. Open the left eye again, however, directly the trigger has been pulled, to make sure of seeing birds or other game which may be approaching from the left hand side.

Carrying a Gun

The following points should be borne in mind by those who are unable to take lessons at a shooting school, and who may with advantage employ a dummy cartridge while practising the right way of loading and unloading their weapon, and of carrying it with safety to themselves and others, until habit has become second nature. Then live cartridges may be substituted.

The illustrations, in which the right and wrong ways of handling a gun are clearly contrasted, show that the right way is

invariably the more workmanlike and easier, besides being the more graceful of the two.

To carry a gun, hold it with the barrels resting on the wrist, where it will be found to balance comfortably, with the barrels pointing to the ground (Fig. 2). Thus, if the barrels did go off unexpectedly, the charge would merely penetrate the ground, doing no harm to anyone.

The wrong method consists in holding the barrels of the gun in the hand (Fig. 1). To the uninitiated this may seem to be the natural way of holding a gun. It is, however, a method fraught with danger.

Aiming and Firing

Before proceeding to load the gun, always turn away from the shooters and point it in a safe direction; and in order to charge it depress the muzzle, and, having inserted the cartridges, raise the stock to the barrels, which must be kept pointing to the ground throughout the whole proceeding (Fig. 4).

It is most dangerous to raise the barrel to the stock (Fig. 5).

In order to aim and fire gracefully and correctly, the body and head should be kept erect, and the hand must act in direct concert with the eye, the gun being brought up swiftly, and the aim taken and the trigger pulled directly the weapon reaches the shoulder.

The left hand should support the gun at least half-way down the barrels, in order to steady the aim (Fig. 3).

Carrying the Gun

Always carry the gun on the shoulder with the barrels pointing upwards when tramping across country from one beat to another. When going down hill, however, or down the side of a steep bank, the gun must be carried with the barrels pointing always to the ground.

Changing Guns

When two guns are being used, the loader, who must be employed, stands exactly behind his mistress, altering his position should she alter hers, but keeping at about one pace behind her.

He holds her second loaded gun, and in order to change guns she holds the empty one with her right hand, and places it in his left; while he, having the loaded gun in readiness in his right hand, simultaneously places it in his mistress's left.

This swift changing of guns is quite a simple manœuvre to execute, but the beginner will do well to practise it several times with her loader—employing unloaded guns—to avoid any chance of a mistake at the crucial moment. And such mistakes entail at least much disappointment.

Shooting Kit

The best kit for shooting consists of a light tweed coat and skirt—waterproof, if possible, and chosen in a shade which will render its wearer as invisible as may be. A light brownish green, somewhat the colour of a lichen-covered stone, is excellent; or a heather mixture with a good deal of purple in it is good for grouse shooting or the moors; and a light russet brown, the colour of dead bracken, is both serviceable and becoming for pheasant shooting.

A shooting skirt should be unlined, and made with a boxpleat at the back, to allow of room for fence climbing. It may be lined up with leather for a few inches, or faced with its own material—this latter plan is perhaps the best—and worn over stockingette knickerbockers.

A small felt or tweed hat or cap of the same invisible colour as the coat and skirt should be worn, leather gloves, and high blacking leather boots, with nails in them, reaching to the knee. As a substitute, stout shoes and high cloth gaiters may be worn.

A Serviceable Overcoat

The most useful coat is of such a length that the wearer can sit upon the back of it, and a breadth of mackintosh may with advantage be fastened across the lower part of the back of the coat, enabling the wearer to sit on damp grass with impunity.

The coat collar should be so arranged that it can be turned up and fastened tightly round the throat in wet weather.

The pockets should be lined with mackintosh, and completed with outside flaps to button down, so that cartridges, kodak films, or luncheon sandwiches can be kept clean and dry.

Under the coat a silk or flannel shirt, with soft collar and tie of any suitable colour, may be worn.



The wrong way of loading a gun, and not merely the wrong but an unpardonably dangerous way (Fig. 5)

WALKING HOLIDAYS

By FLORENCE BOHUN

The Ideal Exercise—Women and Walking Tours—Companions—Seasons of the Year—Choice of Clothing

THE very best form of exercise, all doctors agree, is walking. It brings into action every muscle of the body, stimulates the organs and circulation, and provides an interesting amusement, because it is enjoyable. It induces health because it does not overstrain any part of the body, and it brings beauty of form because it gets rid of superfluous tissue, and, at the same time, develops the muscles, thus filling out the hollows and thin places.

One reason why country people are much healthier and longer-lived than townspeople is that the walking which they of necessity must do benefits them more than the so-called "restful" driving, without which the townspeople imagine they could not live. So few townspeople know the joy and pleasure of walking; they usually say it makes them tired, and a motor ride gets them to their destination so much more quickly. This unfavourable view of the only really natural exercise is held generally because they do not know how to walk.

As I am writing this article for women, I should like to emphasise the fact that a woman can walk—if she be strong and wear sensible clothing—as well as any man. The reason why so many women who live in towns cannot walk is because they either wear tight garments or ridiculously high-heeled shoes, or have developed the habit of always going everywhere in some conveyance.

A Pleasurable Exercise

Every woman can walk well if she chooses to train, and she can have the certain prospect of much improved health. There is no reason why, when walking holidays are suggested to women, they should say: "They're only for men—women are not strong enough."

Among both sexes walking holidays, until quite recently, had entirely gone out of favour—motoring or cycling was considered preferable. But now, when the true key of health is being strenuously searched for, walking, necessarily, must again become popular.

In general, the majority of people still think with fear of the idea of a walking tour. Many who have tried it have walked too far the first few days, thoroughly overtired themselves, and given it up as "an extremely injurious and uncomfortable kind of holiday." Those who have not tried it raise objections about clothing, night accommodation, English climate, and so on. I hope to show that the first person's idea is distinctly a false one, and that the second need have no fear about any such apparently worrying questions.

The first and most vital question before starting on a walking holiday is the choice of a companion or companions. Far better to go alone than to have a grumbler or one with utterly opposite tastes, spoiling every day as it comes. This matter needs very careful consideration, for on it largely depends the success of the walking tour. Two is the ideal number, and, of all twos, husband and wife the most perfect. Two girls or two men of similar tastes are the next best arrangement, and then, for those who like it, the party of half a dozen or more men and girls.

Wearing Apparel

The matter of clothing largely depends on the season. (I am only dealing with walks in the British Isles.) But even if the tour is to be in midwinter, no heavy overcoats or dragging undergarments should be worn. Light woollen underclothes are the safest and healthiest, cotton garments are likely to be extremely dangerous. If a woman is used to corsets, some pliable hygienic make without bones, or those made of ribbon, are the only possible wear. Dark serge or stockinette knickers should be worn under a short, plain tweed skirt. The kind of jersey made like a man's football "sweater," pulling on over the head, is the neatest and most comfortable form of coat. It resists rain for a long time, protects the chest and back from sharp winds, can be dried quickly, and, if necessary, washed.

A small woollen cap, known as a "rinking cap," which only needs two hairpins to keep it in place, is extremely becoming, and suitable either for summer or winter. The only alteration necessary for this outfit in summer would be that the jersey would be carried in the "kitbag" to be ready for cold or rainy days. Even on the hottest days, a flannel blouse, with a low collar, is preferable to a cotton one, but if the hat affords no protection for the neck from the midday sun it is very unwise to leave the back of the neck bare, and an upright flannel or soft linen collar should be worn.

Boots and stockings are most important factors in the pleasure and comfort of a walking tour—new boots are, of course, impossible, and those freshly soled are not to be recommended. A light, high boot with a broad welt and a flat heel is always comfortable and safe even in the worst weather. By far the best kind of stockings to wear are thick cashmere ones, for all people who have walked a great deal agree that thick stockings, even in summer, are quite the most comfortable. They enable the boots to fit more perfectly and so prevent chafing, which quickly makes walking impossible.

To be continued.



WOMAN'S PETS

This section of EVERY WOMAN'S ENCYCLOPÆDIA will prove of great interest to women, containing as it does practical and authoritative articles on :

Prize Dogs
Lap Dogs
Dogs' Points
Dogs' Clothes
Sporting Dogs
How to Exhibit Dogs
Cats: Good and Bad Points
Cat Fanciers
Small Cage Birds
Pigeons
The Diseases of Pets
Aviaries
Parrots
Children's Pets
Uncommon Pets
Food for Pets
How to Teach Tricks
Gold Fish, etc., etc.

THE IRISH TERRIER

By H. J. TWAMLEY

Breeder, Exhibitor, and Judge; Chairman of the Irish Terrier Association

The "Dare-Devil"—A National Breed—Its Characteristics and Qualities—Some Famous Pillars of the Race—Standard of Points

THE "dare-devil" is of such ancient lineage that it is said to have been known in Ireland as long as that country has been an island; certainly there is no record of this ancient breed in Noah's Ark. A famous Irish terrier fancier explained this by saying that there was no need for him to have indoor accommodation, owing to the ease with which he could swim alongside.

He is truly a son of Erin, having the characteristics of the Irish in cuteness, "divilment," and keenness for sport; quite ready and able for a "scrap" should you tread on the tail of his coat, but, withal, good-tempered and lovable to a degree.

He has been bred by "the foinest pisintry in Europe" for his sporting proclivities, and has been used regularly for some form of sport. This gives him life and character. As Paddy never liked his dog to be beaten by his neighbour's, it came about that always the most sporting were bred from; and to-day, in consequence, we have in our "dare-devil" the "devil-may-care" temperament, the sporting instinct, the keen nose, and the best pal a man ever had.

In former days men were not particular as to precise shade or texture of coat nor weight; but since the breed has been taken up by a body of fanciers, and bred to a standard, this, without doubt, has brought the Irish terrier to its present condition of excellence.



The Irish terrier, Champion Tender and True, a most typical and beautiful specimen of "the dare-devil" race. Bred and owned by the author

Photo, Hedges, Lytham

The Irish terrier is essentially a sporting dog, and by instinct a vermin destroyer. At hunting, swimming, and killing rats he has no rival; he is very intelligent, and can be broken easily to gun and taught to retrieve both on land and water. The writer has spent many enjoyable days ferreting with these terriers. They have good noses and can move like the wind.

The "Irishman" is very hardy, and can stand any amount of fatigue. He has a superb workmanlike jacket, which is hard, dense, and weather-

resisting. At badger he is excellent, and his love of the water makes him useful for bolting otters; for unearthing the fox, too, he is held in high esteem in Ireland. It is not, however, for all the foregoing virtues that his admirers love their favourite terrier, but as a chum. There is that about him that one learns to love; and he has a truly Irish knack of wheedling his way into his owner's heart, there to find an abiding resting-place, for there never was a dog more devoted and faithful. As I write, one looks up at me with those wicked, oft-described, characteristic eyes of his, game looking, keen and varminty, peculiar to the breed, yet full of love and devotion.

Appearance and Character

In appearance he is a smart-looking, game, and good-tempered terrier of about twenty-five pounds; and to those who prefer a medium-size dog, he will always appeal.

As a child's companion and defender he has no compeer, being an ideal nursery dog; he will allow himself to be pulled about anyhow by children, and will never resent it. In over twenty years' experience of these dogs I have never known one bite a child, nor have I been bitten by one.

As a show dog I know of no breed in which the competition is more open; the novice stands as good a chance to-day as the veteran. The breed is not in the hands of one or two, who do all the winning. When I began to breed these terriers, a few good ones stood away at the top, the others nowhere; but of recent years there has been a great levelling up in the breed, and the difference between the "best and the rest" has greatly diminished. The breed was never more popular than at present, and never had more supporters.

Some famous Specimens

Irish terriers are immensely popular in America, to which country many of our best emigrate, attracted by the almighty dollar. Big prices are frequently obtained, many having been sold for over £200. Champion Straight Tip was sold for £400, and it is said that the owner of Champion Bolton Woods Mixer refused £700 for him. This dog had the unique distinction of annexing over 2,000 prizes, including 100 championships. He was so profitable to his owner that he was known as "the bread-winner." This dog and Champion Breda Muddler may be said to have been the most successful stud dogs, and were both sired by Champion Breda Mixer, a dog which combined character and quality with a good head and nice front.

Indeed, Champion Breda Muddler was probably the best stud dog of all time, having sired amongst many champions several which have made history, and whose names will always be remembered. They include Champion Paymaster, a dog of the grandest type, quality, and character; Champion Bawn Beauty, a bitch that has never been equalled in head, ears, and expression, and who, with more liberty of movement, would have been almost perfect; Champion Mile End Muddler, excelling in coat, colour, body, legs, and feet, who had a lengthy and most successful show career, and was a most successful sire; Champion Mile End Barrister, a gentleman of the fancy; also the big winners Champion Charmian and Champion Charwoman.

Of dogs of to-day it would be invidious to make mention, since of good ones there are many. Champion Tender and True and Champion Tipperary Tyke are the nearest to perfection I have been able to breed; the former, my constant and devoted companion, is as game and as sweet in disposition as she is good to look at.

Points

The interests of the breed are looked after by about nine clubs, of which the Irish Terrier Association is the last but not the least, with a lady as joint honorary secretary. These clubs are all working for the common good of an interesting breed. They define precisely and publish a description of the true type, which is briefly as follows: Head, long; skull, flat and rather narrow between the ears; punishing jaw; eye, a dark hazel colour, small, not prominent, and full of life, fire, and intelligence; ears small, set well on the head, and dropping forward close to the cheek; legs straight, moderately long, with plenty of bone and muscle; feet round and thick, with good heels, and moderately small; chest narrow, with good depth of brisket; shoulders sloping well into back; back strong and straight, with tail (which is docked) set on rather high; body moderately long.

The loin should be broad and powerful; neck long and muscular, but free from throatiness; coat hard, wiry, and straight, free from softness, silkiness, lock, or curl, shorter on head and face, a slight beard is the only longish hair (and is only long in comparison with the rest) that is permissible and characteristic—long hair on the upper jaw is wrong; colour should be "whole-coloured," the most preferred being bright red, red, red-wheaten, or yellow-red. The expression should be wicked, but intelligent; the dog must present an active, lively, lithe appearance, with lots of substance, yet at the same time free of clumsiness, as speed and endurance as well as power are essential.

Nothing in an Irish terrier should be out of proportion; the dog must be neither cloddy nor cobby, but should be framed on the lines of speed, showing a graceful racing outline.

Of recent years many ladies have been smitten with love for Paddy, and many of them are doing well, and are already successful exhibitors. I can assure those who are thinking of joining our ranks that they will receive a hearty welcome and help in the way of advice, and that they will find Paddy a lively and amusing companion.

FANCY PIGEONS AS PETS

By F. J. S. CHATTERTON, Gold, Silver, and Bronze Medallist, Paris, 1910-11

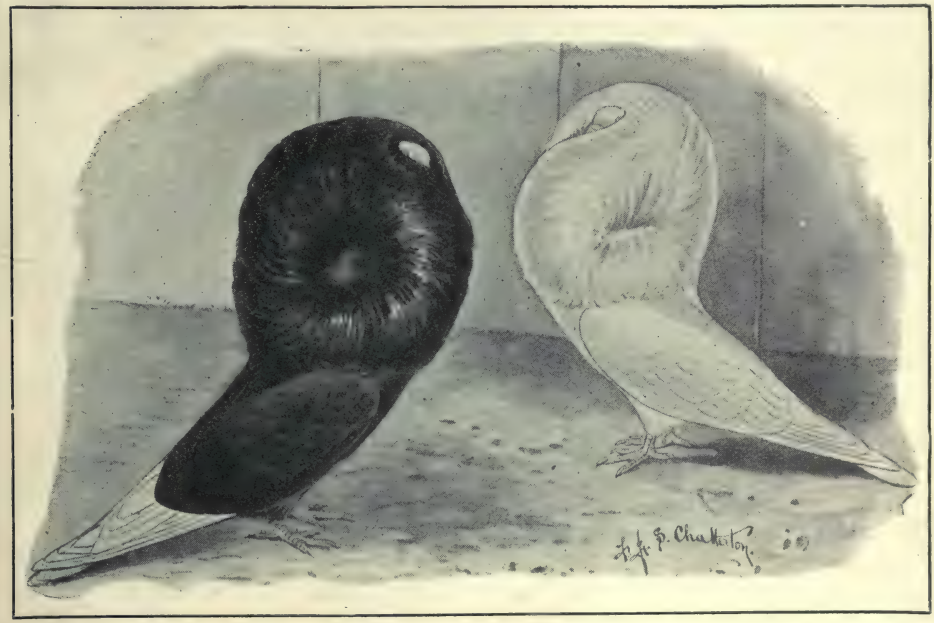
Specialist Breeder and Judge of Poultry, Pigeons, and Cage Birds; Judge at the Grand International Show, Crystal Palace; Membre Société des Aviculteurs Francais; Vice-President Poultry Club; Hon. Sec. Yokohama Club; on the Committee of Middlesex Columbarian Society, Indian Game Club, etc.

JACOBINS

The Good Points of Jacobins—The Most Popular Varieties—How to Breed Jacobins—Colour—The Eyes—How to Improve the Strain

THE Jacobin pigeon has been one of the most popular breeds of fancy pigeons for a great number of years and still retains its popularity; it is also one of the oldest breeds of pigeons, and one that has always received a considerable amount of attention both in this country and abroad.

Jacobins are one of the best breeds of pigeons for a lady to keep, as they soon become tame, and are generally of a quiet and gentle nature, are not timid or excitable, and do not start flying about directly one enters the pigeon-loft, as do very many of the other breeds of pigeons. They will also allow their owner to pick them up, and will soon have the confidence to feed from her hand. They make, therefore, very attractive pets, and will receive a large amount of admiration from one's friends.



Black and white Jacobin pigeons, one of the oldest, and, at the same time, most popular breeds of pigeons, and eminently suitable for a lady to keep

Origin of the Name Jacobin

As regards the origin of the name of this pigeon, the following, written by Moore in his "Columbarium," will no doubt be interesting to those who intend to make the breeding of Jacobins their hobby: "The Jacobine, or, as it is vulgarly called for shortness, the Jack, is, if true, the smallest of all pigeons, and the smaller still the better. It has a range of feathers inverted quite over the hinder part of the head, and reaching down on each side of the neck to the shoulders of the wings, which forms a kind of a friar's hood; from hence this pigeon has its name Jacobine, because the fathers of that order all wear hoods to cover their bald crowns; hence the upper part of this range of feathers is called the hood, and the more compact these feathers are, and the closer to the head, so much the more this bird is esteemed. The lower part of this range of feathers is called by us the chain, but the Dutch call it the cravat; the feathers of this chain ought to be long and close, so that if you strain the neck a little, by taking hold of the bill, the two sides will lap over each other in some of the best.

"The Jacobine ought to have a very short bill, the shorter the better, and a clean pearl eye. As for the feather, there are reds, yellows, blues, blacks, and mottles; but, be the feather what it will, it ought to have clean white head, white flight, and white tail. Of these pigeons some are feather-legged and footed, others are not, and both sorts are equally esteemed, according to the various inclination of different fanciers."

It will be noticed that he has spelt the name of the pigeon with an " e " at the end ; this is not used in the present day. The length of feather has greatly increased, and the birds are larger than they used to be. The extra length of feather, of course, makes the birds look bigger.

In good specimens the head is completely hidden by the hood and chain when the bird is in position. The head and beak should be short, and the head fairly broad and covered with pure white feathers; the eye should be pearl. Occasionally one comes across a bird with a black eye, called a bull eye ; this is a fault which is more often met with in white Jacobins than in the coloured varieties, which frequently have odd eyes, one being pearl, the other a bull eye.

The Most Popular Varieties

The most popular varieties of the Jacobin are the blacks, reds, yellows, and whites ; there are also blues. These are, however, more popular on the Continent than in this country. There are, in addition to those mentioned, splashes, strawberry, and duns, etc. The blacks, reds and yellows should have pure white heads, flights, and tails, the coloured feathers being pure and of a solid colour free from white. The Jacobins are now all bred clean - legged — that is, without any small feathers on the legs or feet. The black Jacobins should be very lustrous and have a greenish sheen on the plumage. Some birds have a few of the flight feathers the colour of the body, but they should be pure white, ten on each wing; all the other feathers on the wings should be the colour of the bird.



A drawing that shows the chief points of a Jacobin pigeon. The feathers of the "chain" have been cut to show the shape of the head and the correct "pearl" eye

Common Faults

Some common faults found in Jacobins are shortness of feather on hood, mane, and chain ; the head being exposed instead of being almost covered ; the chain being loose and open instead of the tips of the feathers on each side of the neck fitting close together in front ; a broken mane—that is, the feathers down the back of the neck being irregular, with a break between neck and back instead of being a continuous and graceful curve ; head and beak too long ; and some specimens have a few coloured feathers on the head.

A good Jacobin should have a stylish and graceful carriage, which greatly sets off the beauty of the bird ; some otherwise good birds fail in this point, and have a crouching and squatty appearance ; the legs should be of medium length, not short, a short-legged bird failing in good style and carriage.

The centre of the feathers of the hood, mane, and chain is spoken of as the rose.

Hints for Breeders

In breeding Jacobins it is very important to see that the cock and hen do not fail in the same points—*viz.*, a cock that is deficient in mane should be mated with a hen that excels in this point, and a long-headed bird should be mated to a bird with an extra short head. The same applies to all the points, and, if you mate two foul-flighted birds (that is, with some coloured flight feathers), it is probable that the progeny will be worse in this point than their parents.

In breeding blacks it is sometimes very advantageous to mate a black cock to a red hen. This, providing they are good birds and the red very strong in hood, mane, and chain, will greatly improve the strain. The young ones bred from this cross should be mated back to blacks.

When breeding reds and yellows a cross of the two colours is also very valuable ; if yellows are continually bred without any red mating, the colour grows weaker and becomes mealy with a washed-out appearance.

Profits and Price

There are some very good feathered birds amongst the splashed variety, and a large percentage of Jacobins which have a splashed plumage the first year lose these coloured feathers the second year and become pure white ; in fact, a great number of the best whites bred were splashes the first year of their lives.

During the breeding season I have found it a good plan to cut some of the chain feathers to make them shorter ; this helps the parent birds when feeding their young.

The breeding of Jacobin pigeons is a fascinating and profitable hobby. A good pair of birds can be purchased from a guinea upwards, according to length and quality of feathers, etc.